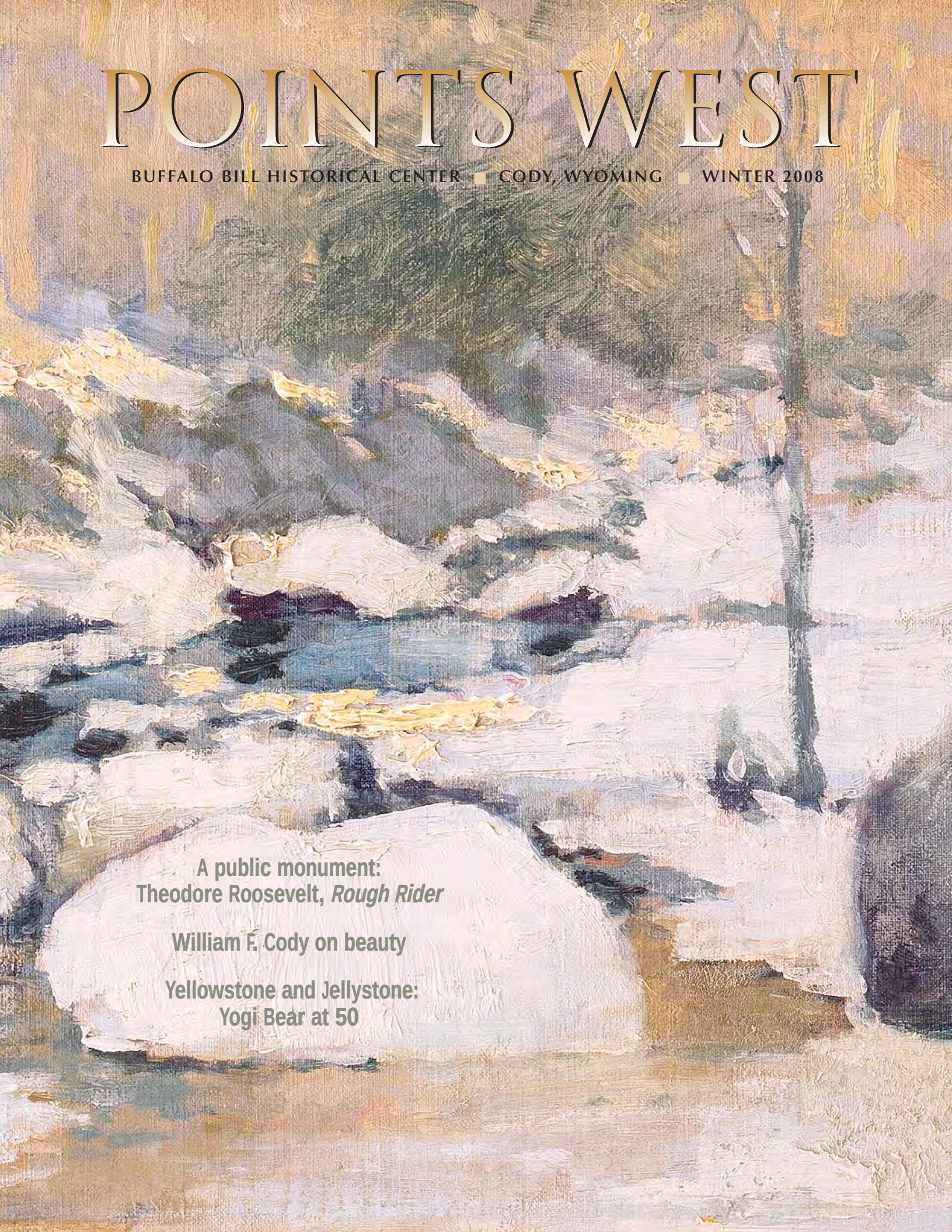
POINTS WEST

BUFFALO BILL HISTORICAL CENTER ■ CODY, WYOMING ■ WINTER 2008



A public monument:
Theodore Roosevelt, *Rough Rider*

William F. Cody on beauty

Yellowstone and Jellystone:
Yogi Bear at 50

To the point

by Bruce Eldredge
Executive Director

Thoughts from the Director

Wow, what a wonderful *Rendezvous Royale* week we had here in Cody. This was my first experience with that exceptional series of activities that culminated in our Patrons Ball. It was a pleasure to have so many friends and supporters of the Buffalo Bill Historical Center here and to meet so many of you personally. I am constantly amazed with the high level of commitment and caring our friends and supporters have for the center. Each of you is so integral to our success. Thank you all for your wonderful support.

We have another reason to celebrate: Our designation as one of five museums in the United States to receive the National Medal for Museum and Library Service is an extraordinary honor for the historical center. This annual award, presented by the Institute of Museum and Library Services, recognizes five museums and five libraries that provide exceptional services to their local and regional communities.

Over eighty museums were nominated for this honor from all across the nation, and we were one of five selected. Kudos to our board of trustees, advisory board members, staff, volunteers, and of course, you, our members, supporters, and contributors for helping to make this national recognition possible. With this award, we are well on our way to becoming one of the top ten to fifteen museums in the U.S.

That's just the beginning as 2009 promises to be an important year for us. We will continue to make progress on our finances and our internal organizational activities. We will celebrate the re-opening of a redesigned and newly installed Whitney Gallery of Western Art. We will also be well into the redesign of the Buffalo Bill Museum which is scheduled for a complete reinstallation in 2011. Finally, we will be revamping our fund raising and friend raising activities.

What will remain constant, however, is our commitment to you in keeping the Buffalo Bill Historical Center one of the finest museums in the United States. And, with that, we trust you've already made plans to visit! ■

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Points West is published quarterly as a benefit of membership of the Buffalo Bill Historical Center (BBHC). For membership information, contact Jan Jones, Director of Membership, at *membership@bbhc.org* or by writing to the address above.

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

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

About the cover:

According to art historian Dr. Henry Sayre, "This painting ranks among the great examples of American Impressionism." On page nine, read why he chose Frederic Remington's *Impressionist winter scene of streams, rocks and trees* as his favorite "treasure" in the Whitney Gallery of Western Art.

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T.D. Kelsey's elk will soon be coming in from the cold — literally — as the monumental sculpture is moved indoors this winter as part of the Whitney Gallery of Western Art makeover. T.D. Kelsey (b. 1946), *Testing the Air,* 1997. Bronze, 110 x 125 x 60 inches. The Sidni Kelsey Collection. L.277.2003.150

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Visit us online . . .

Read more about the Buffalo Bill Historical Center and its IMLS award on our Web site, ***www.bbhc.org/museums/NationalMedal.cfm.***

Magazine of the Buffalo Bill Historical Center • Cody, Wyoming

Smithsonian Institution Affiliations Program

A public monument:

By Stuart Gunn

Alexander Phimister Proctor and Dr. H.W. Coe discuss the Teddy Roosevelt sculpture project in Proctor's studio with the forelegs of the *Rough Rider* in the background. P.242.1044

If public monuments must meet two requirements, that they be both beautiful and convey a message, then Alexander Phimister Proctor's statue of Theodore Roosevelt met both criteria. Proctor's contemporaries agreed that *Rough Rider* was indeed a work of art, and its dedication to the children of America served to transmit the values and ideals of the past to a future generation.

It was Dr. Henry Waldo Coe, a physician in Portland, Oregon, who was ultimately responsible for the creation of a monument to Theodore Roosevelt. The monument stands today on the South Park Blocks at Jefferson and Madison Streets, opposite the Portland Art Museum, formerly the site of the Ladd School, an Oregon public elementary school. Responding to the call of the City Beautiful movement, Coe came forward to offer a gift to the city of Portland in the form of a memorial to a personal friend and national hero, the late president (Roosevelt died in 1919), an offer that was gladly accepted by Portland city officials.

The project begins

Coe's first task was to find a sculptor who was capable of creating a heroic-size bronze equestrian sculpture. In touring the studios of New York sculptors, he visited Proctor's studio. Among the sculptor's work, Coe saw the bas-relief of a mutual friend and was so impressed by the resemblance and Proctor's ability to capture the character of the man, that Coe offered the commission to the sculptor on the spot. Proctor gladly accepted.

From 1920 to 1921, Proctor worked on the commission in his Palo Alto, California, studio on the campus of Stanford University. Once the model was complete, Proctor sent it to New York to be developed into a monumental plaster figure. Later, when Proctor was asked why he had chosen to represent Roosevelt in the uniform of a "Rough Rider," he gave as his reason that "Dr. Coe wished an equestrian statue, and to my mind, the Spanish War period was the one to choose." Proctor also felt that Roosevelt as a soldier presented a "picturesque" air, and that his participation in the Spanish-American War — from which Roosevelt returned to a hero's welcome — had led to the governorship of New York state and finally to the presidency of the nation.

