



POINTS WEST

SPRING 2005

DRAWN TO
YELLOWSTONE:

An Exhibition

A Lingering
Controversy

A Place Called
Thorofare

BUFFALO BILL HISTORICAL CENTER • CODY, WYOMING



Director's Desk

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

Summer 2005 brings exciting exhibitions and programs

Summer will be here before we know it. This is always an exciting time here at the Buffalo Bill Historical Center, and Summer 2005 will be no exception. Our outstanding programs and exhibitions are guaranteed to attract and excite young and old alike.

Two exceptional exhibitions will engage our members and visitors this summer. Peter Hassrick, former Executive Director of the BBHC, curated *Drawn to Yellowstone: Artists in America's First National Park* that features several of our finest works from the Whitney Gallery of Western Art. This exhibition will explore Yellowstone from the viewpoint of artists in the mid 19th to the late 20th century. *A Place Called Thorofare: People, Wilderness, and Wildlife Management* celebrates the 50th anniversary of a Wyoming Game and Fish Department backcountry cabin outpost through photography. Both are "must see" exhibitions for those interested in the natural history of the Northern Rockies.

Factor in the 24th annual Plains Indian Museum Powwow, the Larom Summer Institute in Western American Studies, and the various gallery presentations, tours, and workshops throughout the summer — well,

any museum enthusiast is bound to find all the makings for fun and engaging western experiences here in Cody, Wyoming.

This year also marks the 10th anniversary of the reintroduction of wolves to Yellowstone National Park. Until I moved to Wyoming, I don't know that I fully appreciated how controversial this issue really was; it takes on a very different dimension for those living within the confines of the Greater Yellowstone Area. From the beginning, our Draper Museum of Natural History has endeavored to sort out the issue, being sensitive to the opposition on the one hand, and employing scientific research on the other. In this issue of *Points West*, we've included information covering the many sides of the issue, and we encourage you to study the dialog and form your own opinions. Comments are welcome at editor@bbhc.org.

So now is the time to put that trip to Cody on your calendar. Our website has all your trip planning information. Take a look at www.bbhc.org. We hope to see you soon! ■

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Editors
Book Review Editor:
Copy Editors:
Designer:
Photography Staff:

Mark Bagne, Marguerite House
Nathan Bender
Lynn Pitet, Joanne Patterson
Jan Woods-Krier/Prodesign
Chris Gimmeson, Sean Campbell

Points West is published quarterly as a benefit of membership in the Buffalo Bill Historical Center. For membership information, contact:

Jan Jones
Director of Membership
Buffalo Bill Historical Center
720 Sheridan Avenue
Cody, WY 82414
janj@bbhc.org

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.

About the cover . . .



Carl Preussl, *Old Faithful*, 1929, oil on canvas, 34.125 x 24.125 inches. Buffalo Bill Historical Center, Cody, Wyoming. Designated purchase with donations from the Arlington Gallery, Dr. and Mrs. Van Kirke Nelson and Family, Thomas & Shannon Nygard, and William E. Weiss Fund. 3.01


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The Buffalo Bill Historical Center's website contains more information about many of the stories in this issue, including the Draper Museum of Natural History and the Greater Yellowstone Area. Visit us online at www.bbhc.org.

Ten years of Yellowstone wolves 1995–2005

By Douglas Smith, Wolf Biologist,
Yellowstone National Park

One of this country's last great wilderness areas is located in the southeastern corner of Yellowstone National Park. This area, anchored by the Thorofare region, is the most remote spot in the continental United States. Those, like me, who have traveled there, know its grandeur, its mountains, its animals, and its wildness. For most of the twentieth century, there were no verified sightings of wolves traversing this vast landscape. The area's apex carnivore had been eradicated as part of a larger predator control campaign many decades ago.

Since the summer of 2001, visitors to the Thorofare have reported hearing wolves almost every night. Around dusk, when the calmness of evening sets in, the wolves let loose. Their ancient song rings out with amazing regularity to the wonder of backpackers, horseback riders, and kayakers paddling across Yellowstone Lake from the north.

These echoing howls are not limited to the Thorofare, but are now heard throughout Yellowstone as the result of an effort that took decades, involved many, and culminated in the reintroduction of wolves to Yellowstone National Park in 1995 and 1996. This story is special and unique.

PREDATOR CONTROL AND THE ESA

From my research as a wolf biologist in Yellowstone National Park, I've come to believe that wolves have been pawns in a larger cultural and philo-



Absent for almost seven decades, the gray wolf and its lone-some howl have been restored to Yellowstone National Park as the result of a reintroduction effort that is now in its tenth year. (Gary Kramer/USFWS Photo)

“Although many opposed their return, a plan was developed to restore wolves to the northern Rocky Mountains of Idaho, Montana, and Wyoming.”

sophical battle. The last wolf in Yellowstone is believed to have been killed in Lamar Valley in 1926. At that time, Congress sanctioned predator control in the Park, and predator control was the mindset of most people everywhere, although bears were spared because they contributed to visitor enjoyment. In part, predator eradication was “how the West was won.” The range was made suitable for livestock through predator removal.

Then in 1973, Congress passed the Endangered Species Act (ESA), writing into law the restoration of endangered species to suitable habitat. Wolves were listed as endangered species in 1974. This represented a policy reversal for the federal government from sanctioned eradication to restoration. The ESA was evidence that times were changing. Wolf restoration has, in large part, been about this change in atti-

tude, and attitudes will continue to dictate the future of wolves.

Still, it wasn't until 1990 that Congress and the first Bush administration ordered wolf reintroduction in Yellowstone National Park and central Idaho. Although many opposed their return, a plan was developed to restore wolves to the northern Rocky Mountains of Idaho, Montana, and Wyoming. The goal was to reach thirty breeding pairs for three

successive years across the northern Rockies. A breeding pair was defined as an adult male and female with two offspring that survived until December 31st of that year.

Upon achievement of this goal, wolves would be removed from the endangered species list and turned over to the respective states for management, assuming that the states had federally-approved management plans in place. Northwest Montana already had wolves through natural immigration, so the strategy was to nurture wolf populations there through protection, and reintroduce wolves from Canada to Idaho and Yellowstone.

WOLF REINTRODUCTION

By 1995, more than twenty years after listing, the actual reintroduction was ready to begin. This is not to say the battles over wolves ever subsided. Despite the opposition, a total of thirty-one Canadian wolves were captured in January and shipped to Yellowstone. Fourteen came from Alberta in 1995 and seventeen came from British Columbia in 1996. An additional thirty-five wolves from the same locations were shipped to central Idaho's Frank Church River of No Return Wilderness.

The Canadian source areas, situated along the

Rocky Mountains, were similar to Yellowstone in terrain and prey type. In addition to the Canadian wolves, ten wolf pups from northwest Montana were released in Yellowstone in late winter 1997. The reintroduction of these pups was not very successful, as they spent the winter in a pen rather than learning in the wild. They were also released after one of the most severe winters on record, which made hunting for ungulates difficult. Eight of the ten were dead within four months of release. As of 2004, the other two were still alive as part of the Nez Perce pack.

MORTALITY AND SURVIVAL

Two key parameters of any animal study are estimations of mortality and survival. They reveal a great deal about how well a population is doing and what management actions are necessary to increase or curtail population growth. Initially, the Yellowstone wolves did well because mortality was low and survival was high. This was unexpected. Most felt, as many studies indicated, that reintroduced wolves would die often and from many causes. Their unexpectedly high survival contributed to the decision not to bring in more wolves from Canada after year two.

Overall, survival during the first eight years was about 80 percent. Survival analyses are typically done



Yellowstone National Park Wolf Project leader Doug Smith checks the radio collar on a tranquilized wolf during collaring operations in January 2003. (William Campbell/USFWS Photo)

by sex and age class, and we found survival increased with age: 60 percent for pups, 70 percent for yearlings, and 80 percent for adults. Experience seems to keep wolves alive, to a point. Survival tended to increase to middle age and then decrease as the wolves grew older, and males and females had equal survival rates. These data represent only information gathered from radio-collared wolves. Pup survival data is not collected until after collaring, which occurs at between eight and nine months of age.

In general, wolves in Yellowstone do not live long. The average age at death for a wolf in Yellowstone is 3.4 years. The oldest was male #13, who died at 11.9 years of age. The longest-lived females were #7 and #42, who each lived to be eight years old. Wolves #44 and #48 are still alive at eight. Females, on average, live four months longer than males. If a Yellowstone wolf lives past five years old, it is doing well.

Since the rate of wolf survival is high, and mortality



National Park Service Graphic

low, wolf population growth since reintroduction has been positive, except in 1998–1999. Research has shown that wolf populations that experience mortality of less than 30 percent per year tend to grow. If mortality rises much higher than that, the population will decline. The mortality the wolves did experience was due to a variety of factors. Not unexpectedly, human-caused mor-

tality was the leading cause of wolf death across the ecosystem. After humans, the leading cause was other wolves. Wolves are fiercely territorial and when trespasses occur, wolves usually die.

One vivid example of this occurred in 1997 south of Yellowstone Lake. Two packs had settled this area — the Soda Butte pack (now the Yellowstone Delta pack) and the newly-formed Thorofare pack. The two packs maintained mutually exclusive home ranges during summer, but as the snow began to fly, the two packs no longer remained loyal to their summer territories. Deep snow that year did not come until December.



A gray wolf peers across snow-covered terrain. (Tracy Brooks/USFWS Photo)

That's later than normal, and it caused a delay in the elk migration. Once the snow came, the elk moved and so did the wolves.

The Soda Butte pack, comprised of four adults with four pups, moved into the territory of the Thorofare pack, comprised of only two adults with six pups. In a pack-to-pack confrontation, a number of factors typically play a role in determining the winner: which claims the turf (whether a pack is trespassing or defending), which pack has more wolves, and the level of experience possessed by those wolves. In this case, the Soda Butte pack was trespassing, but they had an equal number of wolves and more experience, likely giving them an edge. Because the pups in either pack would be of no help in a fight, this battle would be four-on-two.

