

POINTSWEST

FALL/WINTER 2016

Winchester's 150TH

- *Backcountry rescue, 1938*
- *Pete Simpson as Buffalo Bill*
- *Exploring a new frontier*

WINCHESTER

**BUFFALO BILL
CENTER
OF THE WEST**

to the point

BY BRUCE ELDREDGE | *Executive Director*



SMITHSONIAN AFFILIATES: 20 years
CODY, WYOMING: 120 years
NATIONAL PARK SERVICE: 100 years
WINCHESTER: 150 years

Yes, this year has definitely been one of significant milestones. In particular, we here at the Buffalo Bill Center of the West have been steeped in celebrating the Centennial of the National Park Service by incorporating all things Yellowstone into our displays and programming—and into the previous issue of *Points West*. Four exhibitions have featured the Park: *Invisible Boundaries: Exploring Yellowstone's Great Animal Migrations*; *Inspiring Sights: Yellowstone through Artists' Eyes*; *Yellowstone Discovered: William Henry Jackson's Lost Prints Reveal the Park for America*; and *Putting Yellowstone on the Map*.

In this issue, we feature the 150th anniversary of the Winchester Repeating Arms Company, complete with “To my Winchester,” a poem written by the Poet Scout, Captain Jack Crawford, about his trusty rifle. The Winchester story is a history that’s thoroughly intertwined with ours. In 1975, the Winchester Arms Collection ventured west to Cody as a loan from the Olin Corporation; in 1988, the company transferred ownership to the Center, where the collection became the foundation of the Cody Firearms Museum. Thank you, Winchester!

And speaking of anniversaries, the Center of the West has its biggest one ever in 2017—the Centennial of the Buffalo Bill Memorial Association, founded immediately after the January 10, 1917, death of William F. “Buffalo Bill” Cody. For a hundred years, we have introduced Buffalo Bill and the West he loved to the world, just as he did through his Wild West show. Our galleries, exhibitions, activities, events, and programming are all set to focus on the Centennial next year. Make sure you plan to visit!

Finally, reaching such a huge milestone is the perfect time to reflect on the past. Looking at our first hundred years, we’re justifiably proud of the amazing institution we’ve become. Now, as 2017 approaches, we’re launching our “New Century Campaign”—a fundraising effort to secure our future well into our next century. Be watching for the launch! ■

About the cover:



Winchester poster, 1912 – 1913. Gift of Olin Corporation, Winchester Collection. 1988.8.29.25. Part of the massive Winchester collection donated to the Buffalo Bill Center of the West in 1988.

©2016 Buffalo Bill Center of the West. *Points West* is published for members and friends of the Center of the West. Written permission is required to copy, reprint, or distribute *Points West* materials in any medium or format. All photographs in *Points West* are Center of the West photos unless otherwise noted. Direct all questions about image rights and reproduction to photosales@centerofthewest.org. Bibliographies, works cited, and footnotes, etc. are purposely omitted to conserve space. However, such information is available by contacting the editor. Address correspondence to Editor, *Points West*, Buffalo Bill Center of the West, 720 Sheridan Avenue, Cody, Wyoming 82414, or editor@centerofthewest.org.

- **Managing Editor** | Marguerite House
- **Assistant Editor** | Nancy McClure
- **Designer** | Desirée Pettet
- **Contributing Staff Photographers** | Nancy McClure, Charles R. Preston
- **Credits and Permissions** | Ann Marie Donoghue

Points West is published three times a year for patrons and friends of the Buffalo Bill Center of the West. For more information, contact the editor at the address above.

The Buffalo Bill Center of the West is a private, non-profit, educational institution dedicated to preserving and interpreting the natural and cultural history of the American West. Founded in 1917, its collections include: Buffalo Bill and the West he lived and loved, historic photographs and documents, firearms, natural science of the Greater Yellowstone region, Plains Indians, and masterworks of western art.

The mission of *Points West* is to deliver an engaging, educational magazine primarily to our members and friends. *Points West* uses a multi-disciplinary strategy to connect the reader to the nature and culture of the American West, and the Buffalo Bill Center of the West in particular, through exceptional images and appealing, reader-friendly stories.

contents



150 YEARS ON TARGET

Product testimonials from Buffalo Bill Cody, President Theodore Roosevelt, and Chief Sitting Bull make more than sales, they make history. And so it was for the new Winchester Repeating Arms Company (WRAC)...in 1866, a year after the Civil War ended, Oliver Fisher Winchester founded the company in New Haven, Connecticut, and began mass production of the first practical repeating rifle.

4

Happy 150th anniversary, Winchester! This granite lintel, now here at the Cody Firearms Museum of the Buffalo Bill Center of the West, was positioned over the entrance to the Winchester Repeating Arms factory in New Haven, Connecticut. Chiseled from an eight-inch thick solid slab of granite, the rock itself weighs more than two tons. It is part of the Winchester Arms Collection and is the largest artifact in the firearms section of the Buffalo Bill Center of the West. Gift of Olin Corporation, Winchester Collection.