In early 1922, the heroic-size figure in plaster (now in the collection of the Buffalo Bill Historical Center) was finished, approved by Dr. Coe and the Roosevelt family, and sent to the Roman Bronze Works in Brooklyn, New York, for casting.

Proctor executed the work in the Beaux-Arts style, characterized by monumental scale, idealized form, and generalized detail. The style had triumphed in Chicago at the World's Columbian Exposition in 1893, where Proctor was designing and making a number of sculptures for the exposition. It was there that Proctor first met Teddy Roosevelt, who would later come to Proctor's studio to see the progress Proctor was making. Because bronze is a dark material, it was necessary to enliven or animate the *Rough Rider*, an effect Proctor achieved by modeling a textured surface that created a rippling effect as light and shadow played over the surface of the sculpture, suggesting the illusion of a fleeting moment.

Theodore Roosevelt, "Rough Rider"

On October 8, 1922, the finished bronze statue arrived in Portland aboard the steamer *Ohioan*, making the trip from New York via the Panama Canal. The following morning, it was lifted from the hold of the ship, greeted by cameramen and news photographers, and stored in a warehouse at the dock prior to moving it to the installation site opposite the Ladd School in Portland.

The politics of site selection

However, the selection of the site posed a problem from the beginning. According to a Portland newspaper, the site selection committee chose the Park Blocks site at Park, West Park, Jefferson, and Madison Streets, opposite the Ladd School, as early as March 1922. A petition favoring the site, signed by the 800 students of the Ladd School, was presented to the committee at that time.

The completed statue was installed across the street from the Ladd School in Portland, Oregon, whose 800 students lobbied the site selection committee in favor of this location. P.242.1055

Nevertheless, by June of that year, a decision had still not been reached. Both Proctor and Coe were opposed to placing the monument in the Park Blocks; it was, at best, a second choice. Their preference was for a triangular plot of ground at Chapman, Nineteenth, and Washington Streets. The previous autumn, in the Portland press in late October 1921, Proctor gave his reasons for opposing the location of his monument in the Park Blocks: "I'd like to see it there [the triangular plot] rather than in a park. I don't like things put away where people have to make a trip to see them." Proctor wanted the greatest number of people possible to see his monument, and he would be assured of this if it were placed at Chapman, Nineteenth, and Washington Streets.

There were problems to overcome with both sites, though. In the case of the Park Blocks site opposite the Ladd School, many Portland citizens objected to the removal of trees, on which Coe insisted. Even though he was reluctant to see healthy trees removed, it was an action he considered necessary to protect the monument from possible damage in the event of a tree falling.

The difficulty with the triangular plot lay in persuading a group called the David Campbell Committee to give up the land that had been set aside for a monument to commemorate Campbell, a former fire chief who died in the line of duty a few years earlier. By mid June 1922, though, the press felt confident enough to report that the Roosevelt statue location was near solution, "and that any obstacles will be cleared away . . . regarding the use of the triangular plot of land at Nineteenth and Washington Streets."

In the meantime, Coe hinted at the possibility of choosing another city for his monument. Coe said that "many cities other than Portland sought the statue," but that "naturally he would like to see the statue located here" in Portland. This remark clearly indicated Coe's increasing frustration with the committee's inability to reach a decision on the monument's location.

Ultimately, the David Campbell committee was not prepared to part with the land unless public sentiment indicated a desire to see the monument placed there. This was not forthcoming, though, and in late June 1922, the selection committee — with Coe present — made a decision in favor of the Ladd School site.

Dedicating the monument to America's children — or not?

The dedication of the monument to the children of America was also a curious development and may well have been an afterthought on Coe's part. Prior to the Park Blocks decision, no reference appears in the press to Coe's "desire that the statue should be dedicated to the children of America." Coe's preference for the location of the statue at the triangular plot was unmistakeable. Yet, the absence of any indication in the press on Coe's part to dedicate the monument to America's children is surprising, considering that just about everything else was discussed. Consquently, it is probable that its dedication was indeed a result of the successful petition of the Ladd School students. If this was so, the speeches made at the unveiling successfully fused the values attributed to Theodore Roosevelt—that of "patriot, soldier, citizen"—with the "duties toward the nation" of the "youth of Portland and America to safeguard the republic." The statue was "a perpetual reminder" of these values and duties.

Finally, the unveiling

Various dates were proposed for the unveiling ceremony, the earliest being August 5, 1922, a date for which formal invitations were printed. In spite of this, the groundbreaking ceremony did not take place until August 15, when vice president Calvin Coolidge turned sod for the base with a golden spade. The final date chosen for the unveiling ceremony was Saturday, November 11, Armistice Day. It doubtless occurred to all parties, once all the issues were resolved, that November 11 was an appropriate day for the unveiling, especially since Roosevelt was portrayed as a soldier.

On Saturday morning, large numbers of Portland residents turned out, lining the streets along the processional route to witness the parades and the dedication and unveiling ceremony, an event that William Schaub, trustee of the Theodore Roosevelt Association (TRA), has recently described as the most significant civic event in Oregon's history. The program began at 10 a.m. with 1,200 children marching from the armory to the monument's site at the Park Blocks. As each child arrived at the veiled monument, he or she dropped a rose, the emblem of Portland, at the base of the monument, the boys assembling on one side of the statue and the girls on the other.

The plaster model from which *Rough Rider* was cast. The plaster is now in the collection of the Whitney Gallery of Western Art and will be included in the new Proctor Studio re-creation. P.242.1050

After the pledge of allegiance and the singing of "America," Coe was introduced, and then Proctor. Both received a tremendous ovation from the children. Following the children's parade, a military parade to the Park Blocks began at 1:30 p.m. and included veterans of the First World War, the Spanish-American War, and the Civil War; the American Legion; the Boy Scouts of America; Sons of the American Revolution; representatives of allied nations; and consular representatives from allied governments. As the veterans marched along the parade route, they were cheered by thousands of people assembled on the sidewalks.

After the invocation, a message from President Warren G. Harding was read, praising Roosevelt as a "patriot, soldier, and citizen." This was followed by the dedication of the monument to the "Children of America," and the official song, "The Rider," was performed by a Portland school band.

Then came the moment the crowds had been waiting for—the unveiling. A four-year-old girl acted as proxy for General John J. Pershing, an apt choice, since Pershing fought at the battle of San Juan Hill in Cuba, along with Roosevelt. He also commanded the American Expeditionary Force that was sent to France in 1917.

The little girl was lifted up to touch the strings, releasing the twin flags draping the statue, which "parted from the bronze softly, as in caress." The cheers of the crowds resounded again and again as the bronze figure gleamed in the chill November light. Commissioner Pier presented the monument to the city, which was accepted by the Mayor of Portland, the day's ceremonies concluding with benediction by the Bishop of the local diocese.

"Rough Rider" today

For more than eighty years, Proctor's monument to Teddy Roosevelt has stood in the South Park Blocks, subjected to the vagaries of the elements and the abuses of teenagers. On July 15, 2000, after extensive restoration, the *Rough Rider* was rededicated in a weekend of city-wide events honoring the life and achievements of Theodore Roosevelt. In some ways the rededication of the monument resembled the original ceremony, though the audience (250 persons) was considerably smaller than the crowds that assembled on November 11, 1922.

The Theodore Roosevelt High School Band provided the music, and the statue was veiled—though not with the stars and stripes, but by red and blue parachutes. Oregon Congressman Greg Walden addressed the assembled audience, reaffirming, in the statue of Theodore Roosevelt, the sculptural tradition of human form as a symbol and transmitter of values and ideals to future generations. He underscored Coe's intention that the memorial be dedicated to the "Children of America," when he said that, in the restoration of the statue, "we recognize and honor Theodore Roosevelt today . . . so that our children and our children's children will know that they inherit his spirit of enlightened self-government." ■

Program for the ground-breaking of the sculpture by President Calvin Coolidge on August 15, 1922. The formal unveiling took place on November 11 of that year. P.242.1057

All photographs are gifts of A. Phimister Proctor Museum with special thanks to Sandy and Sally Church.

Stuart Gunn is the Assistant Registrar for the Whitney Gallery of Western Art's 50th Anniversary.

T.R. and me

By Stuart Gunn

I came to the Buffalo Bill Historical Center in March 2008, primarily to process the Alexander Phimister Proctor acquisition in time for the 50th anniversary of the Whitney Gallery of Western Art. At that time, all of the Proctor objects were stored in a vault in tote boxes, or, in the case of the *Rough Rider*, crated in a long hallway in the basement of the center. With the help of the maintenance staff, Theodore Roosevelt was moved to the Whitney Gallery. There Jeff Rudolph, assistant preparator, and I began the arduous task of uncrating "Teddy," removing the packing material, and exposing the objects to view.

Other parts and pieces of *Rough Rider* lie in storage at the Buffalo Bill Historical Center.