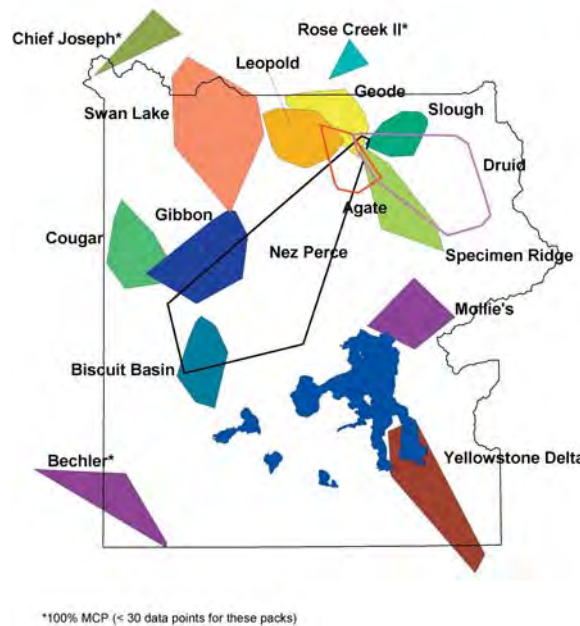
The two packs clashed in late December. As is often typical, the Soda Butte wolves attacked an alpha, in this case the alpha male, #35. They caught #35 along the shoreline of Yellowstone Lake and when the battle was over, there was nothing left of him. We could see where he'd made his last stand, evident in tracks in the snow. It appeared likely the other wolves in his pack had fled when the attack started, offering no help.

In his effort to survive, he'd dived below a fallen log on the shoreline, where he found a deep hole, likely hollowed out by strong lakeshore winds. He had backed himself into this hole against the onslaught, but his defense had been futile. I walked over to an area nearby and picked up his radio collar, placed as if someone had laid it on the snow. Most collars, in these situations, are found still on the animal.

By the end of 2004, we had documented eighty-three interpack conflicts, resulting in twenty-one dead wolves. Results like this make it easy to understand many statements in the wolf literature describing wolf populations as self-regulating. We expect such intrawolf

conflict to be strongly influenced by the abundance of prey. As elk decline, wolves will get hungry, travel in search of prey, trespass, and fight with other wolves. This is, at least, the general pattern documented by other long-term wolf research projects. In the meantime, we will continue to monitor such encounters. Already, the rate of interpack encounter is increasing in the prime wintering area of Yellowstone's northern range.

2004 Yellowstone Wolf Pack Territories



WILDNESS RESTORED

On a personal note, in August of 2002 I was on a horseback trip with retired Park ranger Gerald Mernin. Working in Yellowstone since 1952, he'd seen very few wolves during his career. We were traveling through Pelican Valley, up Astringent Creek to Fern Lake cabin, and into Raven Creek via what we call the "back way." Jerry had not ridden the route since the mid-1970s, and he remembered much grizzly bear use then. On this trip, he wanted to see how the area had changed now that wolves had returned. He wondered if they would

have found this wild route as well.

I never pass up a chance to take a horseback trip with Jerry — one of the great wilderness minds of Yellowstone's history. The kind of knowledge he possesses was earned through long years spent on the land, and his wisdom helps us better observe and interpret this magnificent landscape, including changes that have taken place since wolves were reintroduced.

That night in camp, after the horses were tended to and we were relaxing over beers and stories, we heard something outside the cabin. We stepped out, and down Pelican Creek we heard the deepest, loneliest wolf howl one could ever hear. We sat quietly and listened in the waning light to the wavering howl, deep in Yellowstone, for over fifteen minutes. Then I knew that as the wolf has been restored, so has the wolf restored wildness to this land. ■

The predator and prey battle

By Douglas Smith, Wolf Biologist,
Yellowstone National Park

The issue of wolf impacts on prey, particularly elk, may be the most pressing of all controversies swirling around the restoration of wolves to Yellowstone National Park. Elk have been, and will continue to be, a flashpoint for controversy. Outside the Park, elk are a valued economic resource, and many fear—reasonably so—that the return of the wolf will impact elk numbers.

Elk have been the primary prey of wolves since the reintroduction. Of the eight Yellowstone-area ungulates, wolves most often select elk. Of the 1,275 documented winter kills by wolves, 90 percent have been elk, according to our research. Further, the proportion of elk calves, cows, and bulls killed by wolves on the prime wintering grounds of the northern range is 38 percent, 36 percent, and 26 percent, respectively. (We were not able to classify the remaining elk to sex and age class.)

This shows strong selection for calves, which comprised only about 18 percent of the available elk on the northern range between 1995 and 2000. It also represents strong selection against cows, as they comprised roughly 60 percent of the available prey from 1995–2000. Wolves have killed bulls in proportion to their availability.

These are not surprising figures. Young-of-the-year, no matter what the species, are always a large part of any carnivore's diet. Carnivores typically take the easiest prey to kill, and young animals are easier to capture than older, more experienced animals.

Mortality of young was one of the basic tenets of Darwin's theory of evolution through natural selection. He characterized it as "overproduction of offspring," i.e., the idea that animals "overproduce" offspring with the innate expectation that some will die, and only "the strong shall survive." Naturalists have known for a long time that the young are most likely to die—the only variable is from what. Predation by wolves is a large part of that mortality.

Dissecting these patterns reveals further selectivity. Among northern range cow elk, wolves typically kill only the older, senescent ones. The average age of wolf-killed cow elk is fourteen years. Out of 743 elk killed on the northern range, only seventy-eight (11 percent) have been cow elk between the ages of one and nine years of age, i.e. prime age cows. Some 219 (30 percent) were ten years of age or older. As elk grow older, they are less able to reproduce, so the focus of wolf predation is also on the least productive cows.

The average age of elk killed by hunters north of the Park, on the other hand, is six years of age. The hunt is

designed to kill cows; bull kills are capped at one hundred. These are elk in their reproductive prime, and it is important to note that removing an elk that is likely to produce many more calves in its lifetime impacts the population more significantly than removing one that will produce only a few more calves. Obviously, the reproductive value of a young cow is much higher than an old one.

Wolves are no less selective with bull elk. Bulls are the most difficult and dangerous segment of the elk population to kill. Studies have found that wolf kills of bull elk are coincident with the times of year when bulls are weakest and therefore most vulnerable. Wolves kill few bull elk early in the winter when their focus is on calves and old cows. As winter wears on, wolves begin killing more bulls because they become easier to kill.

Long winters hurt bulls more than cows because the elk rut occurs just before the onset of winter, sapping the bulls' energy. During the rut, bulls may not eat for days, possibly weeks. Meanwhile, cows are eating rapidly to put on fat for winter. Thus, bulls begin the winter in poorer shape than cows do, and they become weaker more quickly. Wolves take advantage of this.

Many who study wolf-prey relationships conclude wolves are selective killers. They do not kill at random. If they did, they would likely be killed more often themselves, and eliminate all their prey, a circumstance which has rarely been recorded. In fact, only nine wolves have been killed by prey in Yellowstone since wolf reintroduction. The bottom line is that selective predation by the wolf assures its own survival. ■



The Chief Joseph wolf pack encounters a young bull elk on Daly Creek in Yellowstone National Park. The interaction lasted only two minutes and the bull was not killed — probably because it stood its ground. Elk that stand their ground typically survive such encounters. (Doug Smith/NPS Photo)



A herd of elk appears in the Gibbon River near Norris Junction in Yellowstone National Park. Elk have been the primary prey of wolves since their reintroduction. (NPS Photo)

Tenth anniversary brings little solace to wolf opposition

By Marguerite House

No sooner would Dr. Charles Preston submit his “Living on the edge: wolves and human communities in the Greater Yellowstone Area” article (printed on page 11 in this publication), when another news story would break about wolves in and around Yellowstone National Park.

News stories of late have been replete with articles about wolves, from recent encounters with livestock to scientific analysis of the ten years since their reintroduction to Yellowstone National Park. Camps seem to still exist on both sides of the issue and all positions in between.

Even as this magazine goes to press, the state of Wyoming continues its efforts to allow wolves to be shot as predators when they’re found outside the Park and adjacent Wilderness Areas. To date, the U.S. Fish and Wildlife Service (USFWS) has not accepted the

state’s plan of dual classification which classifies wolves as trophy game animals in national parks and designated wilderness areas adjacent to them, and listed as “predatory animals” everywhere else in Wyoming. Unless the USFWS accepts a state’s management plan, the wolf cannot be removed from the list of threatened species. The Service has already accepted the plans of Idaho and Montana.

Opponents find this yet another battle in a struggle that began in the early 1990s.

Arlene Hanson of Cody, Wyoming founded the No Wolf Option committee in the early 1990s. The group opposed the reintroduction of wolves then, and ten years later, Hanson continues to wrestle with the issue. These days, she’s staying abreast of Wyoming’s efforts to get its wolf management plan accepted by the U.S. Fish and Wildlife Service.

A hunter of 50 years, Hanson claims, “Nothing in the [proposed Wyoming] state plan is out of line.” In a 2003 letter to Wyoming’s U.S. Senator Craig Thomas, Hanson wrote in favor of Wyoming’s dual classification of the wolf. “In my opinion, our Wyoming Game and Fish Department and federal personnel have made it appear as if wolves would be wiped out with the proposed dual status. Not so by a long shot. If citizens are mandated to register their take with their respective game and fish departments, management is in force for much less money than the program would consume otherwise.”

Speaking in a January 24 phone interview, Hanson said, “I think the Game & Fish Department should be managing for all game, not just predators.” She referred to a book by Jim Rearden entitled *The Wolves of Alaska*, in which the author writes, “In managing any species of wildlife, your responsibility is to the population — all of the animals in a given area. Don’t allow yourself to become emotionally involved with individual animals.”

Hanson, who lives in the mountain country west of Cody, believes that “on private property, they [wolves] should be considered predators.” Still, Hanson doesn’t

believe de-listing will happen any time soon, though. “Mark my words,” she said. “It’s not going to happen for another 10 years. The monitoring, planning, etc. will all take time.”