HIGHLIGHTS



8

Cast as Cody's namesake | From the moment Pete Simpson begins speaking as Buffalo Bill's twenty-first century stand-in, visitors crowd around the Heliodisplay and hang on his every word.



13

Horsepower saves the day | I am forever grateful to the pilot of that Ryan single-engine plane, Bill Monday, whose bravery and skill saved my mother's life that cool, fall day in 1938.

18 GYE: Where do we draw the lines? | I didn't know how an angry bison would react to bear spray, but I steadied myself to find out. Fortunately, the big bull veered away just before either one of us had the chance to learn what happens when bear spray meets bison.

VISIT US ONLINE | Stay in touch with all that's happening at the Center of the West. Keep an eye on our website; follow us in social media; and sign up today at centerofthewest.org/e-news-signup to receive our e-newsletter *Western Wire*.

DEPARTMENTS

- 26 Treasures from our West** | A look at our collections
- 28 Developments** | Updates from the Development Division
- 30 Bits and bytes** | News, membership, activities, events, and calendar
- 36 Here & beyond** | The Center's collections in your neighborhood
- 38 Between the bookends** | *The Apache Wars: The Hunt for Geronimo, the Apache Kid, and the Captive Boy who Started the Longest War in American History*, by Paul Andrew Hutton | Review by Priscilla Kipp
- 39 A thousand words** | A story told through a single photo

Points West is the magazine of the Buffalo Bill Center of the West, Cody, Wyoming.

150 Years

ON TARGET



Winchester poster, 1912 – 1913. Gift of Olin Corporation, Winchester Collection. 1988.8.2925

An unlikely magazine—New Mexico Electric News, May–June 1966—featured a story on that year’s 100th anniversary of Winchester Firearms. While the company now celebrates its 150th anniversary in 2016, this article says it all about Winchester’s history, its importance, and its longevity, updated with images from today’s Buffalo Bill Center of the West collections.

Product testimonials from Buffalo Bill Cody, President Theodore Roosevelt, and Chief Sitting Bull make more than sales, they make history. And so it was for the new Winchester Repeating Arms Company (WRAC) a century ago when opening of the last frontiers stretched west of the Mississippi. It was in 1866, a year after the Civil War ended, that Oliver Fisher Winchester founded the company in New Haven, Connecticut. Success was based upon introduction and mass production of the first practical repeating rifle.

Acceptance of Winchester’s early models proved that a long-standing demand was finally being supplied. From Mexico, Benito Juarez ordered 1,000 of the first Model 66 rifles to augment the firepower his forces needed to free



Winchester establishes his company in 1866. *Winchester Record*, November 7, 1919. Gift of the Winchester Corporation. WR1919.V2.07.001

Hunt Volitional Repeater, the earliest direct ancestor of what became the Winchester repeating rifle, ca. 1848. Gift of Olin Corporation, Winchester Arms Collection. 1988.8.150



Mexico from the Napoleonic occupiers. A more powerful version of Model 66, the Winchester Model '73 became standard equipment with the Colt revolver for western pioneers—it was celebrated as “the gun that won the West.”

So impressed with it was Colonel Buffalo Bill Cody that he wrote the company in 1875 stating, “I have used and have thoroughly tested your latest improved rifle. I pronounce your improved Winchester ‘the boss.’ Believe me that you have the most complete rifle now made.”

Several years later, President Teddy Roosevelt wrote to WRAC about the new Model 76, saying, “The Winchester is the best gun for any game to be found in the United States.”

There are no extant writings to document Sitting Bull’s appreciation of the Winchester repeater, but it can be believed that he surrendered with reluctance his own Model 66 to the government in 1881—which rifle is now in the Smithsonian Institution in Washington, DC.

The repeating rifle, in fact, was little more than an arms concept when Oliver Winchester set up shop one hundred years ago [now 150]. A forerunner,



William F. “Buffalo Bill” Cody, ca. 1900. Hand colored by the western artist Adolf Spohr, 1958. Gift of Richard I. Frost. P.69.1483

the Volitional Repeater invented by a New Yorker named Walter Hunt in 1849, was ruled out of all but historical value by an overweight and overly complex repeating mechanism. The Henry rifle, manufactured by the New Haven Arms Company, owned by Winchester before he formed WRAC, did serve in the Civil War, but mainly as the personal arms of state militiamen. Military examiners discredited it as too delicate for the field and incapable of withstanding the explosive force of military ammunition.

Similar to the Henry rifle of 1862 was the first firearm to bear Winchester’s name, the Model 66 (1866), though it was lighter, stronger, and could fire two rounds per second to Henry’s one shot every three seconds. The Winchester just naturally became the “extra arm” of settler and cowboy, soldier, and hunter. Between 1866 and 1872, the net worth of the Winchester Repeating Arms Company rose from \$450,000 to \$1.1 million. As the firearm industry grew, so did the demand for better ammunition.

Winchester added chemical ballistics laboratories and special ammunition storage facilities to the plant. In 1883, the company erected a brass rolling mill for the manufacture of metallic cartridges. WRAC ordnance research pioneered the most important sporting ammunition development of the era, smokeless powder cartridges, much more powerful than customary black powder ammunition. The same year, the company brought out its famous Model 1894. Still in the line, with more than three million produced, the Model 94 “thirty-thirty” is credited with accounting for more deer than any other rifle in history.