Unpacking such large and weighty objects — T.R. consists of fifteen pieces, approximately one-and-a-half times life size — was a remarkable and exciting experience for Jeff and me. I will not forget the moment we removed the lid from the crate containing the head and torso of Theodore Roosevelt. There was Teddy, protected and stabilized by wooden braces and foam, and coated in brown metallic paint to simulate the appearance of bronze. He gazed back at us from the box, looking as new as the day Proctor pronounced him finished.

The two of us then understood something of the wonder the archaeologist experiences when he or she uncovers the sarcophagus of a long dead king, revealing the marvelous treasures within. I felt privileged to be able to study the materials and techniques that Proctor employed to create the plaster figure that became, in effect, the mold for the monument that stands today in Portland, Oregon.

On June 21, 2009, the Whitney gallery will reopen with new installations, and together with many of Proctor's creations, the *Rough Rider* will be exhibited. Then, we will be able to take the full measure of Proctor's achievements in sculpture, a thought that gives me a great deal of satisfaction. ■

Originally from Brighton in southern England, Stuart Gunn has been in the United States since 1975. He earned both a BA and MA in art history from San Francisco State University. In March 2008, Gunn traveled to Cody to work with the Whitney Gallery of Western Art's 50th Anniversary Exhibition, an eighteen-month endeavor with nine more to go. Before his arrival, Gunn held a number of internships in the San Francisco Bay Area museums. They included the departments of photography (his specialty) and registration at the Oakland Museum of California; the registration department of the California Historical Society; rights and reproductions for the San Francisco Museum of Modern Art, and provenance research at the Judah L. Magnes Museum (Jewish Museum of the West).

Left: Stuart Gunn studies the plaster cast bust of Theodore Roosevelt, painted to simulate bronze. It will be part of the re-creation of the Alexander Phimister Proctor studio.

Frederic Remington

Impressionist winter scene of streams, rocks and trees

By Henry Sayre, Professor of Art History,
Oregon State University, Corvallis, Oregon

Frederic Remington (1861–1909), Untitled (Impressionistic winter scene of streams, rocks and trees) (detail), n.d. Oil on board, 12 x 18 inches. Gift of The Coe Foundation. 75.67

"I sometimes feel," Frederic Remington once said, "that I am trying to do the impossible in my pictures in not having a chance to work direct, but as there are no people such as I paint, it's the 'studio' or nothing." He was speaking of his depictions of a not-so-long-lost West—its shoot-'em-up cowboys, marauding Indians, and buckin' broncos—for which I've always liked Remington.

I've identified with him since I was in the first grade. I was visiting my cousins on Long Island, one of whom was studying Colorado in school. I was *from* Colorado, and so I was invited to speak to her class. I'll never forget it. The first question I was asked was "What is it like to ride a horse to school?" I said I walked to school. Then someone said, "Have you ever been bitten by a rattlesnake?" And I said, no. And then—I'm not making this up—someone asked, "Do you carry a gun to fight the Indians?" I couldn't help myself. I said, yes.

Remington might have said the same thing. But he knew better, like I did. He was in tune with his times, and he did work "direct." This painting ranks among the great examples of American Impressionism. The looseness of this painting's gesture—its sensitivity to the play of light, the contrast between the vertical strokes that define the snow-covered rock in mid-stream, and the almost wild energy of the black bush directly above it—all define a painter so attuned to paint as medium, to be appreciated in its own right above and beyond whatever it depicts, that Remington might better be seen, not as an illustrator capturing the end of an era, but as a full-blown modern painter. ■

Dr. Henry Sayre is Distinguished Professor of Art History at Oregon State University-Cascades in Corvallis, Oregon.

Sayre's essay highlights one of fifty artworks featured in the book, Timeless Treasures, *a collection of Whitney Gallery of Western Art favorites.*

Vaulting the extraordinary ...

Librarian Mary Robinson and Cody Institute for Western American Studies Co-Director Kurt Graham examine historic maps in one of the McCracken Research Library vaults.

storing the collections of the Buffalo Bill Historical Center

Registrar and Director of Museum Services Elizabeth Holmes knows a thing or two about paintings, the ones "too thick to put in a frame," and everything in between. "The collections of the Buffalo Bill Historical Center sometimes seem like an iceberg: What you see on the surface belies the enormous mass below," she observes. "With eighteen vaults, there's clearly more to the historical center's art and artifacts than meets the visitor eye."

For a variety of reasons, a portion of the collection is maintained in storage. "Display mechanisms, light degradation, air movement, and potential handling all cause undue wear on an artifact," Holmes says. "Consequently, artifacts are rotated from display and rested within the vaults." Other objects are duplicates, research material, or not suitable for display.

In 2007, intern Nelia Cromley spent considerable time in the firearms vault as she did research toward a master's degree in historical administration.

Plains Indian Museum Curator Emma Hansen reviews the museum's moccasins, carefully stored to prevent damage.

Students from the St. Labre Indian School inspect mounted specimens in the Draper Museum of Natural History vaults.

This jacket owned by William F. "Buffalo Bill" Cody is currently stored in the Buffalo Bill Museum vault. Made of buckskin with brass buttons, beads, and silk satin, ca. 1898. Gift of Robert Garland. 1.69.784

To protect objects and prevent excessive handling, vault space varies depending on the collection. "By providing a variety of storage methods, we are able to select the best method for each piece in storage," Holmes explains. "For example, in one vault, wells are carved into the storage materials to provide a stable structure to support each artifact on the shelf. In another, fragile artifacts are stored in individualized containers within an archival box. That way, each artifact doesn't need to be physically touched during movement, preserving them for future researchers."

Holmes also notes that like objects are stored together. "Having all the hats together, for instance, means only one or two cabinets need to be opened to locate a type of artifact," she continues, thereby avoiding excessive movement.

Some vaults have to be "super-sized" to house the largest items. In the Plains Indian Museum, these items include dresses, horse gear, and animal hides/robes. "Generally, for storage, an artifact is not folded or distorted to fit into a desired space," Holmes says. "This prevents stress points on an artifact."

Both in the galleries and in the vaults, Holmes can certainly attest to author and humorist Marvin Cohen's observation, "The museum is full of interesting things. All kinds of paintings are there. And then paintings too thick to put in a frame, that they call sculpture . . ." ■

Right: From sculptures to hats, each vault at the Buffalo Bill Historical Center has a carefully controlled environment (temperature, humidity) and specific storage strategies to protect its collections.

Cody Firearms Museum Curatorial Assistant Warren Newman shares rare guns with visitors in a special behind-the-scenes tour of the firearms museum.

Artist Harry Jackson's two monumental paintings were removed from the Whitney gallery in preparation for its renovation. Staff members Matt Jackson, Rich Herman, and Gary Miller roll *Stampede* on a large drum for storage.

Employees and their families enjoy an evening in a vacant Whitney gallery.

Whitney renovation underway: 203 days and counting

On October 1, the Whitney Gallery of Western Art closed to the public—its paintings removed from walls and sculptures taken off their pedestals. Demolition began in earnest on November 3 but not before the Buffalo Bill Historical Center staff and their families enjoyed an evening of "wheeling" around the empty gallery with skates, tricycles, moving carts, bicycles, and the like.

The good news is that while the walls are bare until the re-opening on June 21, 2009, a good number of Whitney favorites are on display elsewhere in the historical center including the commons, the special exhibitions area, the Cody Firearms Museum Breezeway, and the reception area outside the Coe Auditorium. The reinstallation project does not affect the contemporary collection in the Kriendler Gallery.

Clockwise from upper left: Historical center staffers Stuart Gunn, Matt Bree, Deann Ganiear, Kyle Bales, and Connie Vunk move one of the Whitney gallery's largest paintings; the frame alone weighs 450 pounds. Edgar Samuel Paxon (1852–1919). *Custer's Last Stand*, 1899. Oil on canvas, 70.5 x 106 inches. 19.69.

Within the pages of upcoming issues of *Points West*, readers can learn more and more about the Whitney gallery, its history, and plans for the future.

Whitney curator logs on to blog

Surveys suggest that 62 percent of Internet users find it difficult to define "blog." Whitney Gallery of Western Art Curator Mindy Besaw is in that number, and though she's now writing a blog herself, she's still not sure she always understands it.

Mindy Besaw, curator of the Whitney Gallery of Western Art.

"Blog" is short for "Web log." It is a Web site which contains an online journal with reflections, comments, and often hyperlinks to other sites provided by the writer. Besaw has adopted the blog to chronicle the progress of the reinstallation of the Whitney gallery. Readers can find the latest updates as well as photographs and comments from Besaw and the Whitney crew.

To find out more, visit *www.bbhc.org/wgwa/index.cfm*, and click on the blog link.

Wyoming students to paint Yellowstone

To celebrate the re-opening of the Whitney Gallery of Western Art, this year's Wyoming students in grades K–12 are busy creating two-dimensional works of art about Yellowstone National Park. Judges will choose fifty entries for display in the Buffalo Bill Historical Center's Kriendler Gallery of Contemporary Western Art from June 2009–March 2010.