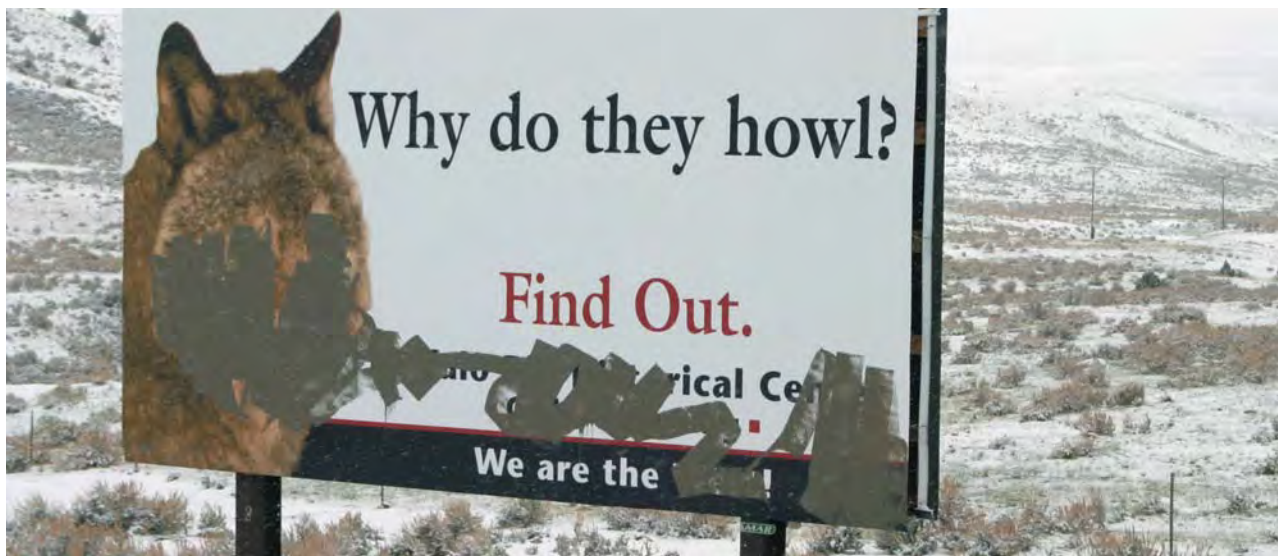
Grant Stambaugh, outfitter and rancher southeast of Cody, has seen his work change substantially in the last ten years. In another phone interview, Stambaugh expressed his opinion that the amount of game has declined in the last eight years.

A fifth generation Cody resident, Stambaugh reflects a common sentiment for many who oppose the presence of wolves in Yellowstone. “It seems the people who don’t make their living here are affecting policy in the national forests and national parks. For outfitters like me, we make our living taking the public

into the wilderness to hunt. It’s pretty hard to market a pack trip when we have nothing to hunt.”

If E.K. Bostick isn’t home, a caller gets this message on his answering machine, “If I’m not here you can bet I’m two steps ahead of the wolves and three steps ahead of the bears.” It’s easy to gauge Bostick’s feelings about the 10th anniversary of wolf reintroduction in Yellowstone. An outfitter in northwest Wyoming, Bostick is also President of the Wyoming Outfitters

“I’ve personally witnessed elk which I believe have halted their bugling to prevent giving themselves away.”



This Buffalo Bill Historical Center billboard, featuring an image of a wolf, was vandalized in Spring, 2004.

and Guides Association. Interviewed by phone in January as he attended an outdoorsman show in Reno, Nevada, Bostick reflected on the wolf issue, “The reintroduction of the wolf to Yellowstone has had a big impact on hunters and outfitters in this area (northwest Wyoming). It is more and more difficult for those of us in the outfitting business to provide the hunt our customers have come to expect. The availability of licenses has diminished, with late season permits cut greatly.”

Bostick feels the economy of the state of Wyoming has suffered with the difficulties experienced by the outfitting industry. “Our organization figures the amount our industry funneled into Wyoming’s economy to be \$64 million. Five years ago, it was a \$94 million business,” said Bostick.

In addition, Bostick surmises that elk are changing their bugling habits to prevent disclosing their locations to wolves. As he put it, “I’ve personally witnessed elk which have halted their bugling, I believe, to prevent giving themselves away. One time, I saw a big bull elk start to bugle, then it was almost as if he thought twice about it. I’m guessing he said to himself, ‘Wait a minute; I can’t do that. I’ll give my position away!’”

Bostick says he wishes he could say he’d seen any good come with the wolf reintroduction. His experiences tell him otherwise. “On August 2 of last summer, there were three wolves within 50 yards of my front door on Logan Mountain, west of Cody. I can tell you this: If there are wolves in the area, there are no elk. When I’ve been out in the mountains in my area, I saw signs of wolves every day, but no elk. It’s a real shame.”



From top:
Opposition bumper sticker. (NPS photo)

Anti-wolf demonstrators. (NPS photo)

Pro-wolf demonstrators. (NPS photo)

E.K. Bostick, President, Wyoming Outfitters' & Guides' Association. (BBHC photo)

Jack Turnell is a longtime rancher at the historic Pitchfork Ranch in the Meeteetse area south of Cody. When asked his thoughts on the 10th anniversary of wolf reintroduction, Turnell quietly notes, “I wouldn’t have had a problem with a hundred wolves in Yellowstone, but now it seems they’re all over the place. From my perspective here on the ranch, they’ve caused an abnormal dispersement of wildlife everywhere; elk and deer herds move to where they feel they’re safe.”

Turnell noted, “We can see it here big time,” he said. “We used to have an elk problem here on the ranch, but not now.”

In 1992, Turnell was awarded the National Cattlemen Association’s National Environmental Stewardship Award for his efforts to increase riparian areas, even bringing together other livestock producers, environmental groups, and land and management agencies to form the Wyoming Riparian Association.

Turnell referred to the work that led to the stewardship award. “We paid attention to watershed, to riparian areas, and the like, which was difficult with the drought. Factor in predators, and it’s difficult to manage the range with the elk run into the area by wolves. They cause the wildlife to bunch up. The elk are nervous and cattle are nervous. That

bunching up is not good for ranging. I need the cattle to spread out.”

With their concerns about safety, livelihood, recreation, and non-residents affecting policy, the comments of Hanson, Stambaugh, Bostick, and Turnell reflect some of the common themes for those opposed to the wolf presence in the Greater Yellowstone Area. Clearly, it appears the debate won’t end any time soon. ■

Yellowstone Corner



Wolf spotters scan the landscape for wolves in Yellowstone National Park. Since their reintroduction, wolves have become a popular tourist draw. (C.R. Preston photo)

Living on the edge: wolves and human communities in the Greater Yellowstone Area

By Charles R. Preston, Ph.D.

Chief Curator, Buffalo Bill Historical Center

Founding Curator, Draper Museum of Natural History

Yellowstone National Park is revered the world over as a model of wildlands conservation — a place where human industry and convenience is secondary to preservation of native wildlife and natural processes. It is a place set aside for people to visit and to enjoy a vignette of wild America. Of course, the space now occupied by Yellowstone Park has been used and influenced by humans of various cultures for at least 10,000 years and it continues to be influenced by our activities today. Nonetheless, it remains the core of the last large, nearly intact ecosystem in the northern temperate zone of the earth. With the reintroduction of the gray wolf by humans to Yellowstone Park in 1995, this system again contains a complete complement of the prominent wildlife

species that lived here when EuroAmericans first explored this region.

But Yellowstone Park does not exist in isolation and, even combined with the adjacent protected lands of the John D. Rockefeller, Jr. Memorial Parkway and Grand Teton National Park, it cannot contain nor indefinitely sustain viable populations of some its largest, most prominent wildlife species. These include mule deer, pronghorn, and especially elk, grizzly bears, and gray wolves. These large mammals depend to some extent on designated wilderness areas, multiple-use public lands, and private lands surrounding the national park preserves.

Thus, the long-term survival of these species depends on the tolerance and willingness of humans

living on the edge of Yellowstone and Grand Teton National Parks to share multiple-use public lands and private lands with them. State and federal laws and regulations, such as the Endangered Species Act, force human tolerance when deemed necessary to protect and manage the species, but often engender great resentment among landowners, recreationists, and others.

Large predators, like grizzlies and wolves, inspire awe and admiration among many people, but also present the greatest tests of human tolerance. They require vast amounts of land, are potential threats to human and pet safety, prey on livestock, and compete with human hunters for game. The gray wolf generates especially strong emotions. While many people venerate the wolf as a noble animal, others vilify it as evil incarnate. From a scientifically objective perspective, the wolf is neither noble nor evil. It is a large carnivore indigenous to broad stretches of Eurasia and North America largely persisting today only in the more rugged, remote regions of its former range. It exerts a profound, wide-reaching influence on its ecosystem and brings controversy when it inhabits lands at the edge of human-wildland interface.

Controversy continues to rage ten years after gray wolf restoration in the Greater Yellowstone Area (GYA). We've learned a great deal about wolf behavior and ecology (see Douglas Smith's contributions elsewhere in this issue) and about human cultural dynamics in relation to wildlife management issues. Wolves released in Yellowstone National Park in 1995–96 thrived in the absence of competition and an abundance of naïve elk prey. Soon after recolonization, the wolf population in the GYA began to grow at a rate of 40-50 percent per year, raising fears among some local residents that the wolves would continue to increase at an exponential pace, decimate the elk population, wreak widespread havoc on livestock, and overwhelm management efforts.

During the last few years, however, as competition among wolves has increased, population growth has slowed significantly. Between 2003 and 2004, wolf numbers declined from 174 to 169 inside Yellowstone Park. As of December 2004, there were approximately 300 wolves living in the entire GYA — that's about the same number as December 2003. At the beginning of 2005 there were nine packs containing eighty-seven to ninety wolves in Wyoming outside of Yellowstone

Park. At the beginning of 2004, there were nine packs containing an estimated eighty-two wolves in Wyoming outside of Yellowstone Park. The slowdown is evidence that wolves have approached ecological carrying capacity in the GYA and have reached a population plateau typical of top-level carnivores.

Principal concerns

The three principal concerns usually expressed by local residents about wolves are fear of personal safety, loss of livestock and pets, and reduction of game. Although there are very few reliable records of wolves attacking humans in North America, they certainly kill livestock and pets. Between 2003 and 2004 all nine Wyoming wolf packs outside Yellowstone Park were involved in at least one depredation and were responsible for the deaths of at least eighty-four confirmed livestock, two horses, and two dogs.