An equally famous Winchester is the Model 12 shotgun, introduced in 1912. More of the slide-action Model 12 shotguns have been produced than the shotguns of any manufacture in



Winchester Record, August 1918. Gift of the Olin Corporation.
Winchester Arms Collection. WR1918.V1.01.000



Winchester ad for smokeless cartridges, *Forest and Stream* magazine, June 1, 1895. MS 111 Roy Marcot Firearms Advertisement Collection. WIN.FORS.1895.6.1

the world—almost two million.

It was therefore, a strong sporting arms company that went to war for the U.S. and her allies in 1915. Winchester firearms served then as they have done in all succeeding conflicts up to the present one [i.e. 1966] in Viet Nam. In 1931, the company, drained by idle wartime production facilities and hard hit by the Great Depression, was purchased by Western Cartridge Company. With the merger, Winchester-Western became the largest owner of patents on firearms and ammunition developments in history.

This year [i.e. 1966], Winchester-Western, a division of Olin Mathieson Chemical Corporation since 1954, celebrates a century of arms leadership—more lever-action rifles have been made than any other single type of big game rifle. Highlighting the 100-year birthday is the introduction in rifle and carbine styles of the Winchester Centennial '66, an up-to-date operating replica of the finest lever-action Winchester Model 1866.

In creating the new anniversary firearm, historical genuineness has been given the same careful attention as engineering precision. The receiver of the Centennial '66 was specially gold-plated to match in appearance the metallic finish of its prototype, because the shiny brass of Sitting Bull's Model 66 inspired the Sioux chief to dub his Winchester "Yellow Boy," an epithet which earned respect on both sides of the frontier a century ago. ■



The Buffalo Bill Center of the West is creating its own Centennial rifle—in this case, celebrating the Center's 100th anniversary. Get all the information on this replica Model 1873 Winchester at codygun.com.

To My Winchester

BY CAPT. JACK CRAWFORD, "THE POET SCOUT"

Sweetheart of mine:
For years thy loyalty has proven true
As is the steel of which thou art created;
There are no fickle vanities in you.
Thy constancy might well be emulated
By beauteous sweetheart of a softer mold,
Whose eyes gleam love on every new adorer
Who bends the pliant knee to god of gold,
And blesses every knight who bows before her
At Cupid's shrine.

My pretty pard,
As loyal helpmate thou hast ever stood
Facing with me the dangers placed before us,
Faithful 'mid trying scenes of war and blood
As when the skies of peace shone clearly o'er us.
'Mid all the trying hours of olden days,
When peril threatened, thou hast never failed me—
Loyal wert thou in many deadly frays,
When painted foemen wickedly assailed me
And pressed me hard.

Thou are not sweet
In disposition unto all, my dear;
To some thou art most spiteful in thy anger—
Many have quailed in abject fright to hear
Thy ringing tones in war's resounding clangor.
Although thy face may gleam with polished smiles
Thou art a spitfire when the scene is fitting,
And gone are all thy sweet coquettish wiles
When foes with mine their battle powers are pitting
In war's mad heat.

I love thee, dear,
And love of loyal man was never placed
Upon a more deserving, true companion.
In western wanderings, when peril faced
Our daily life, on plain, in gloomy canyon,
My trust in thee has never been betrayed,
True as thy tempered steel I've always found thee,
In scenes of danger I was not afraid
Though savage foemen lurked in rocks around me
For thou wert near.

Come, dear one, fling
Thy moody silence off, and lift thy voice
In song as in the days now gone forever,
For all the dangers past let us rejoice,
I'll beat the time with thy quick-acting lever.
Sing in thy wildest tones, let not a note
Be soft as note from tender woman;
Sing as thou didst when from thy fiery throat
We hurled defiance at a foe inhuman,
Sing, sweetheart, sing.

— MS322.08.05.16

Captain Jack Crawford (1847–1917),
undated. MS 322 John Wallace Crawford
Collection. P.322.0072



BY MICHAELA JONES

When entering the Buffalo Bill Center of the West, it's hard to miss the kind, welcoming voice of William F. "Buffalo Bill" Cody greeting visitors before they embark on a journey through the Buffalo Bill Museum. The life-size, misty Heliodisplay of Cody, played by Pete Simpson—Cody, Wyoming, native, United States Navy veteran, Screen Actors Guild (SAG) card holder, historian, professor, and actor—leaves audiences of all ages yearning to learn more about the captivating life of Buffalo Bill. The Heliodisplay's smoky, mysterious form (created when a likeness is projected through water vapor) gives the appearance of a floating, holographic 3D figure. The image of Buffalo Bill can be manipulated by the touch of a hand or even by walking through the haze—a feature kids love.