Student artists should submit artwork created between September 1, 2008, and April 15, 2009. Entries are to be post-marked or delivered to the historical center between March 15 and April 15, 2009, to be considered, and the selection committee will notify winners by May 15.

First ($300), second ($200), and third place ($125) prizes will be awarded in each of the following categories: kindergarten through grade 2, grades 3–5, grades 6–8, and grades 9–12. A grand-prize winner ($500) will also be selected. Each entrant receives a certificate of participation.

Complete information, rules, and entry materials for the contest are available on the historical center Web site at *www.bbhc.org/edu/yellowstoneArtContest.cfm* or by contacting Jessica Orr, *jessicao@bbhc.org* or 307.578.4097.

You heard it here first . . . in *Points West*

It costs the historical center a minimum of $500 to print and mail invitations for membership events, which equates to at least $3,000 annually. "In 2009, as a cost savings measure — and to be better stewards of your membership dollars — we plan to use our *Points West* magazine to announce upcoming events," Membership Director Jan Jones explains. "These important notices will be in lieu of invitations sent to your home."

The news briefs section of each *Points West* will have the latest in upcoming membership activities — complete with descriptions of the events, dates, and registration information. "We know how much our members like *Points West*," Jones says, "and we hope each one embraces this idea."

Jones also reminds readers that those with e-mail will receive electronic alerts as well.

Patrons learn to "treat their treasures"

For only $20, patrons can find out how to handle their family heirlooms, artwork, and other valued possessions.

In three, one-hour, Thursday-evening workshops (January 8, 15, and 22), members have the exclusive opportunity to meet with Conservator Beverly Perkins to learn about the care of their special collections.

The hands-on workshops for members only offer a multitude of practical tips on storing, displaying, and cleaning valued possessions. Participants learn basic conservation techniques in the conservation lab and are welcome to bring in their personal collections for discussion. The $20 fee covers all three sessions, and because enrollment is limited, members should reserve their seats as soon as possible by contacting Jan Jones at *janj@bbhc.org* or 307.578.4032.

As a reminder, invitations will not be mailed for this patrons-only activity.

Family heirloom brings *History Detectives* to historical center

For Meadow Merrill's family, legend has long held that a family heirloom — a bent, crinkled-edged coin — had been shot by none other than Annie Oakley. It seems two distant uncles supposedly traveled with William F. "Buffalo Bill" Cody's Wild West, and after one of her shooting exhibitions in the show where she fired at coins, Oakley gave the souvenir to the uncles.

Merrill contacted PBS's *History Detectives* program for help to discover if the family legend was indeed true, or at the very least, likely. The detectives agreed to take the case and began sorting through the questions and clues.

Phoebe Ann Moses (Annie Oakley), ca. 1902. White Studio, New York. Original Buffalo Bill Museum Collection. P.69.1161

First, are there any records that two brothers from Connecticut with last names Lincoln or Livingston were musicians in Cody's show?

The coin in question seems to be an 1853 Napoleon III coin, in

CALENDAR of Events

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

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
 The Whitney Gallery of Western Art will be closed for renovation until June 21, 2009, in preparation for its 50th Anniversary Celebration. Paul Manship (1885–1966), *Indian and Pronghorn Antelope*, 1914, bronze; Indian, height 13.5 inches; antelope, height 12.5 inches. Gift of the William E. Weiss Fund and Mr. and Mrs. Richard J. Schwartz. 3.89 a/b 			**CENTER HOURS through MARCH 31:** 10 a.m.–5 p.m. Thursday through Sunday. Closed Monday through Wednesday	New Year's Day Center closed. 1 **January**	2	3
4			7	8 *Treating Your Treasures* Members Workshop Series 7 – 8 p.m. (Registration required/fee)	9	10
11			14	15 *Treating Your Treasures* Members Workshop Series 7 – 8 p.m. (Registration required/fee)	16	17 CFM Records Office open for coverage of Las Vegas Antique Arms Show 9 a.m. – 5 p.m. (MST)
18	19	20	21	22 *Treating Your Treasures* Members Workshop Series 7 – 8 p.m. (Registration required/fee)	23 4th Friday, 5 – 7 p.m. (free)	24 Winter Wonder Workshops for ages 4 & up. Early Explorers for preschoolers & parents (Registration required/fee)
25	26	27	28			31
1 **February**	2	3	4	*Lincoln's Legacy* lecture, Dr. John Rumm, 12:15 p.m. (free)		7

A new schedule of open hours took effect at the Buffalo Bill Historical Center November 1.

November 1–March 31: 10 a.m. – 5 p.m., Thursday – Sunday
Closed Monday – Wednesday
Closed Thanksgiving, Christmas, and New Year's days
Open additional days over the holidays:
December 22 – 24 and December 29–31, 10 a.m. – 5 p.m.

April 1 – 30: 10 a.m. – 5 p.m. every day

May 1 – September 15: 8 a.m. – 6 p.m. every day

September 15 – October 31: 10 a.m. – 5 p.m. every day

10 | 11 | 12 | 13 | 14

17 | 18 | 19 | 20 | 21

Winter Wonder Workshops for ages 4 & up
Early Explorers for preschoolers & parents
(Registration required/fee)

22 | 23 | 24 | 25 | 26 | 27 | 28

Buffalo Bill Museum Adventure for school groups grades 3–5; (Registration required/fee)

4th Friday, 5 – 7 p.m. (free)

Cody High School FFA wreath laying ceremony for Buffalo Bill's birthday at *The Scout* statue, 11 a.m.

1 **March** | 2 | 3 | 4 | 6 | 7

CFM Records Office open for National Gun Day
7 a.m. – 3 p.m. (MST)

8 | 11 | 12 | 13 | 14

Winter Wonder Workshops for ages 4 & up
Early Explorers for preschoolers & parents
(Registration required/fee)

15 | 18 | 19 | 20 | 21

22 | 25 | 26 | 27 | 28

4th Friday, 5 – 7 p.m. (free)

29 | 30 | 31

Photo Credits:

Michael Coleman (b. 1946), *September*, 2001. Cast 4/9, cast by Baer Bronze, Springville, UT. Bronze, 94 x 126 inches. Gift of Naoma and Hal Tate, 7.01

Buffalo Bill Historical Center exterior with tipis.

Young visitor enjoys a piece of Buffalo Bill's birthday cake at 4th Friday.

Artist Jeff Rudolph teaches a workshop on sculpture.

- *Education Department Program/Workshop*
- *Members-Only Event*
- *Cody Firearms Museum Affiliated Event*
- *Free Public Event*
- *Buffalo Bill Museum Lecture*

IT'S A DATE . . . *pullout calendar*

Phoebe Ann Moses (Annie Oakley), ca. 1902. White Studio, New York. Original Buffalo Bill Museum Collection. P.69.1161

coin land in Annie Oakley's possession, especially since Oakley typically used souvenir coins in her shooting exhibitions?

The *History Detectives* crew traveled to the Buffalo Bill Historical Center last January to investigate. While in Cody, they replicated the shot with a similar coin to determine if the right gun, with the right ammunition, and the right distance caused the same damage — it did. Cody Firearms Museum Curator David Kennedy confirmed that a bullet of the type Oakley used did indeed fit into the hole left by the shot and that from its configuration, it was shot in the air.

Lynn Houze, curatorial assistant of the Buffalo Bill Museum, researched the show's roster — 8,000 performers listed to date — and found two brothers Livingston, Harry and David. A photograph of the two was similar to the one in Merrill's family's possession, but it bore the name of a Manchester, England, photographer. Since the show was in Europe in 1891, Oakley could have shot French coins while there.

Further research into family records found more information about the brothers, although documents referred to them as "Livingstone." In the genealogy, the youngest sister of the brothers married and had a son who was Meadow Merrill's grandfather.

Houze found working with the "detectives" was a great experience. "They were very organized and had done considerable research before their arrival in Cody," she says. "The show's verdict? All the evidence points to the Merrill coin's authenticity — and I agree."

The episode was broadcast in June 2008.

Center launches new annual schedule

In a move designed to mesh operating hours more closely with actual visitation patterns, the Buffalo Bill Historical Center launched a revised schedule November 1, 2008. The center will be open to the public as follows:

- November 1 – March 31: Open Thursday through Sunday, 10 a.m. – 5 p.m. Closed Thanksgiving, Christmas, and New Year's days.
- April 1 – 30: Open every day, 10 a.m. – 5 p.m.
- May 1 – September 15: Open every day, 8 a.m. – 6 p.m.
- September 16 – October 31: Open daily, 10 a.m. – 5 p.m.

To accommodate local residents with visiting family members interested in touring during the holiday season, the center will also be open 10 a.m. – 5 p.m. December 22 – 24, as well as December 29 – 31.