These statistics are similar to those obtained in 2003, when officials of the U.S. Fish and Wildlife Service confirmed that seven of nine Wyoming wolf packs outside of Yellowstone Park preyed on livestock and were responsible for the deaths of eighty-four cattle, sheep, and goats. Although the organization Defenders of Wildlife reimburses ranchers for confirmed livestock kills, some research-based estimates indicate the actual number of livestock killed by wolves may be five to eight times the number of confirmed kills. This is a significant economic loss to individual ranchers and a source of significant emotional stress to GYA ranchers in general. Ranchers are also worried about the effects of wolf-induced fear on livestock health and reproduction. To reduce wolf depredation on livestock, U.S. Fish and Wildlife personnel have killed or issued shoot-on-site permits that have resulted in the deaths of eighteen and thirty-one wolves in 2003 and 2004 respectively.

Some hunters, and especially hunting outfitters, worry that wolves will severely reduce elk populations and thus erode hunting and economic opportunities. The impact of wolves on game populations in the GYA is hard to quantify, although Douglas Smith's article in this issue provides some insight into the dynamics between wolves and elk — their principal prey thus far in the GYA.

From observation-based estimates of between 1.4 and 2.2 elk killed per wolf per 30 days, it is reasonable to conclude that between 5,000 and 8,000 elk may be

taken by a population of 300 wolves in the three-state GYA in one year. Just to provide a yardstick, my fellow hunters and I harvest between about 17,000 and 23,000 elk per year in the state of Wyoming. It remains unclear how many elk taken by wolves and hunters in a given year would have died from disease, starvation, old age, or other natural causes during the same year. Much depends on weather, food availability, general habitat quality and availability, and other factors.

To date, there is no evidence that wolves have significantly reduced the general GYA elk population, though impacts may vary from herd to herd within the GYA. For example, winter counts of the northern Yellowstone elk herd (between the Northeast Entrance of Yellowstone National Park and Dome Mountain/Dailey Lake in Paradise Valley) indicate that elk numbers have decreased substantially in the last decade. Biologists attribute the decrease to a combination of predation, drought, and human hunting harvest during the Gardiner Late Elk Hunt, plus a significant winterkill caused by severe snow pack during 1997.

The Gardiner Late Elk Hunt was designed to reduce elk numbers outside Yellowstone Park to ease long-term damage to winter range. Montana Fish, Wildlife, and Parks has lowered the number of hunter harvest permits issued in this area and is considering decreasing the number further next year. The 2004–2005 annual winter count of the northern Yellowstone elk herd was about 15 percent higher (9,545) than the 8,335 elk counted in 2003–2004, and slightly higher than the 9,215 elk in 2002–2003.

In the long term, pressure from wolves and a recovered grizzly bear population may reduce to some extent the current liberal number of elk hunting tags available in the GYA. The extent of the impact from year to year will depend largely on weather and the ability of wildlife agencies to manage prey and predator populations.

Profound impacts

One of the major surprises of wolf reintroduction has been the relative ease with which wolves can be observed in Yellowstone Park. Officials there estimate that more than 150,000 people observed wolves between March 1995 and December 2004. Because Yellowstone Park has gained the reputation for being the best place in the world to view wild wolves, people

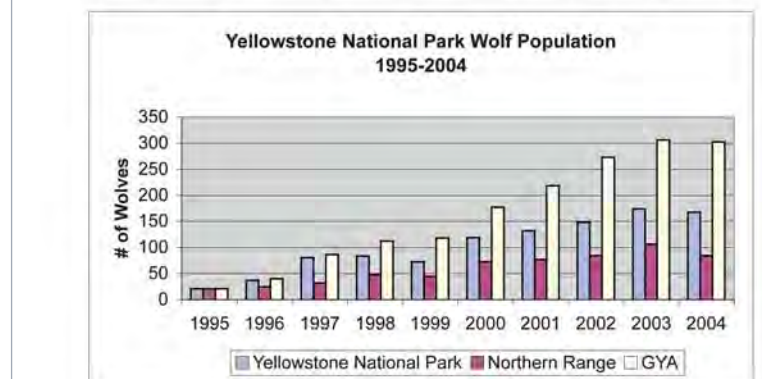
from throughout the world come in droves for that specific purpose. They spend money in the region, and several local businesses have become established or expanded to take advantage of this economic opportunity. I have not yet seen reliable, comprehensive estimates of the economic impact of wolf-based tourism in GYA, but results of ongoing university studies on this topic should be available in 2005.

In ten short years, wolves may have exerted an intriguing and potentially profound long-term ecological impact in some areas of the GYA. Wolves, by virtue of their position at the top of the food chain, are regarded as keystone species—they exert an overarching influence on ecosystem function. By changing the distribution and foraging patterns of elk and other herbivores, wolves indirectly influence vegetation growth and thus the distribution and abundance of other animals.

For example, there is some preliminary evidence that the presence of wolves has caused elk to spend less time browsing willows and aspen in areas where risk of ambush is high. Willows have grown dramatically in such areas. Some scientists predict that beavers, songbirds, and other willow and aspen dependent wildlife will increase significantly due to wolf presence. Beavers have already increased in Yellowstone’s northern range, attributed at least in part to the presence of wolves. Wolves directly impact potential competitors. They often kill coyotes, for example, on sight. Since wolf reintroduction, coyote numbers have declined by as much as 50 percent in some areas.

The well-known naturalist and wildlife biologist Paul Errington wrote, “Of all the native biological constituents of a northern wilderness scene, . . . wolves present the greatest test of human wisdom

	1995	1996	1997	1998	1999	2000	2001	2002
Yellowstone Park	21	37	80	83	72	119	132	148
Northern Range	21	24	32	48	44	72	77	84
GYA	21	40	86	112	118	177	218	273



and good intentions.” While it is easy for someone living a thousand miles from wolves to see only the positive aspects of wolf restoration, it is the people living in the GYA at the edge of the wild who must deal with the consequences, both positive and negative, of this large carnivore. In some respects, the last ten years have been easy. Now that GYA wolves have met recovery objectives, they are scheduled for delisting, allowing transfer of protection and management from federal to state wildlife agencies.

Delisting requires that Montana, Idaho, and Wyoming submit wolf management plans judged by the U.S. Fish and Wildlife Service to ensure a sustainable GYA wolf population. Plans submitted by Montana and Idaho have been approved by the Fish and Wildlife Service, but Wyoming’s plan was not approved. Rather than amending its plan to more closely conform to the other states’ plans, Wyoming decided to challenge the Fish and Wildlife Service decision in court. At this writing, no final legal judgment has been rendered. In the meantime, wolves cannot be delisted, but the Fish and Wildlife Service has signed a rule allowing landowners and wildlife management agencies in Montana and Idaho (because these states submitted management plans deemed acceptable by the Fish and Wildlife Service) increased latitude to kill problem wolves outside Yellowstone National Park as needed to protect livestock and game populations.

Common vision

The future of wolves and their impact on human communities and native ecosystems in the GYA remains uncertain. Like playing a poker hand, much depends on our ability to make the most of opportunities presented by wolves while minimizing their negative impacts on livestock operations and game populations. Perhaps one way to begin the next chapter in this saga is for folks on each side of the issue to acknowledge the values and legitimate concerns of folks on the other side.

I have argued elsewhere that the real threats to wolves will not come from ranchers, hunters, or outfitters. Similarly, the real threat to ranching and hunting will not come from wolves. Sprawling residential development, ironically created largely for people who express a desire to move closer to nature, is the biggest single threat to native wildlife and “traditional” lifestyles in the Greater Yellowstone Area



The wolf is featured in the Draper Museum of Natural History exhibit, “The Wolf Experiment Continues.”

and the American West. It is increasingly more difficult for ranchers to turn down lucrative financial offers to sell their open lands for development, and there is no shortage of people who desire a piece of this magnificent country. Who can blame them? Yet, these private, open rangelands are critical to wildlife conservation and maintaining traditional western lifestyles in the twenty-first century.

As unlikely as it seems today with emotions running so high surrounding wolves, I believe the best chance for a future Greater Yellowstone Area as beautiful and diverse in wilderness, rangelands, wildlife, and recreational opportunities as it is today, depends on people on both sides of wolf and other wildlife conservation issues to work together toward a common vision. Creating and implementing that vision requires people of passion and commitment. If I’ve learned one thing from observing first-hand the “wolf battles” during the last dozen or so years, it’s that folks in this part of the world are not short on passion or commitment. To work together, we will have to sift through our traditional allegiances and prejudices, set aside our team colors and distrust, and deal with the real and considerable challenges before us. It is indeed a test of our wisdom and good intentions, with the future of the Greater Yellowstone Area in our hands. ■

Artists in America's



Albert Bierstadt (1830–1902), *Yellowstone Falls*, ca. 1881, oil on canvas, 44.25 x 30.5 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift of Mr. and Mrs. Lloyd Taggart. 2.63

First National Park

By Peter H. Hassrick, with
introduction by Marguerite House

Yellowstone draws artists.

Even before its official designation as America's first national park in 1872, artists have chronicled Yellowstone's peculiar combination of the magnificent, the terrifying, and the sublime. And today, visitors are still stunned by the height of a geyser and swear they've never ever seen that particular shade of aquamarine tinting a steamy thermal pool. They inch toward a railing, the only barrier separating them from the 1,500 foot deep expanse of the Grand Canyon of the Yellowstone below. They teeter quite literally on the edge, feeling at once exhilarated yet petrified. But once they view the calming, gentle sashay of swans on the Madison River, that queasiness all but disappears. More often than not, travelers return home with scores of photographs that serve a singular purpose: to prove those geysers and pools and waterfalls really do exist. They'll insist their friends simply must make a visit, saying, "You won't believe it until you see it."

And that is, by and large, the role of those others who were drawn to Yellowstone. They were artists in America's first national park, and they wanted the observer to believe.

Indeed, Thomas Moran, one of the first painters to explore the Yellowstone region, wrote in his later years the following tribute:

I have wandered over a good part of the Territories and have seen much of the varied scenery of the Far West, but that of the Yellowstone retains its hold upon my imagination with a vividness of yesterday...The impression then made upon me by the stupendous & remarkable manifestation of nature's forces will remain with me as long as memory lasts.

