

# pointswest

WINTER 2019-20

## women *in* wyoming

EXACTLY WHERE  
THEY NEED TO BE

bison wrangling

best of my west

elusive predators



# DIRECTOR'S NOTES

PETER SEIBERT

Executive Director and CEO

Long before the arrival of winter, early fall in Cody, Wyoming, brought a few heavy snows that were seasonal surprises. While no fan of such early storms, I am reminded that out of this season of white will come the beauty of spring and summer. The change of seasons in the Rockies is dramatic in big and bold ways, as well as small and intimate ones.

And so too, as the seasons change, *Points West* also has a new look. First, a welcome to our new editor, Ruffin Prevost. Ruffin comes to us with the rare gift of an eye for design and a reporter's instincts for storytelling. He is working with our content, marketing, and development teams to update *Points West* to provide relevant, rich, exciting and visually compelling stories, as we return to a quarterly schedule. You will also notice advertisements from quality businesses who have chosen to support our publication. Please consider patronizing them.

Finally, I want to share the new mission statement for the Buffalo Bill Center of the West, approved in September. As part of our new strategic plan, we have adopted this statement to convey the very heart of what we do at the museum, while maintaining the flexibility to adapt and change to our new audiences. And so, I invite you to join with us in: "Connecting people to the stories of the American West."

*Peter A. Seibert*

pointswest

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**EDITOR** | Ruffin Prevost

**PUBLISHER** | Levi Meyer

**DESIGNER** | Desiree Pettet

**COPY EDITOR** | Nancy McClure

*Points West* is dedicated to connecting people to the stories of the American West.

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OF YELLOWSTONE COUNTRY





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**BUFFALO BILL  
CENTER  
OF THE WEST**



Smithsonian  
Affiliate



good  
enough  
to eat

BOURBON BROWN SUGAR  
CHUCK ROAST



## Less is more when ‘wrangling’ bison

How would you round up 95 bison after their escape from a private ranch, and return them to their enclosure? That’s what folks from the New York State Department of Agriculture & Markets wanted to know in August. So they called Mary Robinson, Housel Director of the McCracken Research Library.

Authorities with no bison-wrangling experience were looking for help in capturing the behemoths, which were wandering through greener pastures in upstate New York. Robinson referred them to rangers in Yellowstone National Park, who know a few things about moving bison around.

Or, more accurately, helping bison move wherever bison want to move, said Tim Reid, Yellowstone’s bison program manager.

“Pressuring bison is typically not a best practice,” Reid said. “It usually ends up frustrating them and you, and they very seldom fold to pressure.”

Yellowstone’s approximately 5,000 bison generally roam freely throughout the park. But rangers have sometimes had to persuade bison away from private lands after they’ve left the park’s northern and western boundaries. Rangers also have experience moving the animals through enclosures for quarantines, and into trailers for transport to tribal lands as part of overall management efforts.

“Less is more. It’s not the stereotype of whooping and hollering. You just work with their nature,” Reid said.

Bison prefer to travel over familiar ground, and don’t respond well to being scared or intimidated across new terrain, he said.

“Bison are the largest land mammal in North

America. There’s really not a whole lot that can make them afraid,” Reid said.

Because herds are matriarchal, luring the lead cow to follow a preferred course is the best way to move the entire group. “It’s definitely more art than science,” he said.

Being patient and quiet is important, as is planning ahead. Figuring out days in advance how and where you want the herd to move—as well as setting up enclosures and enticements toward that goal—are key.

The New York herd’s rancher eventually used apples, molasses-soaked oats, and other treats to lure many of his bison back. Others were darted with tranquilizers—an option the National Park Service generally avoids.

Reid said he loves working with Yellowstone bison, because “it’s a chapter of wildlife conservation that’s being written as we speak.”

Wildlife biologists with Yellowstone National Park advise that the best way to “wrangle” bison is to set up conditions that encourage the animals to follow a familiar course of their choosing, rather than to use pressure or hazing. (National Park Service photo by Jacob W. Frank)



# holiday gift essentials

## Struggling for gift ideas this holiday season?

The Center Store has you covered. Check out our staff picks below and take advantage of our December 7 Holiday Open House Sale. Get **30-75 percent off** regular prices storewide\* and find memorable gifts for the whole family!

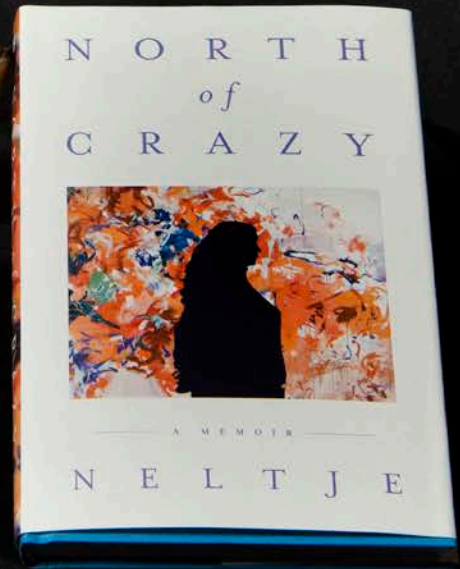
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# WHAT WOULD BUFFALO BILL DO?

Dear Buffalo Bill,

I've just graduated and started my first "real job," and I'm required for work to attend cocktail parties and other social gatherings that I find nerve-wracking. I feel like a fish out of water. What do I do? How do I act? What do I do with my hands?

— PARTY POOPER IN PITTSBURGH



At his first high-society party, William F. "Buffalo Bill" Cody tried to hide behind the bar. He would later own a magnificent bar that was a major feature in his Irma Hotel in Cody, Wyo.

Dear Pooper,

Take several deep, vigorous breaths. High-caliber, work-related social gatherings can give the best of us a case of the nervous fits.