Coming soon . . . western film series

Dates will soon be announced for a western film series to take place in January, February, and March 2009. Dr. John Rumm, recently appointed the Ernest J. Goppert Curator of Western American History for the Buffalo Bill Museum, will lead the series. Dates and details will be posted on the center's Web site (*www.bbhc.org*) as they become available.

Firearms enthusiasts will find David Kennedy's new blog by clicking on the link at www.bbhc.org/firearms/index.cfm.

William F. Cody on beauty

Did the ladies of the Wild West seek Buffalo Bill's beauty secrets, too? Burke & Atwell, Chicago, ca. 1916. P.69.790

An interview with Buffalo Bill by a female reporter of the Nebraska State Journal, *May 11, 1901*

When Col. William F. Cody, whose real name is Buffalo Bill, rides gallantly across the Garden arena, says the *New York Sun*, even the small boys peeking through the windows can see that he is a fine figure of a man. But not they, nor yet the little and the big aristocrats in the front boxes, can properly appreciate the colonel's finer points.

These minor beauties consist of a man with an elegantly arched foot, a certain caressing way in which the colonel's hair curls about his buckskin collar, and finally, a skin as soft and as smooth as a baby's. Now the size of the colonel's shoes is a matter between himself and his shoemakers; and the tender wave in the colonel's hair, there is every reason to believe, is something he has neither begged nor borrowed, nor paid for at the barber's. It is a touch of nature that couldn't be rubbed out even if the colonel wanted to have it done. Not that he does.

But the baby skin of the old Indian fighter is different.

A fashionable woman would pawn her diamonds to have a skin like his.

But the baby skin of the old Indian fighter is different. For it is a curious fact that whereas all the people in the Wild West show were once equipped with baby complexions, the colonel is the only man of them that still retains one of that sort. A fashionable woman would pawn her diamonds to have a skin like his.

And yet, the colonel is not set up by this preeminence. In fact, he seemed rather upset, rather than set up, when a feminine admirer asked him his recipe for the care of the complexion. A soft blush mantled the colonel's delicate cheek,

"First, be born with pure blood; second, live an out-of-door life; third, don't overeat."

and he took a deep breath which made his powerful figure show up to better advantage than ever. Then, with the modesty of the true hero and the true beauty alike, he evidently suspected that he was being guyed.

"I haven't shaved today," he said apologetically, passing his hand over his cheek, where the blush above-mentioned had made itself delicately at home.

"Don't you do anything to keep yourself in good physical condition? Don't you have to fight fat? Do you never find yourself setting stooped? Above all, how do you manage that rose leaf skin?"

"Why," said the colonel, "Why — really — I've never been interviewed on anything of this sort. If you'd like to hear about the time we had four kings and a joker in the Deadwood coach . . ."

"Oh, of course, if it's a secret!"

"What's a secret?"

"What you do for your complexion."

"I don't do anything. Such as it is, I was born with it."

"Exactly! So was I born with one like it. The question is: How did you manage to hang on to it?"

"You want the story of my life?"

"In a nutshell. Better still, in a capsule, to be administered to women wanting to reform their complexions."

"Well, it won't have to be a large capsule. About three grains of wisdom is all I can give them. First, be born with pure blood; second, live an out-of-door life; third, don't overeat.

"The first rule, of course, is one we can't follow. That's a matter of luck, and I was lucky. The other two points lie within the choice of almost every individual.

"I was fortunate in being brought up in the country. My early life on the plains gave me the physique which carries me now through an amount of work which would break down most men. Nebraska had a dry climate, and I slept at night under the sky and lived by day in the saddle until my lungs had grown and deepened and strengthened, so that all the years since then have not robbed me of what I gained then.

"It's easy for me to eat little because I'm never hungry. When I used to go out on military expeditions in the old days, we were often put on half rations. When we were, I could always give half of my half ration to somebody else. And it was the same with water. I could go for twelve or

In this July 1904 ad, *Cosmopolitan* magazine knew beauty hints were a good sell.

fifteen hours without even feeling thirsty. And I've never drank much water, though I believe it is said to be good for the health.

"I sleep only about four hours a night, go to bed about midnight and lie awake about two hours going over my business affairs and planning the work for the next day. Then I sleep until six o'clock, when I get up. I have an orange, a little oatmeal, a bit of sirloin steak, and a couple of boiled eggs for breakfast, and then I'm loaded for work.

"Of course, I think the American women are the finest in the world, but they could learn a good deal from English women. Take the English woman's complexion, which is acknowledged to be better than the American woman's. It comes from her out-of-door life. I've seen women of all nations, but next to the Americans, I like the English best. They're more of my sort. They love horses, and I like anybody that does that.

"My! But those English women can ride! And they are sensible enough to ride in the only way a woman should and that is astride. You mark my words, ten years from now there won't be one side-saddle in a thousand. What sort of way is that to ride a horse! Skewed around like this," hanging his legs over the arm of a chair. "I used to think that, a woman in one of those long habits, riding in the old-fashioned way, was the prettiest sight in the world. I still think she is pretty fine, but she is nothing to a woman riding astride.

"When a woman has learned to ride that way she is as far ahead of a man riding as a swallow's flight beats a duck's. It's beautiful to see her.

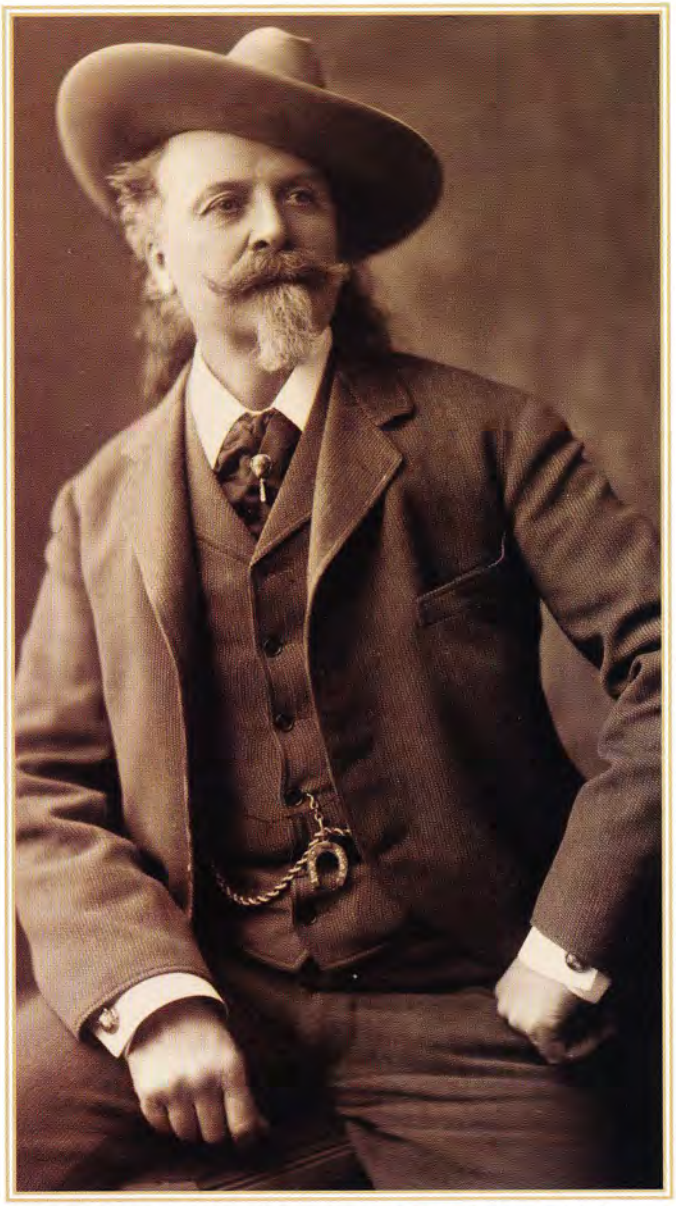
"The English women are beginning to ride to hounds that way, and they make it the fashion. They're good sport in every way: brave, sensible, strong, good comrades, and fair opponents."

"You seem to waver in your allegiance to the American women."

"Well, I am just a bit gone on the English women."

"How about the French?"

"Oh, they're too much like a plumb firecracker. They go off all of a sudden, with a lot of fuse and flurry, and that's all there is to them. Fiz-ziz-bang! — and it's all over. Give me the English women. I wish our American girls would follow their example in some respects. If they did they'd not take such an absorbing interest in what shall be done to save a complexion. The complexion would take care of itself!" ■



William F. Cody, ca. 1900. Prince Studio, New York. Original Buffalo Bill Museum Collection. P.69.1068

This interview with William F. "Buffalo Bill" Cody was discovered through the Buffalo Bill Historical Center's "Buffalo Bill Papers Project," an effort to locate, edit, and publish documentation on the life and times of William F. "Buffalo Bill" Cody. The undertaking represents the nation's first major project to focus on a leading icon of American popular culture. As the project moves forward, Points West *will share with readers letters, photographs, news articles, playbills, and the like — all related to "the Great Showman" himself.*

Yellowstone and Jellystone:

By John Rumm, PhD

In this undated F.J. Haynes postcard, a Yellowstone bear gets a handout from visitors. National Park Service (NPS) image.