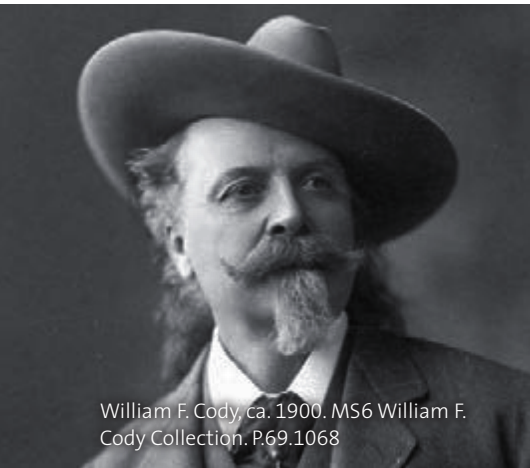
From the moment Simpson begins speaking as Buffalo Bill's twenty-first century stand-in, visitors crowd around the Heliodisplay and hang on his every word. Interestingly enough, the script Simpson follows includes sentences plucked directly from William F. Cody's own writings. Even before they enter the Buffalo Bill Museum, the audience is transported back in time to a life on the frontier as Simpson describes the ruggedness and colorful history of the American West. Soon, he reaches the point in the script where he announces...

I will share some of my favorite tales about the buffalo and the Pony Express and the stagecoach—I'll show you some of the humors, as well as the stirring scenes of the frontier...

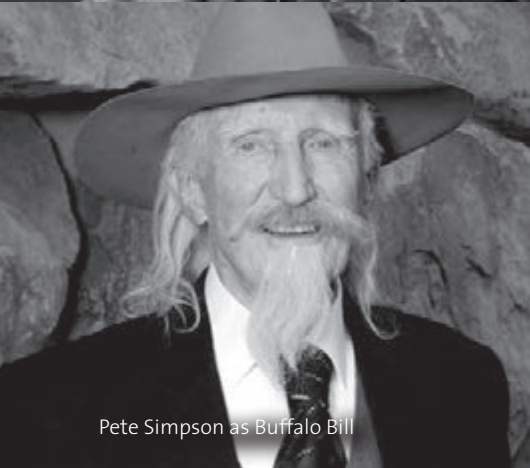
CAST AS CODY'S NAMESAKE

The most popular photo stop at the Buffalo Bill Center of the West.
Seth Menning photo, 08.27.15, Flickr, Creative Commons.

*A conversation
with Pete Simpson*



William F. Cody, ca. 1900. MS6 William F. Cody Collection. P.69.1068



Pete Simpson as Buffalo Bill



Milward Simpson family: L-R, Milward, Al, Pete, and Lorna, undated. MS 89 Jack Richard Photograph Collection. PN.89.107.21020.02.3

And by then, Simpson’s Buffalo Bill persona has fully captured the crowd’s interest, and they can’t wait to explore the incredible life of Buffalo Bill.

I was fortunate enough to sit down and have a conversation with Pete Simpson to learn about his journey as an actor, as well as his complex transformation into the role of Buffalo Bill for the Center of the West. Additionally, he discussed the many reasons he felt more connected to playing this role than others. Not only did I have the chance to learn about his unique experience taking on the role of William F. Cody, but also about the individuals who have inspired him along the way to continue his acting career.

How did you first become interested in acting?

“I think I became interested when I was actually growing up—when I was just a kid,” Pete explained. In fact, when he was only 8 or 9 years old, he would perform little magic shows at his house, presentations he called “magickans.” His brother—former United States Senator Alan Simpson, R-Wyo.—played his “stooge” in the magic shows. Pete shared that his brother was around 6 or 7 years old at the time and constantly asked why he was always being cast as the stooge in these productions.

When Pete entered high school, he was

still interested in acting and played various parts in many community productions. After high school, though, he was unable to continue acting while in college because he played basketball for the University of Wyoming, a full time commitment. However, he explained that he later was convinced to try out for the play, *The Rivals*. He was cast as a man named Bob Acres, whom Pete described as a “country bumpkin” character.

“I had great fun playing Bob Acres,” Pete said. He added that around 1953, television studios began contracting with movie studios to film college plays. Companies aired these plays on television during

Pete donned his Buffalo Bill personage to greet guests at the 2012 Patrons Ball.



“Who is this gal?”

the slower summer season. He explained that, as a result, he landed a screen test for Paramount Studios, a widely known television production company and motion picture distributor. These experiences sparked Pete's interest in acting, and he thoroughly enjoyed being involved in any kind of community theater production.

At this point, Pete interjected that Wynona Thompson—for whom the auditorium in Cody is named—happened to be his teacher, as well as Al's.

And then, there was Lynne

As a member of the United States Navy for four and a half years, Pete was not involved in any kind of acting during that time; however, when he returned to Cody around 1960, tryouts were taking place for the play *George Washington Slept Here*. Pete auditioned and received a part in the production. At that same time, Lynne Livingston, a talented actress—and another former student of Wynona Thompson—was back in Cody on a vacation. She had been living in New York, making her way into show business.

“She did a vast number of great things,” Pete said of Lynne. One of her many impressive achievements included placing well in the Miss New York City Contest.