I remember in 1872 when Gen. Philip Sheridan decided I should travel east as an ambassador of sorts for the U.S. Army. Sheridan wanted a popular public figure to put a positive spin on military clashes with the Plains Indians. My friend, noted author and sensationalist Ned Buntline, had by then begun to make me famous through his dime novels.

I begged Sheridan to let me just return

to the plains and scout for the Army, but he sent me to a series of high-society parties in Chicago, New York, and Philadelphia. Being something of a country boy, I was convinced I'd make a fool of myself, with my long hair, frontier clothes, and not knowing the ways of the big cities. At my first party, I did all I could to conceal myself behind the bar the entire time.

But Sheridan later conveyed some sage advice: "Be yourself." Turns out, that's the best thing I could have done. I feared a ballroom full of East Coast sophisticates far worse than the most hostile battlefield. But I eventually realized people were thrilled to meet me, as I

was something of a budding celebrity by then.

More importantly, I became comfortable being myself, and reconciling that with what the masses expected of me. I went from hiding behind the bar at my first society party in 1872 to performing before 28,000 fans in London—including Queen Victoria—in 1887.

So take it from me, and Gen. Sheridan: Don't worry about what people think of you. Everyone else at the party is busy stuffing their fists in their pockets, smoking a cigar, clutching a drink, or otherwise doing something to hide their awkward hands. Just let your hands be hands, and you be yourself. It's always the best thing to be.

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What Would Buffalo Bill Do is a quarterly advice column written by Col. William F. Cody with assistance from Jeremy Johnston, Historian at the Center of the West. Send your questions to [buffalobilladvice@centerofthewest.org](mailto:buffalobilladvice@centerofthewest.org).





## bourbon brown sugar and soy chuck roast

Enjoy this simple chuck roast flavored with caramelly bourbon, salty soy sauce, and the subtlest twinge of garlic and lemon—it is perfectly complemented by the sweetness of brown sugar. Warm up your kitchen with this comforting, hearty roast, and eat leftovers all week long. How about leftover pot roast sandwiches? (Dipped in jus, of course.)

### INGREDIENTS

#### For the Marinade:

- 6 oz. soy sauce
- 3 oz. bourbon
- 2 oz. lemon juice
- 2 oz. Worcestershire
- 1/2 cup brown sugar
- 1 cup water
- 3 cloves garlic, smashed

#### For the Chuck Roast:

- 4–5 lbs. chuck roast
- 2 yellow onions, roughly chopped
- 3–4 whole carrots, roughly chopped
- 3–4 celery stalks, roughly chopped

### INSTRUCTIONS:

**Marinate the roast:** Whisk all marinade ingredients together in a large bowl, or combine them in a blender. Pour the marinade over the chuck roast in a glass container and marinate for 10–12 hours, flipping every hour, if possible.

**Make the roast:** Preheat the oven to 275 degrees. On the stove top, heat some oil in a large roasting pan. Sear both sides of the roast, then set aside. Next, add more oil to the pan and sauté the onions until slightly caramelized. Follow with the carrots and celery, sautéing until carrots are also slightly caramelized. Using some of the marinade, deglaze the pan with a wooden spoon. Place the roast on top of the vegetables and pour remaining marinade over the top. Cover and braise the roast in the oven at 275 degrees for 4.5 to 5 hours. Finished roast will be fork-tender and fall apart.

**Serve:** Plate with potatoes, roasted veggies, and jus.

### NOTES:

A five-pound roast needs about five hours in the oven, but a smaller roast will need less time—about an hour per pound. You'll know the roast is done when it's fork-tender.

RECIPE by BBCW Executive  
Chef Kyle Kleist

ARTICLE AND PHOTO  
by Tera Gigot  
@rootsnradishes



seldom  
seen





Bill Hackney recalls seeing a wolverine in the wild, a rare sighting experienced by a scant few outdoor enthusiasts. (photo by Mark Davis)

# ELUSIVE PREDATORS OF YELLOWSTONE COUNTRY



**BY MARK DAVIS**

Bill Hackney was driving on Muddy Mountain near Casper, Wyoming, when something odd caught his eye. It had an unusual gate, running next to the road for about 30 feet before dropping off the shoulder and disappearing in thick timber. It was a wolverine.

"His back legs were longer than the front, and he had a stripe back into his tail," Hackney said. The experienced backcountry explorer has spent much of his 72 years in Wyoming's isolated mountains. But Hackney said he will never forget that first wolverine sighting 47 years ago.

It's one of a handful of seldom-seen species that call Wyoming home, but that garner far less attention than other toothy predators like grizzly bears, gray wolves, and coyotes.

In fact, a trio of unheralded but elusive predators top the bucket lists of many greater Yellowstone area wildlife watchers: the wolverine, Canada lynx, and cougar.

Hackney didn't report seeing the wolverine. "If I would've called it in, Game and Fish would have documented me as crazy," he said.

At the time, the Wyoming Game and Fish Department was reporting no wolverines in the state, Hackney said. But times have changed. Five years ago, Hackney again saw a wolverine while in the Shoshone National Forest backcountry between Dubois and Meeteetse.

In late 2016, Game and Fish biologists and a team of volunteers placed trail cameras and wire hair snares throughout the Bighorn Mountains and Greater Yellowstone area to gather DNA samples and data on the presence of wolverines.

Wolverines require hundreds of square miles to hunt, forage, and mate. The chances of seeing one are slim at best. The same is true of Canada lynx, and the more common but still elusive cougar.

Like wolverines, lynx spend their lives in isolated, high-altitude habitats. But unlike the



omnivorous wolverine, lynx are strictly carnivorous. Their main prey are snowshoe hares.

Catching a glimpse of Canada lynx or wolverines is difficult—especially in winter—because of the difficulty of reaching their remote, rugged home ranges.

Cougars—also known as pumas, mountain lions, and panthers—are present around Cody in much higher numbers. But they are elusive and solitary, hunting as ambush predators mostly at night, dawn, and dusk.