He's not only "smarter than your average bear"— he's a whole lot older, too.

October 2, 2008, marked the fiftieth birthday of one of America's most beloved bruins — Yogi Bear, the wisecracking, tie-wearing, rule-breaking denizen of "Jellystone National Park." His birthday provides an opportunity to consider how this cartoon character helped color people's views about bears, national parks, and even nature itself.

In 1872, the United States Congress passed legislation creating the world's first national park—Yellowstone. Tourists began arriving—on horseback, by stagecoach, and, by 1915, motor vehicle.

Now, bears are intelligent and adaptable. They soon realized that where people were, so was food. Plus, though ostensibly smarter than bears, people engaged in foolish and dangerous behavior—offering bears treats, taunting them, even coaxing them to pose for photographs. In 1902, Yellowstone officially banned "the custom of feeding bears on the part of tourists [and] employees." But, the ban was largely ignored, with predictable results. In 1916, the park reported its first fatal bear attack, and dozens of people were being hurt annually.

To discourage tourists from feeding bears, Yellowstone authorities created "bear pits" into which "bear keepers" dumped leftover food. The nightly bear-pit feedings became so popular that grandstands were erected, seating several hundred spectators.

Popular culture helped reinforce the idea that bears were like people, only fuzzier. The "teddy bear craze" of the early 1900s fed a desire for soft and cuddly bears. So did "Winnie-the-Pooh," the lovable bear whose tales captured readers' hearts worldwide.

Yogi Bear at 50

Yellowstone's bears, for their part, were fast losing their fear of people. They roamed freely through the park looking for food—upending trash cans, ravishing campsites, and begging handouts from motorists. "Bears are no longer wild animals," a National Park Service official observed in 1928. "They have become personified. They are like people, and the visitors to the park want to treat them as such." They came loaded for bear hugs, if not for bear.

By the 1950s, what historian Paul Schullery has termed the "Era of the Great Yellowstone Bear Show," was in full swing. A postwar boom in leisure travel caused Yellowstone's annual visitation to soar, reaching 1.5 million by 1955. In addition, though a 1953 survey showed that fully 95 percent of respondents knew they shouldn't feed bears, many still did. After all, how could one resist when a "poor hungry bear" looked wide-eyed at you?

The situation was hampered by the equivocal attitude of park authorities. Rangers told visitors not to feed bears, but rarely fined them if they did. In 1957, a Yellowstone flyer warned that, "Park bears are wild animals," and advised visitors to close their car windows if bears approached. However, its photograph showing three bear cubs standing upright and peering into a station wagon was more like an invitation to a photo-op. Nor did it help that Yellowstone's senior naturalist, admitting his view might be "heresy," expressed hope that "the time [will] never come when there are no bears sitting by the roadside awaiting a handout or in the campgrounds taking advantage of the careless camper."

Yellowstone Park officials used Yogi's image to warn visitors against feeding bears. NPS photos.

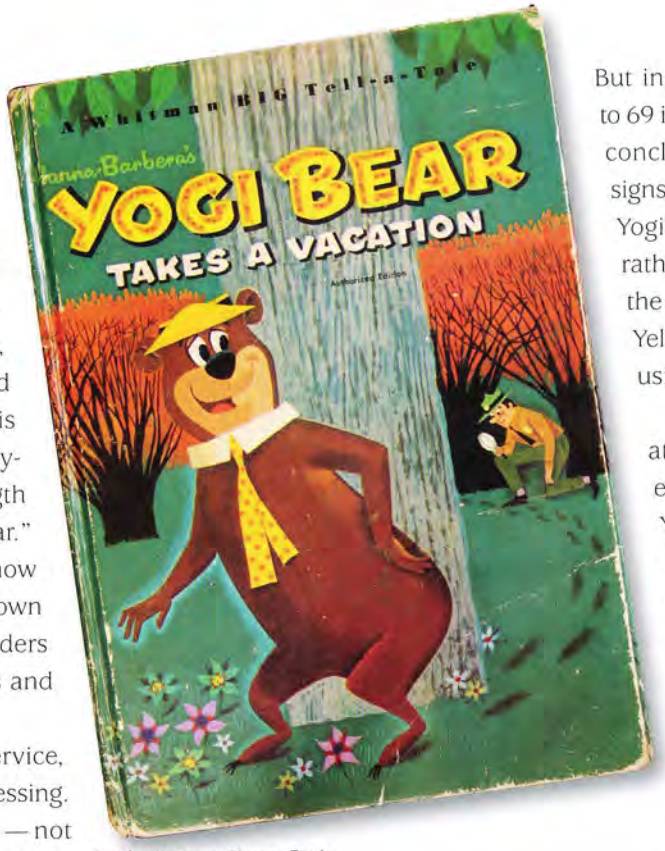
If people loved seeing moocher bears, it was but a short creative leap to imagine bears acting like people. That idea occurred to William Hanna and Joe Barbera. They had spent twenty years at MGM Studios, producing the popular "Tom and Jerry" cartoons. In 1956, MGM abandoned the animation business, and Hanna and Barbera formed their own company to develop half-hour-long TV shows featuring cartoon animals. In 1957, working for Screen Gems, they produced "Ruff and Reddy," about a cat and dog. A year later, in October 1958, they premiered "The Huckleberry Hound Show," with three segments featuring the eponymous canine sheriff; "Mr. Jinx," a cat tormented by two mice; and an amiable ursine, "Yogi Bear." It became America's top-rated show.

Yogi Bear was novel yet familiar. His creators modeled him after "Ed Norton," the character that Art Carney immortalized in television's "Honeymooners"—right down to Norton's hat, slouch, and mannerisms. Yogi's face resembled that of Yogi Berra, the Yankees catcher beloved for uttering "Yogisms" such as "It ain't over, till it's over." Yogi Bear had his own catch-phrases—"Hey, hey, hey" among them—and, besides being "smarter than the average bear," was also much more "human." He talked, walked erect, golfed, and drove a car. He even had five-fingered hands instead of paws.

In his cartoons, Yogi was forever scheming to steal "pic-a-nic baskets" from unwitting Jellystone campers, much to the chagrin of his adorable companion, "Boo Boo Bear." Yogi's friendly nemesis was Park Ranger Smith, whose sole job, apparently, was to keep Yogi out of trouble.

"Jellystone" obviously was inspired by Yellowstone, but they were worlds apart. Both offered mountains, forests, waterfalls, and geysers. Yet, while Yellowstone epitomized "wild nature," Jellystone was orderly and predictable. It was nearly always sunny there. You never saw forest fires or blizzards. Nor, for that matter, did you ever see wild animals—no bison, no elk, not even butterflies. As for people, Jellystone seemed deserted for a national park. The few people Yogi encountered were nincompoops, or at least easily duped. And, of course, you never, ever saw Yogi or Boo Boo physically harm a human. Their escapades were always harmless. Even the hapless campers whose picnic baskets Yogi swiped never went hungry.

Yogi proved so popular that, in February 1961, in the first TV "spin-off," he gained his own show. Within a year, it was airing on nearly two hundred television stations nationwide, as well as in Europe, Australia, New Zealand, and Japan. In 1964, Yogi and his pals "left" Jellystone for Hollywood to star in a feature-length film, "Hey There, It's Yogi Bear." While production of the TV show ended, it was (and still is) shown in re-runs, and millions of readers followed Yogi in comic strips and storybooks.



Book courtesy Karen Preis.

For the National Park Service, Yogi's appeal was a mixed blessing. He helped boost visitation — not just to Yellowstone, but nearly all parks. But so many visitors asked Yellowstone's rangers about Yogi, that it seemed many believed he really lived there. In the summer of 1961, two park service representatives traveled around Europe in a chartered bus to promote U.S. tourism. Everywhere they went, children inquired, "How is Yogi Bear? How are things in Jellystone Park?"

Eager to leverage Yogi's popularity, Yellowstone authorities enlisted him in their anti-bear-feeding efforts. He appeared in a flyer warning that "Yellowstone Park Bears Are Dangerous," but it showed Yogi clutching a picnic basket and eating a sandwich. Likewise, life-sized cutouts of Yogi holding a "Don't Feed the Bears" sign appeared throughout the park. In his cartoons, however, Yogi scrawled the words "Except Yogi" beneath the sign —thereby undercutting the message.

Data on annual incidences of bear-related injuries at Yellowstone suggest that Yogi's image adversely affected visitors' perceptions of bears. From 1957 to 1959, the number of annual injuries from bear attacks fell from 74 to 37. But in 1960, the number spiked, rising to 69 injuries. A park service administrator concluded that humorous roadside signs and flyers, such as those featuring Yogi, had "instill[ed] a sense of levity rather than one of seriousness in the visitor." Stung by such criticism, Yellowstone authorities discontinued using Yogi's image.