With about one week until the performance of *George Washington Slept Here*, the lead actress fell ill and had to bow out of the show. As would be expected, the cast was quite concerned about finding a new actress to play the part with such short notice, Pete observed. Fortunately, Lynne was able to fill the role with only one week of rehearsal. According to Pete, the performance went smoothly, and when the production ended, he thought to himself, “Who is this gal? She is most interesting.”

Pete and Lynne married after what Pete described as a “thirteen-day whirlwind engagement.” He commented, “When I married Lynne, [acting] became a part of our lives.”

Soon after their marriage, the Simpsons moved to Eugene, Oregon, where Pete earned his PhD at the University of Oregon. During that time, Lynne joined the University's acting program. As a result, Pete became even more involved, acting in various commercials that led him to his membership in the Screen Actors Guild.



Back to Wyoming

In fact, after Pete returned to Wyoming to work at Casper College, he took a part in a commercial for Exxon Oil Company. He described how the commercial featured a coalfield technology program similar to Casper College's, and how Exxon wanted to have the opportunity to advertise it.

"I played the part of some professor—a geology professor. I didn't know beans about geology," Pete laughed.

The Simpsons have been married fifty-six years, and for forty-five of those years, they have had an independent, non-profit called Spontaneous Theater Productions. The organization possesses some of its own production equipment used for community theater plays.



*I hope I did
him justice*

"When you pick the right play, it's nice for you and your community," Pete explained. He believes the best of theater is found in a small community like Cody. There, the audience generally knows that the actors and actresses in the production are not heavily paid; so it is clear the individuals are extremely dedicated. "You get added passion and commitment," Pete adds.

How did you become the Center of the West's resident William F. Cody?

As Pete tells it, Lynne mentioned that a film production company from Portland, Oregon, was in Cody holding tryouts at the local Holiday Inn for the role of Buffalo Bill. Lynne encouraged Pete to audition for the part, but he thought to himself, "Come on—I'm too old for that."

Eventually, Pete did go to the Holiday Inn for the audition process. To his surprise, he quickly received a callback. Within a short period of time, the production company—Second Story—contacted him, and said they were all going to Portland, Oregon, to film.

Pete spoke highly of the production company, saying they were wonderful to work with, and everyone was very kind throughout the filming process. He was also impressed with their great attention to detail, especially when it came to perfecting his makeup in order to fully replicate Buffalo Bill.

"The makeup artist was from the television show *Grimm*," Pete said. "She carried a [makeup] box almost half as big as a table."

To morph Pete into the character of Buffalo Bill, the company used real human hair to re-create his hair and beard. Pete noted that he originally tried to grow a beard for the production, but in the end, it wasn't necessary, and he had to shave it.

In addition, to most accurately replicate

William F. Cody, former Buffalo Bill Museum Curator John Rumm accompanied Pete and the production company, bringing Buffalo Bill's real hat and boots for Pete to wear during the filming. The production company even worked from a photo of William F. Cody in order to get the replication just right.

Pete was in Portland for a total of two days, and the filming only took about four hours. To top off the experience, the evening after the filming took place, he said he had the chance to enjoy a fantastic dinner, complete with clams and champagne.

"It was fascinating," Pete continued. Additionally, Center staffers provided paintings and photos from the Buffalo Bill Museum collection in order to depict a room at Buffalo Bill's TE Ranch southwest of Cody. Pete observed that Second Story was able to completely re-create that room on the stage.

How did being a Cody native influence your role as Buffalo Bill?

Because Pete is a Cody, Wyoming, native, an obvious question is whether he was more connected to playing the role of Buffalo Bill than other actors might have been. Or did he feel the same about it as other roles he'd played in the past?

Pete explained that his grandmother, Maggie Simpson, was one of the first members of the Buffalo Bill Memorial Association when the museum in Cody

was first getting started. Additionally, she was one of the individuals who envisioned what a wonderful organization the museum would become.

"My grandmother knew Buffalo Bill, and he was simply enamored of her—he brought her a rose every time he came into town," Pete explained. He also remembered once playing a part in a "crazy birthday celebration for [my brother] Al at the University of Wyoming and got rigged up as Buffalo Bill."

"I got away with murder that night," Pete joked. And although that was fun, he said that playing this character for the Center of the West was a very different experience.

"It enriched my attachment to the museum," he said. "It was like a revival of interest."

Was there anything that surprised you about the process of transforming into the character of Buffalo Bill?

Overall, Pete was quite surprised with the level of care and detail the production company in Portland exercised and how capable they were. He added that the company was so extraordinary and skilled at the process of transforming him into Buffalo Bill.

He was also surprised they did not use the traditional wigs one might wear for a typical production. Nor did they use a "mustache that makes you look more like Santa Claus, rather than Buffalo Bill," Pete joked.

"I wasn't expecting the replication to be as convincing [as it was]," he said. "I was surprised at the detail of makeup; most amateur productions will not have that level of detail of cosmetic care."

"It was a remarkable experience," Pete continued. Because the makeup artist worked with actors and actresses from the television show *Grimm*, she was extremely skilled, he explained. "And *Grimm*—I saw one episode. Talk about makeup. It's weird, wonderful stuff," he concluded.