The exhibition *Drawn to Yellowstone: Artists in America's First National Park* gathers together those impressions, captured in two and three dimensions from Yellowstone's earliest explorers to the present day. Moran's works are included, as well as Albert Bierstadt, J.H. Twachtman, Frank Tenney Johnson, and others. Organized by the Museum of the American West, Autry National Center in Los Angeles, California,

the assemblage is curated by noted scholar Peter H. Hassrick, who specializes in the art of the American West.

In the excerpt that follows from the autumn 2004 edition of *Antiques & Fine Art*, and from his book, *Drawn to Yellowstone: Artists in America's First National Park*, Hassrick reflected on the Park and those who painted and sketched it:

Yellowstone National Park was not the first of America's natural marvels to serve as studio and subject for artists in this country. Virginia's Natural Bridge, the Catskills along the Hudson, Niagara Falls, and once-remote Yosemite Valley were among a host of other locations of the national landscape that were commanding attention from painters by the mid-1800s. Yet in the long history of America's search for ways to express its national identity and find artistic inspiration in its places of natural wonder, Yellowstone has played a particularly beneficial role.

This far corner of what was until 1890 known as Wyoming Territory, with its remarkable geological eccentricities, has become more than just a symbol of wildness. It has made wild and natural scenery a public experience. Representing the bounty of America,



Yellowstone — Park, ca. 1910, artist: Ludwig Hohlwein, printer: G. Schuh & Cie. Four colored serigraph poster, 47.625 x 34 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift of Clyde S. Erskine and Helen E. Erskine. 1.69.1836



Frank Tenney Johnson (1874–1939), *Cove in Yellowstone Park*, 1938, oil on canvas, 30 x 40 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift of Fred and Sara Machetanz. 2.82

Yellowstone was a mecca for many artists, from whom flowed, like the waters pulsing from its geysers, an artistic energy that at once captivated the public and contributed to its philosophical and aesthetic history.

Determined to be unsuitable for mining or farming, Yellowstone was established as a national park in 1872. Congress stated it was setting Yellowstone aside as a public pleasuring ground, but they were also resolutely determined to preserve the Park's natural curiosities and prevent private acquisition. Many viewed the creation of Yellowstone National Park as something of a national imperative. Americans were searching for cultural parity with Europe, and America's scenery was one way the country might favorably be compared. Many also wanted to find symbols of national identity and unity in the aftermath of the Civil War. Moran's work and that of Albert Bierstadt, such as his *Yellowstone Falls*, served as those kinds of emblems.

Artists drawn to Yellowstone have displayed a broad range of talent and aesthetic vision. Some, like Abbey Hill who painted for the Northern Pacific Railroad in the first decade of the 1900s, seems to have been attracted by the sheer beauty of the landscape. American Impressionist John Twachtman, who visited Yellowstone in 1895, said he was "so overwhelmed with things to do that a year would not be a short stay . . . This scenery too is fine enough to shock any mind."

Gustave Krollman came to the Park in the 1920s to paint the geysers, and a fellow German-born artist, Ludwig Hohlwein, who visited Yellowstone around 1910, produced works that promoted the tourism bonanza that Yellowstone experienced then and still enjoys today.

Another who was drawn to Yellowstone was Frank Tenney Johnson. An artist and illustrator by trade, and an adventurer at heart, he found himself at his cousin's cabin on the Shoshone River just outside Yellowstone's East Gate in the 1930s. There, Johnson built a cabin and studio, and passed his summer months hiking, packing and painting in and around the Park. When he was lucky, even the composition was provided

by nature, as evidenced in his *Cove in Yellowstone Park*. Design was critical to the success of his pictures, however, no matter how natural the setting.

Still others drawn to Yellowstone found its national park designation a defining moment in American conservation history. The famed environmental writer and activist Enos Mills claimed in 1915 "the establishment of Yellowstone National Park was a great incident in the scenic history of America — and in that of the world. For the first time, a scenic wonderland was dedicated 'a public park . . . for the benefit and enjoyment of all the people.'" It represented victory in a long and hard fought battle between the utilitarians and aesthetic conservationists.

Why were artists drawn to Yellowstone? A member of the 1870 Washburn party who explored Yellowstone, N.P. Langford, probably said it best as he observed, "A grander scene than the lower cataract of the Yellowstone was never witnessed by mortal eyes." ■

*Peter H. Hassrick is a writer and independent scholar. He is curator and author of *Drawn to Yellowstone: Artists in America's First National Park*. Hassrick is past director of the Buffalo Bill Historical Center in Cody, Wyoming, and the Georgia O'Keeffe Museum in Santa Fe, New Mexico and has served as curator of collections at the Amon Carter Museum in Fort Worth, Texas.*



Over the years, images such as this photograph of Yellowstone Falls continue to make visitors "Drawn to Yellowstone." (Chris Gimmeson photo)

***Drawn to Yellowstone:
Artists in America's First
National Park***

opens with a Buffalo Bill Historical Center members only Patrons Preview on Friday, April 15, then will be on display to the public from April 16 through October 2, 2005 in the Buffalo Bill Historical Center's special exhibition gallery. 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.

Perspective from a special collection



Perspectives

by Wally Reber, Associate Director

At the turn of the last century, William F. “Buffalo Bill” Cody stylishly and extravagantly defined the essential American West. His expansive view became a nation’s view—a perspective that still defines the best of our West today.

Drawing from a similar tradition, the Buffalo Bill Historical Center’s Special Collection of Western Decorative Art has come to represent a unique interpretation of American decorative arts in an exhibition called simply, “Cody Style.” Its spirit comes today from many virtuoso craftspeople, but its foundation was perhaps laid by three consummate artisans—a triumvirate of masters whose creative style, marketing expertise and pure spunk introduced and influenced the genre of western decorative arts.

The creative products of Edward Bohlin, Thomas Molesworth, and J. Michael Patrick have become central to “Cody Style” and emblematic of western decorative art. Each artisan developed a distinctive product, an enthusiastic audience, and a business model that served them and their creations.

Edward Bohlin (1895–1980), designer, silversmith, and saddle maker, was born in Sweden and sailed stateside at the age of fifteen. Buffalo Bill’s fame drew him to Cody where he turned his inspired hand to leather and silver. He opened his first saddle shop in Cody, Wyoming, in 1917, just across the street from Buffalo Bill’s famous Irma Hotel. Within a few short years, Bohlin moved to Hollywood, California, where his artistry in leather and silver soon made him the “saddle maker to the stars.” His work is celebrated and collected, inspiring countless artisans, copied by countless others. And like Buffalo Bill, his work represented the genuine article—setting the standard by which such craft was, and will continue to be, measured.

Unlike the immediate popularity of saddlery and silver, unmistakably western style was slow to develop. The birth of true western style awaited a catalyst. Not until Thomas Canada Molesworth (1890–1977) would western furniture find not only a catalyst, but also a creator.

Molesworth was born in Kansas in 1890 and moved with his family to Cody in 1931. As an artist and builder, Molesworth developed a furniture style that was western with a rustic elegance, embellished with humor, style, and grace. Molesworth became a designer and creator of complete rooms and an outfitter of homes. Like Buffalo Bill before him, he brought the West to the East and beyond with genuine western style, conceived, created, and built in Cody, Wyoming.

The middle to late 1980s saw a renewed interest in things western. With this interest came a resurgence of rustic western design and a resurrection of a style that had been absent since the mid-fifties. Among those affected was a young man, born of Cody, Wyoming, who came to represent a new breed of western designer, builder, and entrepreneur—J. Michael Patrick (1952–2003).

His creations echoed and sometimes mirrored the works of Molesworth, but he also developed a style all his own. Like Molesworth, his commissions and installations were varied—from secluded private cabins to large public hotels in Yellowstone National Park. Believing in the independent, self-reliant westerner, Patrick nevertheless understood the need for the mutual support of community, and to him that often meant a “community of craftsmen.” To that end, he was a founder of the Western Artisan’s Guild and the spark and sponsor of Cody’s first Western Design Conference.

“Cody Style” looks historically to those like Molesworth and Bohlin for its roots and owes its resurgence in part to Patrick.

Today’s western craftsmen and artisans blaze new trails as they produce, with a reverence for the past, contemporary functional art that is at once the genuine western article. Through their body of work, they provide the vantage point from which we might stylishly and comfortably engage the West, done up in “Cody Style.” ■

Cody Firearms Museum set to receive sharpshooter collection

by David Kennedy,
Cody Firearms Museum Curator



Sharpshooter Tom Knapp will donate collection to the Cody Firearms Museum.

One of the earliest ways of teaching Easterners about the West was through performances such as Buffalo Bill's Wild West. Although there were many popular traveling companies, a common feature of the shows was exhibition shooters of different types. Buffalo Bill Cody, Annie Oakley, Texas Jack Omohundro, Doc Carver, and other shooters entertained the crowds wherever they went with astounding feats of marksmanship.

After the popularity of the shows began to wane, the exhibition shooter continued to thrive, often as a demonstrator for a particular arms or ammunition

company. Ad and Plinky Topperwein, Tom Frye, and Herb Parsons, among others, carried on this tradition throughout the 20th Century, entertaining and amazing crowds across the country.

The most famous of today's exhibition shooters is Tom Knapp, an exhibition shooter for Benelli Arms and Federal Ammunition. As with the earlier shooters, Tom is a record holder. In 2000, Tom broke Herb Parson's record of breaking 8 hand-thrown clay targets with a pump shotgun. In October 2004, Tom broke his own 12-year-old record by breaking 10 hand-thrown clay targets with a semi-automatic shotgun.

This Memorial Day Weekend, audiences can see these feats and others in Cody, Wyoming. Knapp will be giving a free

exhibition at 2:00 p.m. on both Saturday, May 28 and Sunday, May 29 at the Cody Shooting Complex, west of Cody. Also, at 5:00 p.m. on Saturday, May 28, Knapp will be presenting his record-setting guns to the Cody Firearms Museum. These guns will be part of an exhibit that already includes many of the guns used by Herb Parsons in his exhibitions. The ceremony will take place in the Study Gallery of the Cody Firearms Museum.