Daniel Thompson, large carnivore section supervisor for Game and Fish, remembers the first time he saw a cougar in the wild. He tracked the collared male using radio telemetry.

“It’s something I’ll never forget. I knew it was right there in front of me, but it took a while to see it,” he said.

Despite his research and spending a great deal of time in cougar habitat, Thompson has seen few in the wild.

“Just seeing one is better than 99.5 percent of humanity,” he said.

“Every time I’ve ever had my hands on a mountain lion, observed or seen a mountain lion, it’s something you never forget,” he said.

Corey Anco, Assistant Curator of the Draper Natural History Museum, has worked previously for the U.S. Forest Service, U.S. Fish and Wildlife Service, U.S. Geological Survey, and the National Geographic Society’s Big Cats Initiative. Despite years spent as a researcher and climber in the mountains around Yellowstone National Park, Anco has never seen a wolverine, cougar, or Canada lynx in the wild.

He suggests looking for signs of the three elusive species as the next best thing to spotting them in the flesh. The presence of scat, prey species, or tracks give clues to their presence. And with a little luck or using technology like trail cameras, you might be rewarded with the view of a lifetime.

Because the three are low-density species, Anco networks with other researchers working in high altitude habitats, asking that the GPS locations and samples of suspected scat of any of the three species be sent to his lab. Clues to feeding habits and DNA can be extracted from excrement. But such samples are extremely rare.

Anco said there’s only one way to catch that once-in-a-lifetime sighting of the area’s rarest species: get outside.

“Spend time in the mountains. Spend time in the foothills. Be careful,” he cautioned. “But if you want to increase the likelihood of seeing any of the rarest animals, you’ve got to spend time outside.”

*Mark Davis is the outdoors reporter for the Powell Tribune. He has worked previously as a reporter and photojournalist in Chicago and Omaha, and enjoys hunting, fishing, birdwatching, and all outdoor sports.*

## SPOTTING SELDOM-SEEN PREDATORS



CANADA LYNX

are differentiated from similar-looking cats by their completely black-tipped tail (bobcat tail tips are black above and white below), longer legs, more prominent ear tufts, lack of noticeable spotting, and larger paws.



WOLVERINES

look like a cross between a bear and a dog, but are actually the largest and fiercest member of the weasel family. They have thick, dark brown fur with long, glossy hairs and a lighter-colored stripe running the entire length of each side of their body to the base of the tail. Their eyes are set widely apart and their ears barely poke up above the hair on their heads.



COUGARS

have tan coats and are the largest cat species in North America. Adult males weigh between 110 to 180 pounds and females weigh between 80 to 130 pounds. Adult males measure 6 to 8 feet from nose to tail tip and females 5 to 7 feet. The most recognizable feature of the species is its **long, heavy tail**, which measures about one-third of its total length.



# BEST OF MY WEST

## Pancakes, skiing at Sleeping Giant and a greasy burger

BY REBECCA TAGGART

As winter sets in, one of my favorite things to do is ski. While other hills may be bigger, no place matches our own Sleeping Giant Ski Area for a laid-back, family-friendly vibe. And operating as a nonprofit, community-owned venture, it's the best lift ticket bargain around, often with the best snow in the region.

Sunday is a great day to sleep in a bit, then ski a half day. But first, breakfast!

**PANCAKES** Our Place on the West Strip is nothing fancy, but it's what you think of for a classic breakfast diner. You can get a little bit of everything, from a massive stack of pancakes to bacon and eggs and anything else. The crowd is the same, with a great cross-section of locals on hand.

**SKIING** I usually drive my own car up the North Fork Highway to Sleeping Giant, but try to carpool with friends who might be going. For parents who don't want to make the early run or stay all day with the kids, the local recreation districts operate shuttle buses.

The lodge has rental equipment for any activity or skill level. It also serves lunch, and has one of Wyoming's tiniest bars in the loft upstairs for an après ski brew.

Nordic ski trails lead from Sleeping Giant to Pahaska Teepee, Buffalo Bill's original hunting lodge at the edge of Yellowstone National Park. If you're feeling ambitious, tackle Thrill Hill. If you're a total beast, try skiing to the top of Yellowstone's Sylvan Pass, at an elevation of 8,524 feet.

Evening comes early on the mountain, so I like to leave while it's still light and watch for bighorn sheep and other wildlife along the highway on the way back to town. You'll have a great chance of spotting sheep if you take it slow—always a good idea in winter.

**GREASY BURGER** Back in town, I like to meet up with friends at the Silver Dollar. It's a local favorite dive bar that has the perfect greasy burger and cold beer that will hit the spot after a big day on the slopes.



*Rebecca Taggart is a director of the Yellowstone Recreations Foundation. Formerly the Special Events Coordinator at the Buffalo Bill Center of the West, she lives in West Yellowstone, Montana where she serves as operations manager for Big Sky Anglers and the Golden Stone Inn.*





Lauren Gurney pilots UH-60 Blackhawk helicopters for the Wyoming Army National Guard. She is the only female Army MEDEVAC pilot in Wyoming. Gurney is the lead baker at Dornan's, in Moose, Wyoming, her family's fifth generation business. She is also a chocolatier and baker for Jackson Cake Company, which she owns.





# women *in* wyoming

EXACTLY WHERE THEY NEED TO BE

BY TESSA BAKER

Growing up in Wyoming, Lindsay Linton Buk often saw the rural state as a limiting place of isolation, where she couldn't fully express herself.

"I honestly never imagined I would have a future for myself in Wyoming," said Linton Buk, an artist and photographer.

But after living and working in New York City, the fifth-generation Wyomingite found herself back in her home state in transition, and she began questioning those ideas. Linton Buk wanted to connect with other women and find out how they were making it in the Equality State.