Is there anything else you would like to add about you and Buffalo Bill?

Pete is quite pleased that the Heliodisplay brings such a positive reaction from audiences of all ages, and he is proud to have played the part of Buffalo Bill for



Even as youngsters, the Simpson brothers had an association with Buffalo Bill and with the Center of the West. Pete Simpson (L) with mother Lorna and brother Al, undated. Church of the Transfiguration, Moose, Wyoming. MS 89 Jack Richard Photograph Collection. PN.89.107.21020.02.6

the Center of the West. He feels it is a "wow" factor within the museum. "Kids love it—they walk through it. They take pictures with it," he observed.

Pete also noted, "I am most pleased at the chance to [play the role of Buffalo Bill] for this museum that carries a lot of our heart's desires in this town—and certainly in the family—all the way back to Maggie Simpson.

"I would hope that Maggie, my grandmother, would have been pleased and proud because she loved Buffalo Bill, and I hope I did him justice," Pete concluded.

It goes without saying that not only did Simpson do Buffalo Bill justice, but he has also played an instrumental role in preserving the rich history of Cody's

namesake. The Heliodisplay is an element at the Center that fascinates all who come through the doors and inspires them to learn about a life of adventure on the frontier. With Simpson's misty, captivating figure at the entrance of the Buffalo Bill Museum, William F. Cody's life, legacy, and identity lives on to educate and engage all who enter. ■

Michaela Jones, a Cody, Wyoming, native, was the Public Relations intern at the Center of the West for the summer of 2016. She is now entering her senior year at the University of Wyoming, where she majors in English with minors in professional writing and psychology. After graduation, she plans to earn a master's degree in English, and then hopes to pursue a career in editing and writing for a non-profit organization.

HORSEPOWER SAVES THE DAY



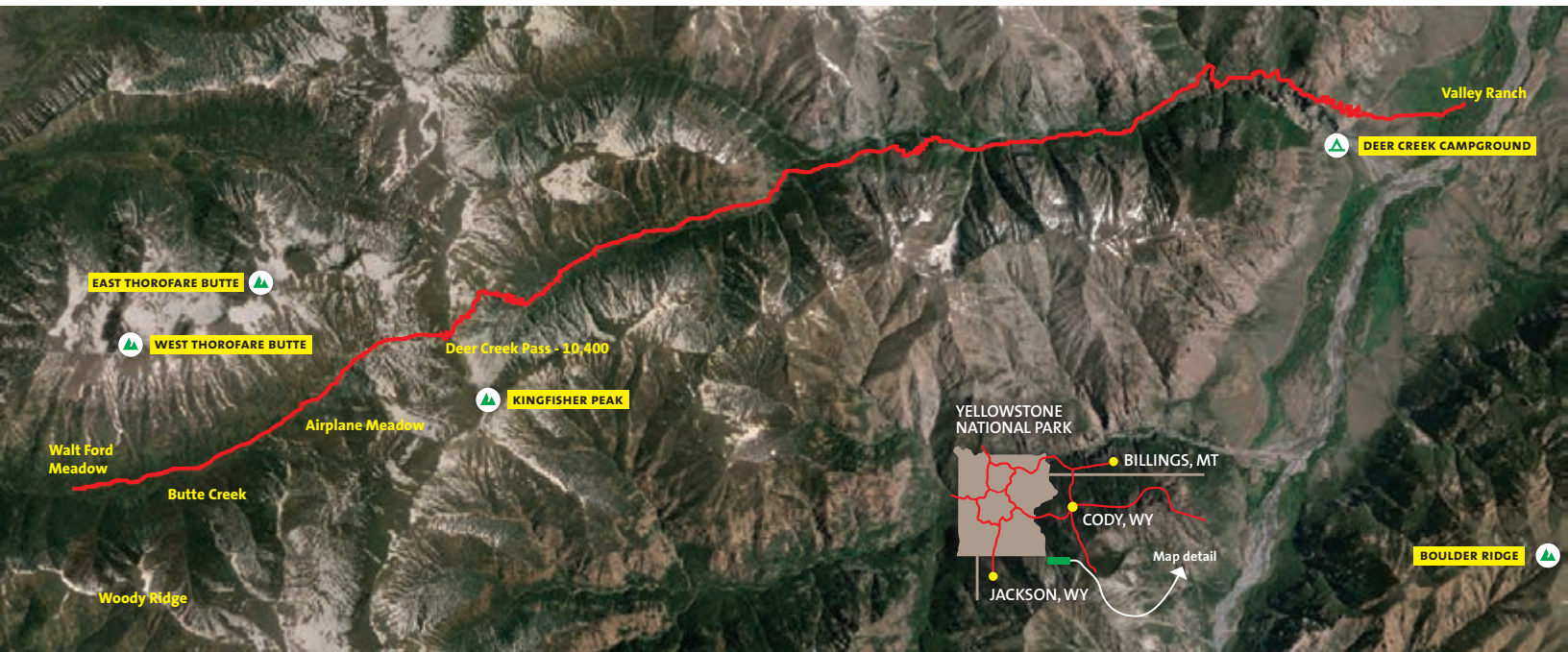
MS3 Charles Belden Collection. PN.67.838a

BY PAUL D. HOFFMAN

What? Three horses towing a plane? Now that's horsepower! These images of this backcountry rescue never fail to capture the notice of historic photo enthusiasts. As they pore over the digital collection of the Center's McCracken Research Library, online visitors no doubt have numerous questions about the photos. For the first time in Points West, here's the rest of the story from Paul Hoffman, one whose own family history has been part and parcel of the story for decades...