For more information, please contact the Cody Firearms Museum by calling 307.578.4117 or emailing davidk@bbhc.org. ■

This library is anything but quiet



McCracken Research Library researchers studying the American West find a multitude of resources from current publications to original historic documents.

By Nathan Bender, Curator
McCracken Research Library

Norman Cousins (1915–1990), editor of *Saturday Review* for many years, once said, “A library, to modify the famous metaphor of Socrates, should be the delivery room for the birth of ideas — a place where history comes to life.”

Nowhere is this more true than in the Buffalo Bill Historical Center’s McCracken Research Library (MRL). Here, archival records abound to make any Western Americana researcher book the next flight to Cody, Wyoming. The McCracken Research Library is a “do not miss” for visitors to the Center with its original historic documents, one-of-a-kind photographs, microfilm, and a shelf collection of all things western.

And 2005 is the perfect time to make the trip.

This year, the McCracken Research Library marks its 25th Anniversary with a number of special events. Visitors can view a unique history display in the gallery adjoining the library, become a part of the library development drive, and enjoy a

special June 15 open house highlighting the McCracken’s treasures.

Opening March 31, the McCracken Research Library display will feature significant early contributions to the collections, and trace the origins and growth of the library. The development drive aims to increase

funding for current and future library needs. As library visitors enjoy the wealth of study resources contributed by donors over the years, it is hoped they, too, will be encouraged to donate new research collections and materials. Such an effort continues the library’s tradition of supporting research and scholarship as part of the development of new knowledge of the American West.

The library, dedicated in 1980, is named in honor of Dr. Harold McCracken (1894–1983), the founding director of the Whitney Gallery of Western Art and of the Buffalo Bill Historical Center. This name is both fitting and appropriate, as libraries and museums were the primary



Dr. Harold McCracken, left, cuts the ribbon at the opening of the Buffalo Bill Historical Center’s McCracken Research Library on August 15, 1980. He is accompanied, left to right, by Mrs. McCracken, Charles Duncan, Chair of the BBHC Board of Trustees, Peg Coe, and Ann Duncan. (BBHC archival photo)

means by which Dr. McCracken educated himself throughout his life. A second dedication was held in 1994 to celebrate the expansion and reinstallation of the library in its present location at the south end of the lower level of the Buffalo Bill Museum.

The McCracken Research Library serves as an international information resource on the American West with its 25,000 volumes of publications, 3,000 cubic feet of manuscripts, 250,000 photographic images, microfilm, and sound and video recordings, and other materials. The library not only supports the work of the museum staff, but is also regularly used by students of the Center's annual Larom Summer Institute in Western American Studies, the joint Buffalo Bill Historical Center-Cody High School "Museum Discovery" classes, Northwest College students in nearby Powell, Wyoming, and numerous museum visitors.

A wide variety of important primary research materials on many western figures and themes attract students and researchers from educational centers all over the world. Subjects include William F. "Buffalo Bill" Cody, Annie Oakley, and others who performed in Buffalo Bill's Wild West. In addition, the library houses materials regarding many noted Western American artists and their work. These painters and sculptors include Frederic Remington, A. Phimister Proctor, Frank Tenney Johnson, W.H.D. Koerner, and Joseph Henry Sharp. What's more, resources abound on the subject of North American Indian culture with emphasis on the Plains nations. Firearms history and technology, with primary sources on the Winchester Repeating Arms Co., are also a part of library materials.

Other collections relate to the natural history of the Greater Yellowstone Area, including research papers of regional geologist William G. Pierce and paleontologists Robert Witter and Elaine Anderson. Recordings are archived of more than 20 years of the Center's annual Cowboy Songs and Range Ballads

event, garnered from performances at the Buffalo Bill Historical Center. Staff and volunteers of the McCracken Research Library have been steadily adding significant oral history interviews of local and regional individuals to the collections during the last five years.

A broad photographic collection reinforces and complements any researcher's work concerning western themes. Students of the West will recognize the work of such celebrated 19th century photographers as D.F. Barry, L.A. Huffman, John C.H. Grabill, F.J. Haynes, Frank Rinehart, and Adolph F. Muhr. Major collections of photographs by Park County, Wyoming photographers Charles Belden and Jack

Richard, and examples of the works of others such as F.J. Hiscock, "Brownie" Newton, and Stan Kershaw, are important components of the library's holdings.

In addition, photograph collections of western artists W.H.D. Koerner and Joseph Henry Sharp provide insight into their work methods. Twentieth century photographers specializing in the North American Indian, such as Edward S. Curtis, Thomas

Marquis, Rev. W.A. Petzoldt, Roland Reed, Fred Miller, Richard Throssel, J.E. Tuell, and Fred Meyer, among others, provide an extraordinary look into these unique cultures.

The library is a non-circulating reference library in that materials may only be used at the Buffalo Bill Historical Center. Access to library holdings was increased in the late 1990s with the automation of the library catalog. Later, the library joined the statewide Wyoming Libraries Database (WYLD) consortium and all publications were entered into the records of the international Online Computer Library Center (OCLC) research database. Library holdings may be accessed at www.bbhc.org/hmrl/. For more information on the McCracken Library's anniversary events, contact the library at hmrl@bbhc.org or 307.578.4059.■



Patrons enjoy the comfortable reading area adjoining the library.

Thorofare through the shutter

by Marguerite House

For those who live in the area surrounding Yellowstone National Park, Thorofare is legendary. This wilderness region takes on almost mystical proportions as those who've made the trip smile quietly and say, "Yes, I've seen Thorofare."

And what a trip it is.

This area is the most remote location in the lower 48 United States, accessed by a 30-mile horseback trip that, for many, takes two days to complete. Fifty years

ago, noted Yellowstone photographer Jack Richard chronicled the building of a Wyoming Game and Fish Department back country outpost cabin in the area. Last summer, Buffalo Bill Historical Center (BBHC) photographer Sean Campbell was enlisted to recreate Richard's shots a half century later.

Campbell accompanied Wyoming Game and Fish personnel Tim Fagan and Mark Bruscino, along with BBHC McCracken Research Library Curator Nathan



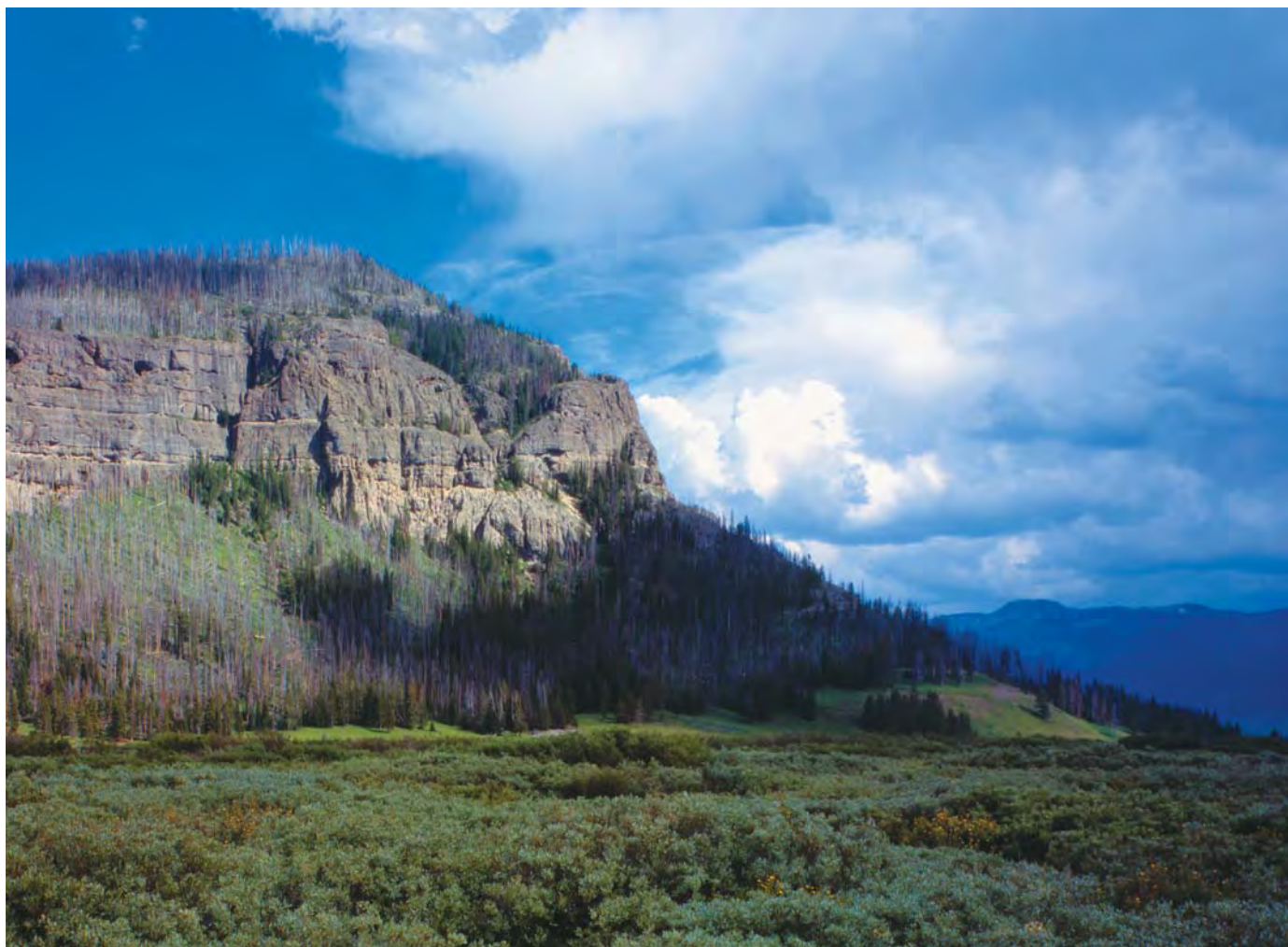
Photographed by Jack Richard, this black and white image of the Hawk's Rest landmark was one to be duplicated 50 years later for the Buffalo Bill Historical Center exhibition featuring the Thorofare. Jack Richard Collection. PN.89.20005.1

Bender on the six-day trip. “I’ve ridden horses before, but not for many years. I knew it would be a long ride, but I didn’t realize how sore I would really be. We spent two days on horses going in, two days on site at the Thorofare cabin, then two days on horses coming back out. After each day of riding, I literally fell off my horse. I was so incredibly tired. That was clearly the hardest part of the project.”