That quest has taken her across Wyoming, from kitchen tables to a sheep camp at the base of the Wind River Mountains to the back of a Blackhawk helicopter, soaring above the state's vast open spaces. She has met women who are pioneers—Wyoming's first female supreme court justice and first Native American state senator—and young Latina girls with big dreams.

In the process of creating a series of podcasts and portraits presented online as *Women in Wyoming*, Linton Buk found her own views of the state have changed.

"It's been this really transformational journey for me, being so creatively stretched and challenged and fulfilled by creating this work," Linton Buk said.

"It's definitely been a journey of coming home and just appreciating Wyoming on a much deeper level," she said.

Three years after its launch, *Women in Wyoming* debuted



Affie Ellis, a member of the Navajo Tribe, is the first Native American to serve in the Wyoming State Senate. She is a working mother of three living in Cheyenne, Wyoming.





Ann Simpson spent her early childhood in the rural ranching community of Shell, Wyoming. She is a tireless philanthropist who has supported a statewide artmobile, bringing art to Wyoming's rural communities. She has also long advocated for mental health issues.

as a multimedia exhibition at the Buffalo Bill Center of the West. The exhibition opened October 25 and remains on display through August 2, 2020.

Debating *Women in Wyoming* at the Center was a dream for Linton Buk, who grew up in nearby Powell.

"I feel like that's the pinnacle," she said, calling it an incredible honor.

Featuring large-scale portraits and an audio soundscape, the *Women in Wyoming* exhibition is a celebration of the state's incredible women.

"It's this project about women and the power of women," Linton Buk said. Fittingly, a team of women have helped make the project a reality—Whitney Western Art Museum Curator Karen McWhorter and Plains Indian Museum Curator Rebecca West, who serve as co-curators for the exhibition.

"So it's really this full-circle experience to bring the work to this physical state with all these amazing women behind me, working on my team," Linton Buk said. "That's really special as well."

McWhorter said Linton Buk's photographs "illuminate impressive and inspiring Wyoming women who've made a difference in their communities and well beyond."

The portraits, she said, offer intimate glimpses into their lives and personalities.

"These Wyoming women are photographed in places that they love, with people and pets that are important to them, wielding the tools of their trades, and entirely at ease," McWhorter said. "Each shot feels personal and authentic; each woman featured exudes grace and strength."

Linton Buk forged relationships with her subjects—it was never just showing up and snapping a photo.

"It's really personal, which I love—that's how I want it to be," she said.

"It's really special to be part of their lives," she said.

From the start, Linton Buk knew she wanted the exhibit to feature audio components, to bring the images to life.

When Linton Buk interviewed Sweetwater County ranching matriarch Mickey Thoman, 89, she spent the weekend with her at sheep camp, herding 2,000 sheep.



“So you’ll hear what I heard, which is thousands of sheep baaing and the bells clanking and the whistles of sheepherders,” she said.

Paired with portraits, the audio elements “transport you to the journey that I’ve been on the last three years with some of these Wyoming sounds, and weaving in the wisdom and the learned experiences of all the subjects’ voices,” Linton Buk said.

The large-scale portraits also make a bold statement.

“When thinking about the scale, it was intentionally always wanting to go big and sort of capture that spaciousness that surrounds us in our state,” Linton Buk said.

For the series, she has shot all medium-format film, and has developed 600 rolls of film over the past three years.

“Film, for me, sort of speaks to the physicality of Wyoming,” Linton Buk said. “It has that rawness and that beauty.”

Linton Buk’s education in photography started at Northwest College, in her hometown of Powell.

“I had the most amazing experience and loved going to school there,” she said. “I think that moment for me was the first time I really appreciated where we grew up and just that community.”

Linton Buk hopes the exhibition brings pathways of success to light for women in Wyoming.

Marilyn Kite—the state’s first female Supreme Court justice—knows “the value of telling her story so more little girls can imagine themselves in these positions of great leadership,” Linton Buk said.

*Women in Wyoming* doesn’t just focus on the end result, but the process of how each subject got there.

“It’s really powerful to see your peers out in the world doing amazing things,” she said. “It was really important to me to create more visibility for young girls growing up here. But I think for anyone, to know who your neighbors are, ...to build those bridges and connections, I think is really powerful.”

The exhibition’s 2019 debut coincides with the 150th anniversary of women’s suffrage in Wyoming. In 2020, America will mark 100 years since recognizing women’s right to vote.

“The work, I think, goes beyond these anniversaries,” Linton Buk said. “But I do think it’s a nice point to reflect on where we came from and where we are now...and where can we envision ourselves in the future.”

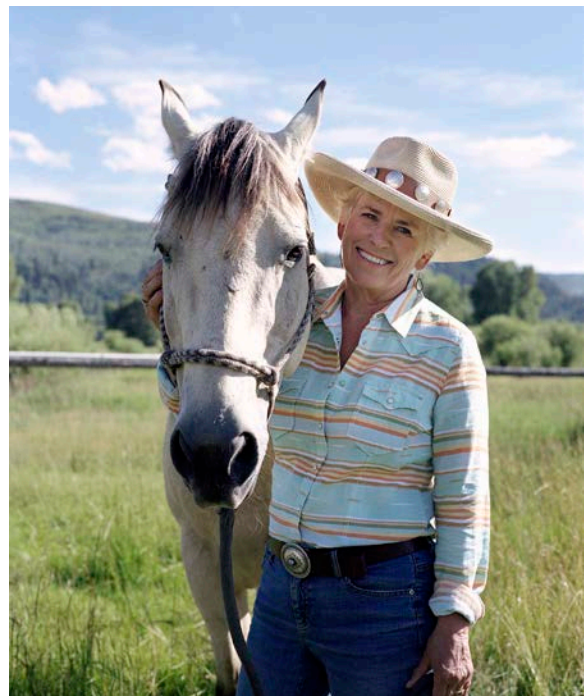
For Linton Buk, she doesn’t know exactly what her future holds, but she knows it can be in Wyoming.