Every year, highly skilled personnel of the Jenny Lake Ranger District in Wyoming's Grand Teton National Park rescue dozens of hikers and climbers by helicopter from the Grand Teton Range. But, there is a little-known story that may document the first ever, high-altitude rescue using aircraft in the Thorofare area of the Bridger-Teton National Forest, just outside





From Google Earth, a map of the Deer Creek-Butte Creek Trail, courtesy the author.

Yellowstone National Park’s southeast corner. In 1938, 12-year-old Barbara Nichols—my mother—was airlifted from a steep and rocky meadow at an elevation of some 9,500 feet. The rescue took place about three miles below Deer Creek Pass, at the confluence of Borner Fork and Butte Creek, in the heart of one of the Lower 48’s largest, roadless wilderness areas. I am forever grateful to the pilot of that Ryan single-engine plane, Bill Monday, whose bravery and skill saved my mother’s life that cool, fall day.

For the record, the story of this daring aircraft rescue is well documented—mostly in J.C. “Kid” Nichols’s own words on pages 143 and 144 of *The Candy Kid*, a biography written in 1969 by his daughter Lucille Nichols Patrick, Barbara’s sister. In retelling the story, I borrow heavily from my Aunt Lucille’s account. I’ve also added or changed details that my mother shared; that I gleaned from many days spent shoeing horses with Buffalo Bill’s grandson, Freddie Garlow; and that I gained from my knowledge of the area acquired as a wilderness guide in the Thorofare in the 1970s and 1980s.

THE INJURY

It all began about two weeks before the fateful event when Barbara was playing in the barn at the Diamond Bar Ranch. One of the ranch hands asked her to throw a pitchfork up to him in the hayloft, but her effort fell short. The pitchfork returned to earth, but not before puncturing Barbara’s forearm. With little-to-no bleeding, and remembering her mother’s admonition not to play in the barn, the injury went unreported.

Author’s aside: The *Candy Kid* account insists that Barbara had tossed the pitchfork to Lucille, but Barbara always maintained it was the ranch hand who was in the loft. Further,



Lucille (L) and Barbara Nichols, ca. 1938. Author’s photo.

*the 1969 story states that Barbara **did** report the injury to her mother, referred to as Big Lucille, and that the 12-year-old **did** receive a tetanus shot in town. But this is not consistent with Barbara's recollection, nor is it likely she would have been infected with tetanus if she had indeed received a tetanus shot. The lack of bleeding from the wound would account for Barbara's believable story that she didn't report the injury, and a non-bleeding wound has a higher chance of infection, tetanus or otherwise.*

In September 1938, Barbara and her sister, Lucille, who was two years her elder, rode horses up into the Thorofare region with their father, Kid Nichols. The excursion was a long-planned elk-hunting trip with outfitter and guide Walt

Ford. Also on the trip was Ed Grigware, a famous Cody artist who had recently moved from Chicago to Cody at the behest of Kid Nichols; Freddie Garlow (Buffalo Bill's grandson), who was working at the Diamond Bar Ranch at the time; Wayne Schwoob, guide; and Vida, Walt's wife and the camp cook. The hunting camp was located in what is now known as Walt Ford Meadow, about six miles down Butte Creek below Deer Creek Pass, between Woody Ridge and the westernmost abutment of the Thorofare Buttes.

One afternoon while hunting with her father, Barbara became ill. Her lips were swollen and numb. The Kid took his daughter off the mountain and back to camp where her state worsened significantly. As the evening wore on, her body stiffened, and she had cramps.

About 10 p.m., the Kid feared that Barbara had lockjaw. He went to young Freddie Garlow's tent and asked him to ride out to get the doctor. Freddie quickly saddled his black, part-Morgan horse and headed out in the dark at a high lope. He arrived at Valley Ranch, about eighteen miles away, some four hours later and called Doc Dacken in Cody, who reached Valley Ranch that night. Wasting no time, Freddie loaded the doc on an available horse and led him up and over Deer Creek Pass to Walt Ford Meadow.

It quickly became evident to Doc Dacken that Barbara was in dire straits, and that she should be transported to town immediately. Those present had a conversation about contacting Cody pilot Bill Monday who had a Ryan single-engine airplane that he, along with Freddie





Pilot Bill Monday, 1930 – 1939. MS3 Charles Belden Collection. PN.67.844

Garlow, had flown into the mountains on several occasions. The group quickly decided that a landing was possible on a steep meadow about three miles up Butte Creek at its confluence with Borner Fork, named for Nettie Borner who owned the hunting camp there. They summoned Freddie once again from his sleeping bag, where he'd tried to retrieve some much-needed shut-eye, and dispatched him to town. This time, his mission was to get pilot Bill Monday, and guide him and his plane to what would later become Airplane Meadow.