This *Yogi Bear Takes a Vacation book* and John Rumm's own Yogi Bear game "bear out" just how popular the bruin was.

It was a tragic event, though, at another national park that finally ended the "Yogi Bear era" at Yellowstone. On the night of August 19, 1967, grizzlies mauled to death two 19-year-old women who were camping in Glacier National Park's backcountry. Public outcry led Congress to begin investigating the park service. In response, Yellowstone and other parks adopted a new bear-management policy in which they closed the "bear pits," imposed stiff penalties for feeding bears, and actively began studying bear ecology.

Yellowstone may have ended its association with Yogi, but "Jellystone" lived on. In 1968, a group of Wisconsin investors formed "Jellystone Campgrounds Limited," licensed the characters from "The Yogi Bear Show," and began franchising "family recreation parks." Now operated by Leisure Systems, Incorporated, the Jellystone Park Camp-Resort network comprises some seventy sites in the U.S. and Canada.

Just as Yogi is not your "average bear," Jellystone Parks are not your average campgrounds. Along with campsites and hook-ups for recreational vehicles, the parks offer heated swimming pools, supermarkets, restaurants, beauty salons, miniature golf, pedal-carts, video arcades, wi-fi service, and amusement rides. If you want to commune with nature, you can watch "Old Faceful Geyser" erupt twice daily.

At each Jellystone Park, you can also visit Ranger Smith's Office, Yogi's Cartoon Theater, or Boo Boo's Souvenir Stand.

Yogi and his pals make daily appearances, driving golf carts, playing games, posing for photos, and even picnicking with campers (without stealing their lunches!). You can even join Yogi on an evening "Hey Hey Hay Ride."

By the mid-1970s, many Jellystone Camp Resorts sold building lots. Mobile homes and cottages soon appeared, along with storage sheds, patios, decks, wet bars, gazebos and hot tubs. Some residents even replaced their lawns with Astro-Turf, replete with ceramic squirrels and plastic pink flamingoes.

In short, Jellystone Camp Parks came to resemble the cartoon Jellystone: well-ordered, safe, and predictable — veritable "peaceable kingdoms" where bears act like real people. No wild animals there! Nor unruly humans, either. As a company spokesman told a *Chicago Tribune* reporter in 1985, "We control our element out here. If someone . . . doesn't [act] like they belong here, we have the option of saying 'No.'"

Jellystone promoted its parks as the best way for families to enjoy "the camping life" together. As a company spokesman told the *Tribune*, public parks like Yellowstone "are great for getting away from it all: pitching your tent, opening your six-pack. But if you have children 2 to 6, you're there for an hour and it's 'Mom, what are we going to do now? I'm bored.'"

What was billed as the "ultimate" Jellystone Park Camp-Resort opened in 1973 in Oak Glen, near Yucaipa, California, two hours from Los Angeles. Along with the usual amenities, it featured a cocktail lounge, a wine and cheese shop, and "Yogi's Cave," a discotheque for teens. It shared a parking lot with "Oak Glen Village," an upscale shopping center offering boutiques, antiques, and art galleries. An indoor mall was only a block away.

Art often imitates life, and in 1991, Yogi returned to television in a new half-hour show, "Yo, Yogi." Reflecting producers' desire to offer a hipper, more "urban" ursine, Yogi and Boo Boo, now 14 and 8, wore sunglasses, flashy shirts and sneakers, rode skateboards, and hung out with their friends at Jellystone Mall, just down the road from the park. They no longer filched picnic baskets, but instead helped "Officer Smith," of Jellystone's Lost and Found, recover lost wallets, re-unite parents with missing kids, and keep the mall secure.

The irony of this was not lost upon the National Park Service. An agency spokesman told the *Wall Street Journal* that he "worries[d] about the message sent to TV viewers when the 'smarter than average' bear leaves a park for a mall."

"Yo, Yogi" was cancelled after one season, perhaps because viewers agreed with the park service that Yogi belonged outdoors. Yet, even as Yogi turns the big Five-O, Yellowstone and other national parks are facing growing pressure to become more like "Jellystone" themselves, by people wanting wi-fi access, fast food restaurants, arcades, and even golf courses. How long before "Yellowstone Mall" opens nearby?

Interviewed in 1985 by the *Chicago Tribune*, a corporate representative described how "city folk" enjoyed visiting Jellystone Camp-Resorts. "I'd walk by [the campsites]," he mused, "and some guy would be lying out in his lawn chair, having a beer. And you know what he'd be saying? 'This is really getting away from it all. Yessir, this is the life.'" But, the spokesman also noted that "I've had people come up to me in the morning and say 'There were bears in my garbage can last night. I'm not kidding, I saw a bear!' And I ask them, 'Was his name Yogi? No, what you saw are called raccoons.'"

More than a century ago, people started coming to Yellowstone to see the bears, who wound up feasting on garbage and becoming habituated to humans. Now, when they visit Jellystone Park, some people no longer recognize real bears.

As we celebrate Yogi's 50th, perhaps this should give us all paws.

An unattended vehicle was an open invitation for this bear which appears to be taking a joyride. Undated NPS photo.

A Celebration of Arts in Cody, Wyoming

Above: Red Nations Art at Cody High Style fashion show. Photo by Dewey Vanderhoff for Cody High Style.

Right: The free, public kickoff party featured Wylie & the Wild West.

Left: Waddell Trading Company steps out at the fashion show. Photo by Dewey Vanderhoff for Cody High Style.

Above: As the Switchback Ranch Purchase Award winner, Scott Armstrong's sideboard becomes part of the Buffalo Bill Historical Center's permanent collection.

Left: Visitors give high praise for the Cody High Style exhibition.

. . . the West at its best – 2008!

Far left: Jeff Rudolph's *Griz* stands watch over the Buffalo Bill Art Show.

Left: Chris Navarro sculpts against the clock at the Quick Draw.

Below: Dancers fill the floor at the 32nd Annual Buffalo Bill Historical Center Patrons Ball.

Above left: Former Wyoming governor, the Honorable Mike Sullivan, and wife Jane.

Above right: Engraver Ernie Litle and designer Polly Vandall sharing a laugh at Patrons Ball.

Left: Richard and Marla Muscio dressed the part for the Patrons Ball "Wild West" theme.

Above: Barron and Tami Collier.

Left: The "cigar saloon" was a popular place as Bob Brown and Jeff Mummery can attest.

Lukens air rifle, ca. 1803. 1991.5.1

CODY FIREARMS MUSEUM: Lukens air rifle

Air guns, which use compressed air rather than spark to launch a bullet or other projectile, have existed since the fifteenth century. They had several advantages over the other firearms of the day. Since they weren't dependent on fire, they could be fired in wet weather and more consistently than muzzle-loading guns. They had no muzzle flash and were completely smokeless—real advantages in keeping the shooter's position obscured.

Air guns appear in many countries and throughout history. An air rifle is mentioned no less than sixteen times in the journals of Lewis and Clark, and due to a number of historical particulars, it is believed the rifle in question was manufactured by Philadelphia inventor Isaiah Lukens. An 1847 inventory of Lukens estate indicated three air guns including one with the note "one large air gun made for and used by Messrs. Lewis and Clark in their exploring expedition."

Of the four known surviving Lukens air rifles, the one actually carried by Meriwether Lewis has been debatable. Although the rifle pictured is of the approximate date and bears the inscription "Lukens" on the lockplate, it is probably not the Lewis gun. Recent scholarship has pointed in the direction of a gun of the Girandoni design, a repeating design that has been referred to as "the assault rifle of its day." Regardless, the Lukens is still a significant chapter in the development of firearms and in American history.

PLAINS INDIAN MUSEUM: Bow case and quiver

Bow case and quiver, Crow/Northern Plains. Adolph Spohr Collection. Gift of Larry Sheerin. NA.102.20

Hunting was necessary on the plains. Whether the Plains Indians used bows, arrows, lances, or later with trade guns, hunting provided food and raw materials for clothing, tools, and shelter. If hunting was poor, food would be scarce, and new clothes would have to wait.

Arrows were carried in a quiver that hung from a belt or a saddle, or was worn on the back. Sometimes, especially with mounted archers, the hanging quiver also had a compartment for the bow. This bow case and quiver, ca. 1875, are made of otter hide, wool, and beads.

BUFFALO BILL MUSEUM: Cody's amethyst ring

This simple but lovely amethyst ring belonged to William F. "Buffalo Bill" Cody for many years. The amethyst is February's birthstone, and since Buffalo Bill was born on the 26th of that month in 1846, the amethyst held special meaning for him. At some point, he decided to give this ring to his very good friend Dan Winget, a fellow scout of the plains, whom he had known since they were both young boys in Kansas. It is not known when Buffalo Bill gave it to Winget, but Winget treasured it a great deal.