“I just feel like I am exactly where I need to be,” she said. “And that’s a really awesome feeling.”

*Tessa Baker is the features editor for The Powell Tribune. She grew up in Powell and returned there in 2008 after stints in Idaho and England. She and her husband, CJ, have a 1-year-old son.*



Mickey Thoman is a rancher in Sweetwater County, Wyoming. She and her three daughters operate a fifth-generation family ranching business where they raise sheep, cattle, and horses.



Marilyn Kite was Wyoming's first female Supreme Court Justice and Chief Justice. She helped establish an access to justice fund for Wyoming, to promote fair and equal access to civil justice.

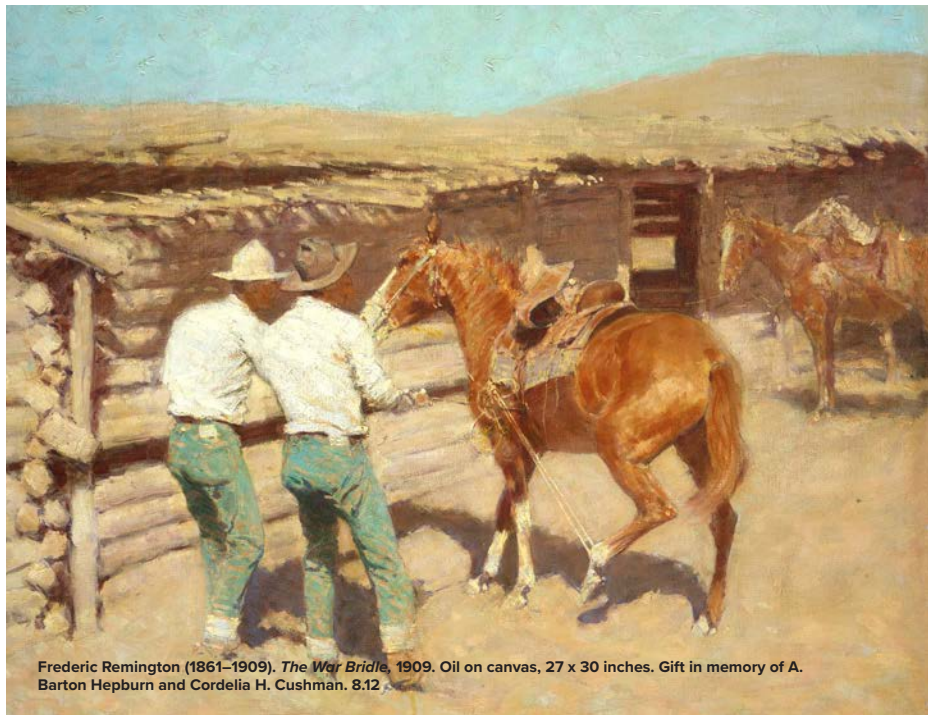


# THE draw OF CODY

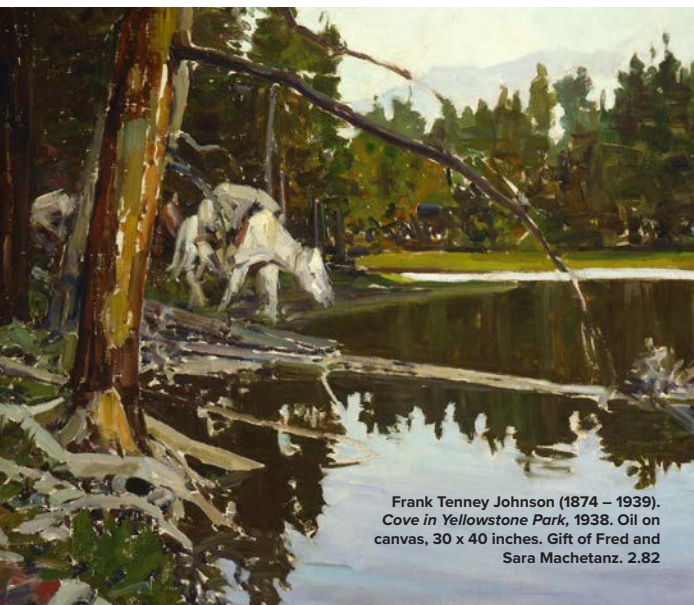
## THE ROLE OF PLACE IN HELPING MAKE ARTISTS GREAT



James Bama (b. 1926). *Timber Jack Joe and His Fox*, 1979. Oil on artist's board, 30 x 23.875 inches. Gift in honor of Peg Coe, with respect and admiration, from Dick and Helen Cashman. 19.98.1



Frederic Remington (1861–1909). *The War Horse*, 1909. Oil on canvas, 27 x 30 inches. Gift in memory of A. Barton Hepburn and Cordelia H. Cushman. 8.12



Frank Tenney Johnson (1874 – 1939). *Cove in Yellowstone Park*, 1938. Oil on canvas, 30 x 40 inches. Gift of Fred and Sara Machetanz. 2.82



Robert Meyers (1919–1970). *The Littlest Rebel*, 1970. Oil on canvas, 24 x 29.875 inches. Gift of Mrs. Margaret H. Skoglund. 14.84



BY RUFFIN PREVOST

It's the incomparable landscapes. Also, the genuine locals. And the obvious history. The authentic, living West is here. Never underestimate the appeal of a chance to reinvent yourself in Cody, Wyoming.

Those reasons all played a role in attracting a handful of artists who shared a common passion for Cody and the surrounding area: James Bama, Robert Meyers, Frank Tenney Johnson, and Frederic Remington. They each came at different times, but they have much in common. They all started their careers as illustrators and relied on photography as a tool in helping create acclaimed, fine art paintings that drew on Cody to help tell the broader story of the American West.

And in some ways, Cody may have played a role in helping make each of them a great artist.