Armed with seven Jack Richard photographs, Campbell’s mission was to exactly match each Richard image. “We purposely factored in the time of year, hoping the snow pack, the run-off, the flowers, the undergrowth—all those factors would be as comparable as possible to the conditions Richard found. Of course, there are no power lines in the area, and

thankfully I didn’t even have to contend with a jet flying overhead. There is truly no evidence of ‘civilization’ there at all. Oh, and the weather was fantastic. The conditions to duplicate Richard’s images were absolutely perfect.”

Campbell worked with Bender to find the exact vantage points from which Richard’s shots were taken. “I was surprised, though, at the difference the 1988 fires in Yellowstone had made in the area.” He used a Sinar 4 x 5, what he called “a big studio camera — really not made for field use.” In addition, he carried two 35mm cameras, a tripod, and a dozen lenses of all kinds. “No digital on this trip,” Campbell noted. “This was strictly a film trip.” In the final tally, he shot more than a dozen rolls of film and 50 sheets of 4 x 5 inch images.



Sean Campbell’s version of Hawk’s Rest almost 50 years to the day after the Richard photo.



Buffalo Bill Historical Center Photographer Sean Campbell gets positioned to replicate one of Jack Richard's historic photographs. (Nathan Bender photograph)

"I also shot a half dozen 360 degree panoramic photographs. That area was perfect for it," said Campbell. One panoramic produced a spectacular frame of the Thorofare cabin at night. With windows glowing from lanterns within, and stars sparkling in the sky above, Campbell admits, "I knew as soon as I pressed the shutter, this was *the shot*."

In the end, Campbell was able to replicate every one of the seven Richard images he'd planned to photograph. "I think Jack had an easier time of it though," remarked Campbell. "On that trip, the group boated down across Yellowstone Lake before packing the rest of the way in. I would have much preferred to go that route!"

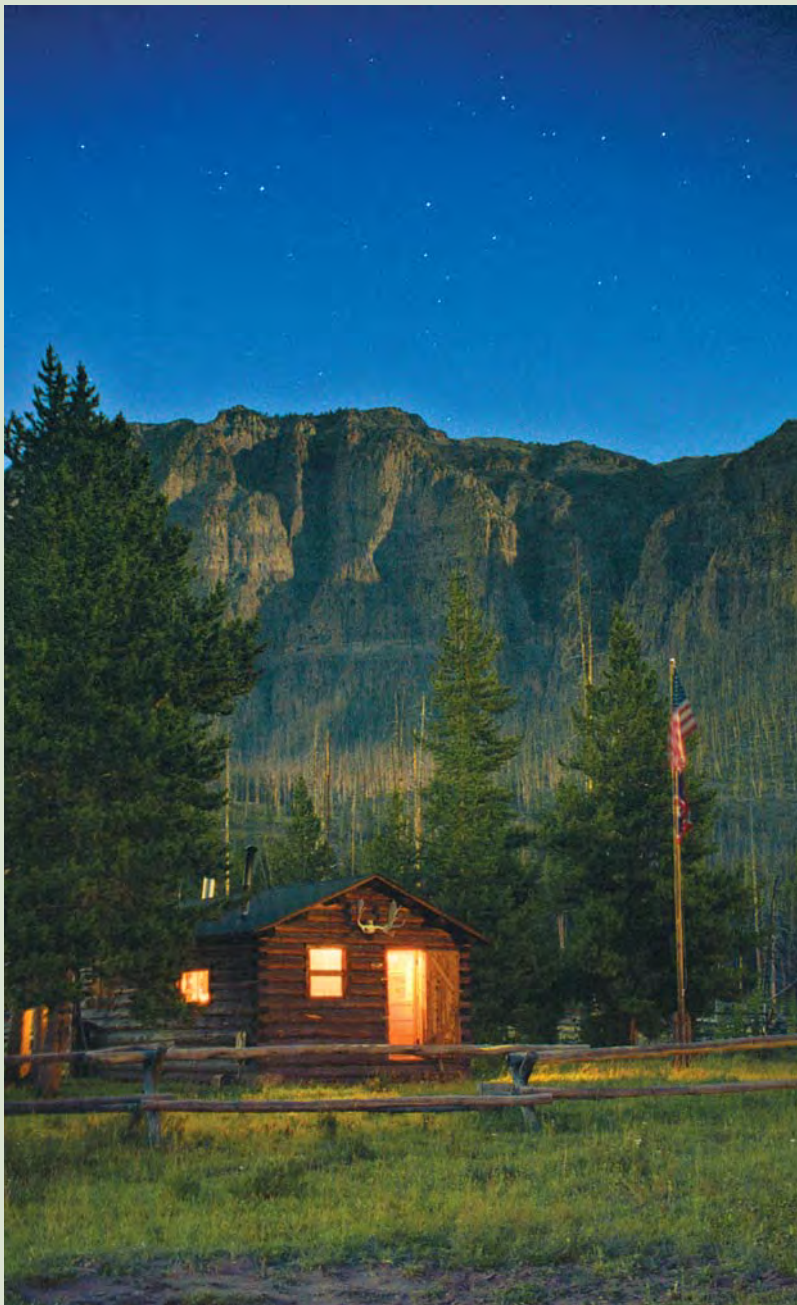
Between one-third and one-half of Campbell's shots will be used for the Buffalo Bill Historical Center's

photography exhibition *A Place Called Thorofare: People, Wilderness, and Wildlife Management* which opens May 20. Campbell calls it a "great exhibit. Area residents will love it because of its local mystique and visitors will love it because, frankly, it's simply a beautiful place."

When asked how the last mile of the trip was different from the first, Campbell said, "I was anxious to get home and sleep in my king-sized bed — and of course, I wanted to develop my film and see what I had. By the last mile, it became a conscious effort to put one foot in front of the other; I was that beat."

Still, Campbell is quick to add, "Would I do it again? Definitely." ■

“A PLACE CALLED THOROFARE: People, Wilderness and Wildlife Management” premiers in May



As soon as Campbell pressed the shutter, he knew this night image of the Thorofare outpost cabin was “the shot.”

Of all the places in this country, Thorofare is the most remote — quite literally. It’s a Wyoming Game and Fish Department backcountry cabin outpost in the Thorofare region of the Bridger-Teton National Forest, southeast of Yellowstone National Park. This summer, the Buffalo Bill Historical Center ratchets up its 2005 summer season with a new photography exhibition entitled *A Place Called Thorofare: People, Wilderness, and Wildlife Management*. Displayed in the Draper Museum of Natural History Photography Gallery, the exhibition was developed in partnership with the Wyoming Game and Fish Department, and celebrates the 50th anniversary of the cabin. Through historical and contemporary photography, *Thorofare* explores how this log cabin was constructed fifty years ago deep in the heart of the most remote place in the lower 48 United States.

Approximately 70 extraordinary photographs, maps, and documents will tell the story of the cabin, which has been used for landmark wildlife research and management since 1955. In addition, two fully-loaded packhorse mounts, depicting how supplies are carried to the outpost, are sure to capture the attention and imagination of adults and children alike. *Thorofare* is a fitting tribute to those who have made lasting contributions to backcountry wildlife management in the Greater Yellowstone region and a dynamic perspective to help guide the future of wildlife conservation and management in the 21st century.

The exhibition opens May 20. ■

bookshelf



Norm Flayderman, *The Bowie Knife, Unsheathing an American Legend*. Illustrated, bibliography, index. 512 p. Lincoln, RI: Andrew Mowbray Inc.—Publishers, 2004. ISBN 1-931464-12-X \$79.95

This is the Bowie knife book needed by historians and collectors for a very long time. Norm Flayderman's vast experience as an antique arms dealer and historic weapons expert (*cf. Flayderman's Guide to Antique American Firearms...and Their Values*) has allowed him to use strong ties to both collectors and scholars to produce a massive, copiously illustrated book. Flayderman clears up the history of Bowie knives in general and the myths surrounding James Black and James Bowie in particular. He goes to great lengths to document the growth of the Bowie legend, showing gradual embellishments and distortions over time. Of particular note is a discussion of the half-horse/half-alligator motif found on some particularly fancy knives, and a lengthy conversation about Bowie manufacturers in Sheffield, England and their pioneering use of knife blades etched with patriotic mottos to sell to Americans. The color photography by Massis J. Boujikian and Rick Oltmans

is extraordinary with knives routinely posed on historic documents, artwork, or fine firearms, or with their points stuck in logs or apples in an effort to provide contextual backgrounds. Nevertheless, the lighting and printing is superb and the knives, and often their sheaths, are clearly apparent. Strongly recommended for arms collectors as well as those interested in the folklore and history of an American legend.

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



Sarah Andrews, *Earth Colors*. 289 pages. New York: St. Martin's Minotaur, 2004. ISBN 0-312-30197-9 cloth \$23.95.

A born teacher, Sarah Andrews doesn't hesitate to instruct readers about the wonders of geology in her most recent novel, *Earth Colors*. The novel's protagonist is Em Hansen, a geologist who started her career as a mud logger in the Ten Sleep Sandstone oilfield of Wyoming (*Ten Sleep*, 1994). While a student of forensic geology, a visit to the Buffalo Bill Historical Center feeds Em's passion for American Western art. "The Louvre may have its Mona Lisa, and that joint in Amsterdam might have Van Goghs by the truckload, but it's the paintings at the Whitney that make this cowgirl's heart sing." And the artist who makes it sing loudest is Frederic Remington. Em is fascinated by his technique and use of color.