William F. Cody's amethyst ring. Gift of and in memory of Albert Willoughby Kleinschmidt, PhD. 1.69.6128

Sometime prior to his death in 1933, Winget, in turn, gave the ring to a very good friend, Albert Willoughby Kleinschmidt, PhD. Through the generosity of Kleinschmidt's family, we now have this ring which was donated in 2006. In addition to the ring, the family donated the letter that Winget wrote to Kleinschmidt detailing the ring's provenance. The ring is on display in The Treasury section of the Buffalo Bill Museum for all our visitors to enjoy.

Carl Preussl (1894 – after 1934), *Old Faithful*, 1929. Oil on canvas, 34.125 x 24.125 inches. Designated purchase with donations from the Arlington Gallery, Dr. and Mrs. Van Kirke Nelson and Family, Thomas and Shannon Nygard, and William E. Weiss Fund. 3.01

WHITNEY GALLERY OF WESTERN ART: Preussl's *Old Faithful*

At home in Chicago, German-born painter Carl Conrad Preussl (b. 1894) filled canvases with the smoke of factories, the steel gray of train tracks, and upward stretches of window-studded skyscrapers. When he painted *Old Faithful* in 1929, fourteen years after automobiles were admitted into Yellowstone National Park, perhaps it is not surprising that industry crept in at the corners. Finely rendered White Co. touring cars in sparkling crimson and tangerine, their engines stalled, decorate his landscape at lower right and left. Their occupants — diminutive men and fur-coated women—litter the bottom edge of the painting, dwarfed by that un-stalled natural engine: Old Faithful.

Preussl exhibited land and cityscapes regularly at the Chicago Art Institute during the 1920s; by 1930, he was considered one of the city's "serious, successful" artists. Yet little else is known about Preussl's life. He vanished from the record in 1934, leaving behind scant information beyond painterly city scenes and this vibrant Old Faithful, its chunks of salmon, seafoam, and peach earth churning with color. In Yellowstone, we might surmise Preussl found raw power outrivaling manmade engines; his tightly detailed automobiles and outlined figures give way to impressionistic brushwork in the watery basin and steaming geyser.

DRAPER MUSEUM OF NATURAL HISTORY: Short-eared owl

One of the world's most widely distributed owls, the short-eared owl is a ground-nesting species that inhabits open landscapes throughout much of North America and Eurasia. It also breeds in South American grasslands and on islands such as Iceland, the Hawaiian chain, and the Galápagos. In the Greater Yellowstone region, it is a year-round resident of grasslands and sagebrush-steppe. Active day and night, this owl flies close to the ground while hunting mice, voles (small rodents), and ground squirrels.

Short-eared owl populations have declined through much of the United States, and it is rarely seen even by experienced outdoor enthusiasts. Natural history museum specimens help document changes in the distribution of species such as the short-eared owl. This specimen was collected in 1905 near Waterford, New York, but is fully representative of members of its species found in the Greater Yellowstone region. It came to the Buffalo Bill Museum in 1960 with a large collection of taxidermy mounts inventoried by curator Richard "Dick" Frost. This specimen was identified and cataloged by Draper Museum of Natural History staff in 2007 and installed in the Draper's Plains/Basin Environment early in 2008.

Short-eared owl. Scientific name *Asio flammeus*. DRA.304.18

Earthlings: The Paintings of Tom Palmore

By Susan Hallsten McGarry with forward by Adam Harris
Review from University of Oklahoma Press

Illustrated, 160 pages, 110 images. Norman, Oklahoma; University of Oklahoma Press in cooperation with Quaid Publishing, soon to be published. ISBN; 978-1-934397-05-3. $45, cloth.

"It feels like you could touch that cougar's nose."
"Is that a Miro painting in the background?"
"I'll bet the fox picked the chicken wallpaper."
"Wow, that's one bodacious bird!"

Where Elegance Meets Fear, 1996, acrylic on canvas, 46 x 46 inches. Gift of Edward R. Bazinet Foundation. 22.96

Such are the observations that filter through the galleries during Tom Palmore's exhibitions in which animals steal the show.

Born in Ada, Oklahoma, Palmore emerged from the 1970s photo-realist movement as a maverick. His career includes more than a decade on the east coast, where he refined his skills at the Pennsylvania Academy of Fine Arts and exhibited in New York's prominent contemporary galleries. Palmore used his technical virtuosity to explore his passion for the animal kingdom. Then, as today, his monumental paintings received critical acclaim, and his incongruous juxtapositions of realistic primates in silk-and-velvet interiors earned him the nickname "Gorilla Man."

Palmore's fidelity to an animal's visage is intended to make it proud. However, the contexts in which he places them are pure Palmore, infused with his penchant for wit and the unexpected. His portrait of Oscar, the famed rodeo bull, is set against Palmore-designed wallpaper of cowboys catapulted into the air. A rooster surveys its Grant Wood countryside, and an imposing lion is oblivious to the diminutive monarch butterfly that shares its epithet. In all cases, Palmore's paintings loom large not only in scale but also in raised consciousness of the "earthlings with whom we share this planet," as he says.

In this first book to chronicle Palmore's four-decade career, Susan Hallsten McGarry explores the stories behind the man, his philosophy and techniques, and the themes that weave throughout his remarkable *oeuvre*. McGarry, who was editor-in-chief of *Southwest Art* magazine 1979–1997, has authored numerous catalogs and monographs on American artists. Adam Harris, Curator of Art at the National Museum of Wildlife Art in Jackson, Wyoming, contributes the foreword. ■

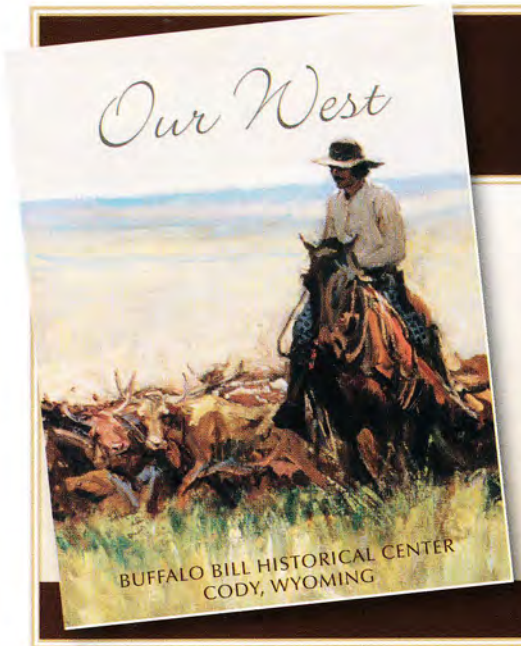
Editor's note: *While* Points West *readers are certain to appreciate Palmore's impressions of beasts from gorillas and parrots to tigers and puppies, they will especially enjoy the West scattered throughout. For example, the "Bovines" chapter boasts the likes of "Red River," "Mr. Impressive," and "Young Texas Jack" — all quintessential rodeo bulls. A tabby cat called "Rodeo Queen" strikes a regal pose on a fancy leather and silver saddle; and "Tyrone," the bull terrier, sits proudly on a chair made from longhorn steer horns.*

Readers will also recognize When Elegance Meets Fear, *a captivating mountain lion which hangs in the Kriendler Gallery of Contemporary Western Art at the Buffalo Bill Historical Center and was featured on the cover of the summer 2007* Points West. *Palmore's book will be available in the historical center's store, Museum Selections, by December 10.*

When the townsfolk of Cody, Wyoming, set about creating a monument to their namesake, William F. "Buffalo Bill" Cody, they chose Gertrude Vanderbilt Whitney (1875–1942), a New York sculptor who hailed from the wealthy Vanderbilt family. She was commissioned to produce the monumental *Buffalo Bill—The Scout,* considered the cornerstone of the Whitney Gallery of Western Art collection, which still stands on the very spot where it was installed in 1924, just north of the historical center. Thus began a long relationship with the Whitney family.

No doubt inspired by his mother's *Scout*—and his own admiration of Buffalo Bill—Cornelius Vanderbilt Whitney donated the funds for a new western fine arts museum in Cody "on the fringe of the Rocky Mountains." In 1959, the new Whitney Gallery of Western Art was born; on June 21, 2009, it celebrates its fiftieth anniversary.

Here, Gertrude Vanderbilt Whitney stands before her monumental *Buffalo Bill—The Scout*, ca. 1923. Original Buffalo Bill Museum Collection. P.69.185 ■



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The Whitney Gallery of Western Art was founded in 1959 to interpret and display art of the American West. To celebrate its 50th Anniversary in 2009, we are proud to present *Timeless Treasures*, a new book that pays tribute to 50 favorite masterpieces from the collection of the Whitney Gallery of Western Art. *(Regular price: $9.99)*

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