"Coming from an 18-story midtown Manhattan apartment building with a doorman to a place 36 miles outside of Cody was quite an adjustment," recalls James Bama, who moved to the South Fork Valley in 1968, at the height of his career as an illustrator.

Along with his wife, Lynne, Bama first visited Cody at the invitation of his friend and fellow commercial illustrator, Robert Meyers. Both men worked for the same New York studio, and Meyers walked away from his illustration career in 1960 to buy and operate the Circle M Ranch. After a few trips to visit Meyers, Bama moved to the same ranch, creating fine art paintings by day and paperback book covers by night to pay the bills.

"There's something about Wyoming that invites people to be what they want to be," said Karen McWhorter, Margaret and Dick Scarlett Curator of the Whitney Western Art Museum. That was the case not only with Meyers and Bama, but also with "master of moonlight" Johnson, as well as painter and sculptor Frederic Remington.

Johnson had a studio in the North Fork Valley near Cody for most of the 1930s, making frequent plein air painting trips into Yellowstone National Park and the surrounding forests. Remington never lived in Cody, but spent time here drawing inspiration for works that would help define the West for generations. Both Johnson and Remington, like Bama and Meyers, started as illustrators, and would often use reference photographs to help inform their fine art.

Like Meyers, Johnson's time in Cody was closely tied to dude ranching. Meyers' cousin started Rimrock Ranch in 1926, said Gary Fales, who operates the ranch today. Guests can still stay in the "Artist's Cabin," which was Johnson's studio until he died in 1939.

"Shortly after they started the ranch, the Depression came," Fales said. "But Johnson had connections in New York and California, and kept the place filled with artists and other friends who still had jobs and money."

Money was one reason all four illustrators sought to transition to careers as fine artists. But the freedom

to draw, sketch, or paint whatever they wanted was paramount.

Pursuing work as fine artists was "a great opportunity to become more well-known," McWhorter said. "But it was also an entry point to creative freedom that they didn't have when working on commissioned pieces."

Remington made a concerted effort in the latter part of his career to distance himself from his work as an illustrator, McWhorter said. Cody offered an authentic connection to the Old West that Remington saw slipping away elsewhere. Johnson spent his time around Cody working to perfect his technique for painting nocturnes—instantly recognizable twilight and nighttime depictions of horses, landscapes, and cowboys rendered in silvery blues and viridian greens.

Meyers, the least known among the four, was murdered in 1970, leaving behind a body of work that never quite achieved the full transition to fine artist as realized by the other three. Perhaps that's because Meyers moved to Cody in 1960 to run a dude ranch, rather than to specifically pursue or perfect his artistic ambitions.

“There’s something about Wyoming that invites people to be what they want to be.”

— KAREN MCWHORTER

Bama still lives in the North Fork Valley, although he no longer paints. At 93, he has long since achieved the kind of cult local character status he sought in his portrait subjects when he first arrived.

"I like to paint old people, people with character, wrinkles," he said, adding that he doesn't miss painting.

"I'm not frustrated. Everything ends. Since kindergarten, I was copying the comic strips, *Flash Gordon* and *Tarzan*. Everything ends and I've had two successful, great careers," he said.

For Bama, it was Cody's local characters, while Johnson loved the area's moonlight, hills, and horses, McWhorter said. And whether for artistic inspiration or for pursuing a new life on a ranch, Remington and Meyers saw in Cody an authenticity and connection to the past that was hard to find elsewhere.

"For different and also for similar reasons, they were all attracted to this place. It was fairly remote and therefore supported more of the traditional lifeways of the West," McWhorter said. "A lot of people to this day still live here because they're committed to living a more traditional life that's closer to the land and older ways of doing things."

"There's no doubt this place had something to do with making all of these artists great."

*Ruffin Prevost is a freelance writer from Cody, Wyoming, and editor of Points West.*



# MY <sup>♥</sup>favorite THINGS



## LAKOTA (SIOUX) DRESS

A soft, tanned hide dress displayed in the Paul Dyck Plains Indian Buffalo Culture Collection Gallery is simply breathtaking. It caught my eye immediately, and I found myself coming back to it, again and again. The Lakota (Sioux) dress is elegant, classically simple, with bright beadwork across the shoulders and a slender, draped silhouette suggesting a woman of importance among her peers and family. This visit beckons me to come back again and again, learn more, see more. And I will.



## BUFFALO BILL'S WILD WEST SHORT VIDEO

On a blazing hot day this past summer, in a restful, cool setting, my favorite spot in the Buffalo Bill Museum was the screen showing the short video of Buffalo Bill's Wild West in 1909 in New York City. While I relaxed, parade music played to delightful action from a grainy, jerky film. I watched the costumed performers, horses, animals, and Native Americans in full regalia—such a production! I'm still thinking about it: "How did Cody do that?"

## Mary Budd Flitner



Flitner is a rancher from Shell, Wyoming, a member of the Center's Board of Trustees, and author of *My Ranch, Too: A Wyoming Memoir*.



## "COMING THROUGH THE RYE"

An old cowboy friend used to talk about his own rowdy celebrations, saying: "We wuz comin' through the rye!" Frederic Remington's sculpture *Coming Through the Rye* expresses that same exuberance, joy, and triumph of cowboys having fun. I love the whole sentiment, not discounting the sculptor's technical challenge—elevating all but four of sixteen horse hooves off the base. It's a favorite, every visit to the Whitney Western Art Museum. Remington lets me think I could be there. A cowboy dashing on horseback through the tall, dense prairie grass "rye." Full-speed without caution or fear—laughing, whooping it up, racing toward whatever life offers!

Dress. The Paul Dyck Plains Indian Buffalo Culture Collection, acquired through the generosity of the Dyck family and additional gifts of the Nielson Family and the Estate of Margaret S. Coe. NA.202.1254

Frederic Remington (1861–1909). *Coming Through the Rye*, modeled 1902, cast 1907. Bronze, 27.25 x 31 in. Gift of Barbara S. Leggett. 5.66





Fran and Lenox Baker browse artwork for sale.