Asked to research a Remington painting in a private collection that may be a forgery, Em hopes to answer her client's question as well as find a thesis topic through study and analysis of the paint pigments. Her quest leads to the National Gallery in Washington, D.C., to Baltimore, Maryland, and to Pennsylvania where she joins forces with a local pigment mining specialist. Em finds herself embroiled in a mystery surrounding her client's family, murders, local land development issues, and the FBI. Crafted with well-defined characters, vividly described landscapes, and detailed explanations of the minerals used in formulating artists' paints, the novel is spiced with encounters with old beaux, potential beaux, local loonies, and a maze of twists and turns. *Earth Colors* is classic Andrews.

— **Frances B. Clymer, Librarian, McCracken Research Library**

Yellowstone Tour

The Buffalo Bill Historical Center is offering a special tour this spring with a focus on the incredible wildlife of Yellowstone National Park's Lamar Valley.

Scheduled May 30–June 3, this unique tour will be guided by Charles R. Preston, Ph.D. — the chief curator of the Historical Center and founding curator of its Draper Museum of Natural History.

Lamar Valley, in the northeastern corner of Yellowstone Park, is often called the Serengeti of North America due to its dramatic scenery and abundant wildlife. Spring is the best time of year to observe herds of free-ranging bison, elk, deer, and pronghorn, along with their predators, including gray wolves and grizzly bears.



(NPS photo)

The tour includes five days and four nights in Yellowstone Park and Cody Country, beginning and ending at the Draper Museum of Natural History of the Buffalo Bill Historical Center. The cost is \$1,195 per person double occupancy, with a \$250 single supplement.

For more information or to register, contact Tour Coordinator Sophie Broussard, 307.578.4114, sophieb@bbhc.org or visit www.bbhc.org and click on the "Tours" link.

Larom Summer Institute

Educators, college students, museum professionals, and others interested in the art, cultures, and history of the American West will gather in Cody, June 13–25, for the Larom Summer Institute in Western American Studies.

The 2005 institute offers two one-week courses. The first examines the mythology and natural sciences of bears, while the other explores the art of Yellowstone in conjunction with the exhibition *Drawn to Yellowstone*.



Halfpenny

Internationally known bear experts James C. Halfpenny, Ph.D., and James Garry will present *The Magic of Bears*, June 13–18. Joni L. Kinsey, Ph.D., an associate professor at the University of Iowa, will present *The Art of Yellowstone*, June 20–25. Each session includes a field trip to Yellowstone National Park.



Garry



Kinsey

For more information, call Public Programs Director Lillian Turner, 307.578.4028, email programs@bbhc.org, or visit www.bbhc.org and click on the Education link.

Plains Indian Museum Powwow

The 24th annual Plains Indian Museum Powwow will celebrate the cultural histories of Plains nations and tribes with art, ceremonies, dance and music June 18–19 in the Joe Robbie Powwow Gardens at the Buffalo Bill Historical Center.

Several hundred Plains Indian dancers representing dozens of tribes and nations from across America will converge on Cody for competitions starting with Grand Entries at noon and 6:00 p.m. on Saturday, June 18; and noon Sunday, June 19.

Approximately 5,000 visitors are expected to gather around the outdoor arena to enjoy the flurry of colors and learn about dance regalia, dance styles and powwow history. Guests are invited to participate in some dances. For more information call 307.587.4771 or visit www.bbhc.org and click on "Things to do."



Adam Tsosie Nordwall, one of the many Native American dancers at the Plains Indian Museum Powwow.

Cowboy Songs & Range Ballads

The Buffalo Bill Historical Center's 23rd annual Cowboy Songs & Range Ballads salutes the cowboy songwriters and poets who have captured the spirit, beauty, humor, and stories of the West in their poems and songs. This year's edition, under the banner "Painting the West with Words," will take place Friday through Sunday, April 8–10. The fun and informative weekend features concerts, multiple performance venues, discussion sessions, films, workshops, and jam sessions.

Performers for the Friday night concert include Brenn Hill, the Bunkhouse Chorale, and Liz Masterson and Sean Blackburn. The Saturday evening concert features the Desert Sons, Kip Calahan, Rydin' High, and Gwen Petersen. The concerts begin at 7 p.m. in the Wynona Thompson Auditorium at Cody High School.

From 9 a.m. to 5 p.m. Friday, the Cowboy Songs Symposium features discussions by nationally recognized authorities on the relationship between cowboy poetry and cowboy songs, the role of collectors in preserving cowboy songs and poetry, and the impact of the West on poets and songwriters. Present-day poets and songwriters will also discuss their work and what influenced them to write.

Symposium participants include historian, writer, and musician Mark L. Gardner; educator, historian and musician Greg Scott; college teacher, performer, songwriter, and historian Gene Davenport; award-winning singer/songwriter Brenn Hill; and Hal Cannon, founding director of the Western Folklife Center in Elko, Nevada.

The Historical Center will host performers at various venues throughout the day on Saturday and again on Sunday afternoon, adding touches of lively music to a stroll through the Center's five museums.

Prices for the evening concerts are \$15 adults, \$12 seniors/ Historical Center members, and \$8 youth (ages 6–18). A weekend ticket package, including admission to the Friday and Saturday concerts and a single admission to the Historical Center through Sunday, is available for \$43 adults, \$35 seniors, and \$18 students (ages 6–18). Weekend package tickets are available only at the Center's admission desk. Concert tickets are also sold locally at First National Bank and Trust in Cody and Powell, Cody Newsstand, and the Irma Hotel.

For more information about Cowboy Songs & Range Ballads, call 307.587.4771, email programs@bbhc.org, or visit www.bbhc.org. ■



2005 Cowboy Songs & Range Ballads Concert headliners include Brenn Hill (top), and The Desert Sons (below).

COWBOY SONGS & RANGE BALLADS

APRIL 8–10, 2005

*“Painting
the West
with Words”*

Schedule of Events

APRIL 8

COWBOY SONGS SYMPOSIUM:
Painting the West with Words
Buffalo Bill Historical Center

EVENING CONCERT:

Cody High School Auditorium, 7:00 p.m.

APRIL 9

DAYTIME ACTIVITIES:

Multiple sessions at the
Buffalo Bill Historical Center

EVENING CONCERT:

Cody High School Auditorium, 7:00 p.m.

APRIL 10

AFTERNOON SESSIONS:

Buffalo Bill Historical Center

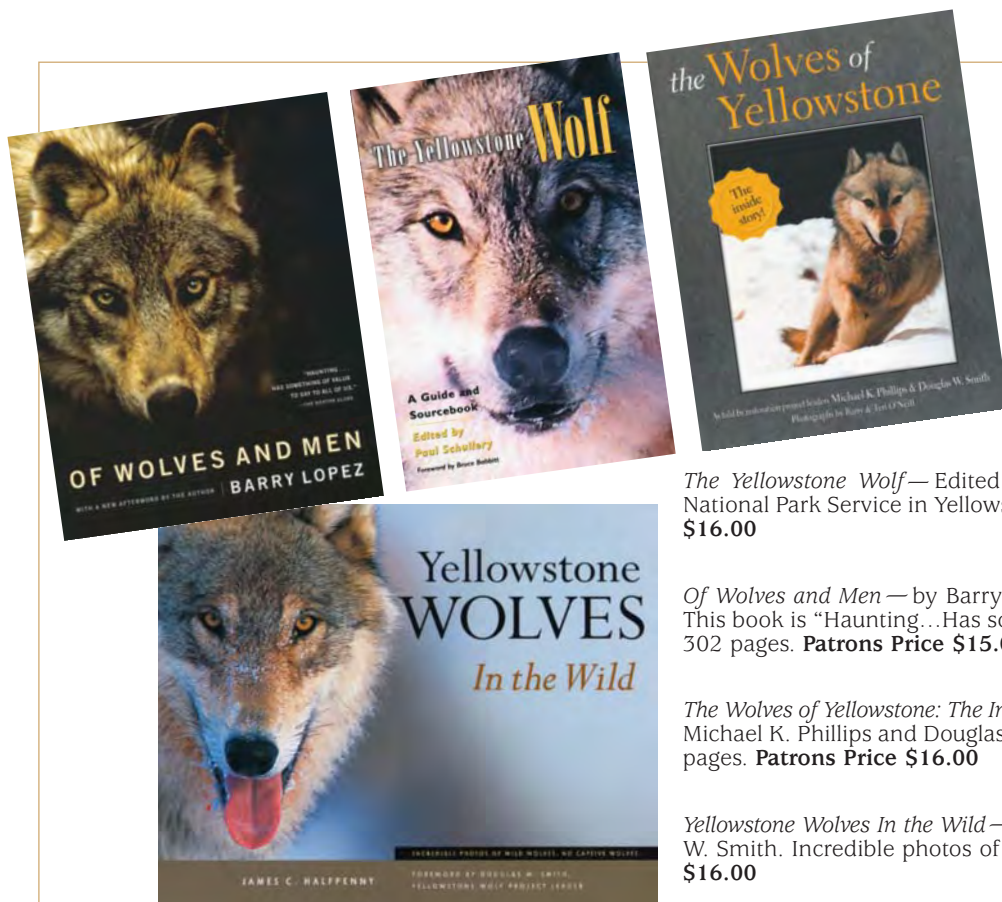
Concert tickets (cost per concert)

\$15adults
\$12seniors (65 & over), & BBHC members
\$ 8students (ages 6–18)

Weekend Ticket Package

\$43adults
\$35seniors
\$18students (ages 6–18)

*Includes both
concerts and
BBHC admission
through Sunday*



Check out Museum Selections for more reading about wolves in the Greater Yellowstone Area!

The Yellowstone Wolf— Edited by Paul Schullery, a writer-editor with the National Park Service in Yellowstone National Park. 350 pages. **Patrons Price \$16.00**

Of Wolves and Men — by Barry Lopez. Features new forward by the author. This book is “Haunting...Has something to say to all of us” *The Boston Globe*. 302 pages. **Patrons Price \$15.00**

The Wolves of Yellowstone: The Inside Story — Told by restoration project leaders Michael K. Phillips and Douglas W. Smith. Photography by Barry O'Neill. 121 pages. **Patrons Price \$16.00**

Yellowstone Wolves In the Wild — by James C. Halfpenny. Foreward by Douglas W. Smith. Incredible photos of wolves in the wild! 104 pages. **Patrons Price \$16.00**



Questions about books in other content areas?

Call Museum Selections at 1.800.533.3838 or send written request with payment to:
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