Gordie and Terri Allison dance to the sounds of the Silver Arrow Band.

BELOW: Former U.S. Supreme Court Associate Justice Anthony Kennedy chats with Ann Simpson over dinner prepared by chef Ryan Boehme of Bravo Catering.



# PATRONS BALL 2019

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Thank you to our in-kind and silent auction donors. Your donations made our event a great success!

## SAVE THE DATE

44th Annual Patrons Ball  
Saturday, September 19, 2020





# EVENT CALENDAR

## big events

7

**DEC 2019**

**Holiday Open House**

10 a.m. – 5 p.m. | Free

24

**JAN 2020**

**Family Fun Day:**

**Winterfest**

3 – 7 pm | \$15 per family

21

**JUNE 2020**

**39th Annual Plains**

**Indian Powwow**

12 pm – 9 pm, 12 pm – 6 pm

22

Adults: \$10 | Youth: 7-17: \$5

Under 6: Free

19

**SEPT 2020**

**44th Annual**

**Patrons Ball**

6 pm

## member events

9

**JAN 2020**

**Cody Culture Club:**

5:30 – 7:30 pm

Center of the West

*Shooting Sports and the new  
Cody Firearms Museum with  
Ashley Hlebnsky*

13

**FEB 2020**

**Cody Culture Club:**

5:30 – 7:30 pm

Sunlight Sports/Cody Theater

*History of Local Place Names  
and Recreation Opportunities  
with Wes Allen and Jeremy  
Johnston*

12

**MAR 2020**

**Cody Culture Club:**

5:30 – 7:30 pm

Holiday Inn

*History of the Buffalo Bill Dam  
with Beryl Churchill*

# IN THE NEWS



## Center recognized for energy efficiency efforts

In May 2019, the Buffalo Bill Center of the West was granted a Sustainability Excellence Award (SEA) from the American Alliance of Museums (AAM) for its long-term efforts to reduce energy consumption.

Only one or two museums receive this national award each year. The SEA is a signature program of the Environment and Climate Network that educates, facilitates, and encourages green practices in museums.

Phil Anthony, operating engineer with the Center's facilities department, said, "the award vindicates 20 years' worth of work."

Anthony has been a part of the Center's sustainability upgrades for more than 20 years. Since 2011, he has also been an active member of the Center's Green Team, a group of staff volunteers who do their part in promoting sustainability and managing a recycling program.

After years of experience and witnessed improvements, "I would like to be a part of a greater community that deals with sustainability improvements within museums," Anthony said.

"The more facilities participate, the more we will be able to compare ourselves to others, looking for improvements in energy management," Anthony said.



## Camp Monaco Prize winner to study forest

Monica Turner, a researcher who has spent three decades studying how fire affects the landscapes around Yellowstone National Park, will lead a team in visualizing likely scenarios of how climate change could reshape the forests in and around the park.

A proposal from Turner and her collaborators was selected as the winning project for the \$100,000 Camp Monaco Prize, which supports integrated scientific research and public education initiatives in the Greater Yellowstone Ecosystem to inform, inspire, and enhance biodiversity conservation in the United States and around the world.

"Yellowstone is a place that's loved by so many people. Almost everybody you meet will know of the place or remember coming here as a child," said Turner, a researcher with the Department of Integrative Biology at the University of Wisconsin-Madison. "What will future visitors see, and how will it change?"

The project, "Anticipating and Envisioning Future Landscapes of Greater Yellowstone," will explore potential scenarios of how climate change could alter the forests in and around Yellowstone. Detailed renderings based on data-driven projections will help the public visualize what the Yellowstone area forests of the future could look like.

The Camp Monaco Prize, first awarded in 2013 and again in 2016, is an initiative of an international partnership of the Buffalo Bill Center of the West's Draper Natural History Museum, the Prince Albert II of Monaco Foundation, and the Prince Albert II of Monaco Foundation-USA.

# IN MEMORIAM



## PETER H. HASSRICK

Attempting to quantify Peter Hassrick's contributions to the fields of western American art and history and the museums and universities he served is nearly impossible. I can think of no one who has worked more passionately to bring international attention to western American art. This unparalleled passion combined with a singular intellect inspired a litany of influential exhibitions, lectures, and publications, firmly securing Peter's legacy as one of the most important art historians of his time. He quite literally "wrote the book" – in his case, books (more than 25) – on many western American luminaries including Frederic Remington, Charles M. Russell, A.P. Proctor, Ernest L. Blumenschein, and others.

Peter was the Center of the West's Director Emeritus, having led this institution from 1976 to 1996, and our Senior Scholar. How lucky we were that he decided to "retire" here in 2011, although for Peter, retirement looked a bit different than it does for most; he worked longer hours than many paid staff and was never without an exciting project.

The community of Cody and Wyoming at large also benefited greatly from Peter's involvement and generosity. Among other organizations, Peter was a member of or contributed to the Pahaska Corral of Westerners, the Northwest Wyoming Film Series, Cody Regional Health, the Cody Chamber, the Park County Arts Council, the Yellowstone Institute, the Wyoming Arts Council, and the Wyoming Humanities Council.

In addition to his work at the Center of the West, Peter was the Curator of Collections at the Amon Carter Museum, the founding director of the Georgia O'Keeffe Museum, the founding director of the Charles M. Russell Center

for Western Art Studies at the University of Oklahoma, and the director of the Petrie Institute of Western Art at the Denver Art Museum.

Peter was a world traveler and a lover of the outdoors, and as an avid hiker, logged many miles on trails across the globe, from Cody to Scotland and beyond, with his wife Elizabeth Drake "Buzzy" Hassrick and friends. He was known to recite upcoming art history lectures on walks in the woods – a habit that kept bears at bay and fellow hikers enthralled.

He was a devoted family man and alongside Buzzy, raised two sons, Philip and Charles, and so enjoyed his time with his grandchildren and extended family. I can't imagine what a loss this is to the Hassrick family and to his many close friends.

Peter will be remembered for his devotion to his field, strategic and sage leadership of many an organization, his steel trap of a mind, his quick wit and playful smile, and his kindness and generosity. I know I will remember him especially for his munificent encouragement of younger generations of scholars. Peter was a mentor to many, including myself, and offered liberally of his time and counsel. He gave me my first job and supported me at each critical juncture in my career – I know countless others who could share similar stories. And this is the only thing that brings me some solace, that Peter affected so many people so deeply that his spirit will, in a way, live on.

Please keep Buzzy and the Hassrick family in your thoughts during this difficult time, and in Peter's memory, make the choice to live your passion, give back to your community, enjoy the West's wild beauty, and cherish precious time with family, friends, and colleagues.

*Karen McWhorter,*

Scarlett Curator of Western American Art,  
Whitney Western Art Museum



## HERBERT G. HOUZE

The field of firearms scholarship and the Buffalo Bill Center of the West suffered a loss in the passing of Herbert G. Houze this past August. Recognized internationally as one of the world's leading arms historians, Houze served as Cody Firearms Museum Curator from 1983–1991, guiding the development of the firearms museum when it reopened in its own wing at the Center in 1991. He was appointed Curator Emeritus of the Winchester Arms Collection and the Cody Firearms Museum in 2016.

Throughout his career, Houze worked as curator or visiting curator to major collections and institutions, including the Winchester Arms Collection, the Elizabeth Hart Jarvis Collection at the Wadsworth Athenium Museum of Art in Hartford, Connecticut, the Royal Military College of Canada, and the Metropolitan Museum of Art. He most recently co-curated an exhibition with Ashley Hlebinsky, current Robert W. Woodruff Curator of the Cody Firearms Museum, at the Houston Museum of Natural Science.

"Herb was a well-respected scholar on firearms history," said Hlebinsky. "Over the years, he has been very involved in helping the Cody Firearms Museum and the McCracken Research Library." After Houze's appointment as Curator Emeritus, Hlebinsky welcomed the opportunity to call upon the prestigious scholar to assist with the full renovation and reinterpretation of the new Cody Firearms Museum, which opened in July. "I cannot quite put into words how invaluable he was to this institution and the history community," she said.





In September, Bill Shiebler became chair of the Center's Board of Trustees after serving as a member for several years.

## COLLIER COMPLETES TERMS AS CHAIR

After eight years serving as chair of the Board of Trustees of the Buffalo Bill Center of the West, Barron G. Collier II stepped down in September.

Under Collier's leadership, the Center made significant progress: the Buffalo Bill Museum and Cody Firearms Museum were completely renovated; the institution rebranded itself and broadened its appeal to audiences with more diverse interests; a four-year Comprehensive Campaign exceeded its fundraising goal by more than 10 percent; and a staff leadership transition was completed with the hiring of CEO and Executive Director Peter Seibert.

Collier's leadership also positioned Center staff to truly fulfill their mission of connecting people to the stories of the American West and to impact the lives of visitors and students from around the world with those stories. For such a legacy, the Center's trustees, advisors, and staff are profoundly grateful.



Former Gov. Matt Mead speaks during a toast to Barron G. Collier II (third from left) at the 43rd Annual Patrons Ball in September. Also toasting Collier were, from left, Gov. Mark Gordon, former Sen. Alan K. Simpson, former Vice President Dick Cheney, former Gov. Mike Sullivan and incoming Board Chair William "Bill" Shiebler.

AT TOP LEFT: Board member Alan K. Simpson presents a custom belt buckle and belt to Barron G. Collier II during a September 18 dinner in Collier's honor.

## SHIEBLER LEADS CENTER BOARD

A self-described "museum freak," William N. "Bill" Shiebler discovered the Buffalo Bill Center of the West in the 1970s, as his son attended a summer ski racing camp in the Beartooth Mountains.

"I heard about Cody, that it was a great little town with a tremendous museum. So when we had a weekend off from skiing, we drove down to Cody," said Shiebler, an Alta, Wyoming, resident with a long career in investment management for major financial services firms.

"I wasn't flush with a whole lot of money at the time, but I signed up for a \$5-per-year membership" with the museum, he said. In September, four decades after that first visit, Shiebler became chair of the Center's Board of Trustees after serving as a member for several years.

With his two children grown, and transitioning out of his investment management career, Shiebler said now is the perfect time for him to focus on leading the Center's Board.

"I'm a big believer that we can't be all things to all people, so we should focus our efforts," he said.

Shiebler said he hopes to expand the Center's sphere of influence in Cody and into the surrounding Greater Yellowstone Area.

"We only show a small percentage of the objects that we own, and we have a vast and wonderful collection," he said. So using digital media and other channels to share more of the Center's treasures and tell more stories of the American West for a broader audience is a priority.

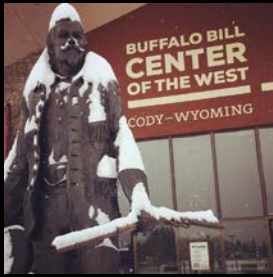
Projects like the *Invisible Boundaries* book and exhibition on Yellowstone migrations by board member and wildlife ecologist Arthur Middleton, the research fostered and curated by the McCracken Research Library, and the Center's Skype in the Classroom program are great examples of how many of the "education efforts we do are best-in-class," Shiebler said.

Among his favorite Center pieces are N.C. Wyeth's cowboy paintings, which are a marked contextual departure from the artist's other work. They represent a keen view of authentic western life still present in places like Cody, but quickly disappearing from many other places, he said.

"Cody is so much a part of what we are" at the Center, he said. "People so want to get out and see the national parks, the landscapes, and the West. I can't imagine us any place else but Cody."



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