BILL MONDAY TO THE RESCUE

While Freddie went to get Bill Monday, the Kid and Walt Ford built a makeshift stretcher, and the whole crew began hauling Barbara up the creek to Borner's Camp, presently occupied by one Colonel Greene. Arriving at the landing site, the rescuers made a hasty attempt to mark out



Barbara Nichols carried on a stretcher to Bill Monday's plane, 1938. Author's photo.



Lucille Nichols, on her father's white horse, leads riders tugging on Bill Monday's plane. MS3 Charles Belden Collection. PN.67.838b



Portrait of J.C. "Kid" Nichols, 1949, by Gillien Lainsom. MS6 William F. Cody Collection. P.69.0653

a landing strip that was devoid of holes, brush, and large rocks. A skiff of snow in the meadow complicated the process, so the crew resorted to kerosene smudge pots to mark the biggest holes the pilot should avoid.

About then, Bill Monday circled the meadow several times to scout out the landing site. Next, he flew up the valley, setting the Ryan down at the lower end of the meadow. After a rough landing, the steep terrain halted the plane's progress well below the top of the meadow. Four hands on horseback immediately met the plane, including Barbara's sister, Lucille, on their father's big white horse. Using four lash ropes tied to the wing struts, riders pulled the plane to the top of the meadow. The campers brought Barbara quickly from Borner's Camp and loaded her on the plane, along with Doc Dacken, who still had not quite recovered from his horseback ride into the Thorofare. For the takeoff, the Ryan aircraft was tied to a tree at the top of the meadow.

Author's note: *In Candy Kid, the story is that lash ropes were tied to the wing struts, and the plane was held back by horses. However, Freddie Garlow told me that the tail wheel was tied to a tree. They placed a log under the rope near the tail wheel, allowing the rope to be cut quickly with one blow of an ax. It makes more sense to have cut the rope near the tail*

wheel, rather than to have let two lash ropes go and have them trailing behind from the wing struts.

Freddie Garlow stationed himself at a pre-determined point down the meadow, holding a pole with a red flag on top. An experienced bush pilot, Monday reckoned that if the plane was not off the ground before the red flag disappeared from his view from the cockpit, he might not clear the trees on the far side of the creek where Borner's wall tent was set up.

After Monday fully revved the plane's engine, the crew cut the tail rope, sending the plane bouncing down the meadow. About fifty feet past the "point of no return," the aircraft lifted off and barely cleared the trees. What may be the first-ever, high-altitude aircraft rescue had been successful—as much through bravery and sheer determination as anything else.

ALL'S WELL THAT ENDS WELL

The Kid and Lucille immediately headed over Deer Creek Pass and down to Valley Ranch where they borrowed a car to go to town. They encountered a washed out bridge at Corral Creek, near the TE Ranch, and forded the creek on foot with the aid of ropes that locals had provided. By

that time, the tale of the daring rescue was already making its rounds in the community, and several locals were waiting on the other side of the wash out to take the Kid and Lucille to Cody. The Kid was relieved when he got to town and found Barbara resting well with her mother, Big Lucille, at the newly built Irma Hotel Annex. Years later, many would speculate that Barbara had in fact suffered from tetanus, and that her life was indeed on the line that fall in the Thorofare.

Kid Nichols sent an emotional letter of thanks to the *Cody Enterprise*, wherein he wrote, "I have tried to repay everybody that helped me; but I doubt that money can repay such service." It was always rumored that some years later Kid Nichols bought Bill Monday a Ford Tri-motor airplane, but like all of my grandfather's fabled acts of generosity, the left hand never knew what the right hand did. ■

Paul D. Hoffman served as Executive Director of the Cody Country Chamber of Commerce for twelve years before becoming a Deputy Assistant Secretary of the Department of the Interior in Washington, DC. He now resides in Prospect, Virginia, where he is the publicist for Hope Springs Media.

Carl Rungius (1869 – 1959). *The Herd Bull*, date unknown. Oil on canvas. Gift of William F. Davidson and Carman Messmore by exchange. 26.65





THE GREATER YELLOWSTONE ECOSYSTEM:

Where do we draw the lines?

BY CHARLES R. PRESTON

*For generations, many species of animals in the Greater Yellowstone Ecosystem, including elk (*Cervus canadensis*), have followed migratory paths. These trails vary little from season to season—that is, until jurisdictions and private property enter the picture with their assortment of boundaries. With a continuing focus on the relationships that bind people and nature, Senior Curator Dr. Charles R. Preston, Draper Natural History Museum, discusses those boundaries and the outlook for animals caught in the resultant labyrinth.*

All images are C.R. Preston photos unless otherwise noted.

It was one of those spectacular autumn days in northwestern Wyoming, when the golden aspen (*Populus tremuloides*) leaves and bright, ruby, rosehip berries (*Rosa woodsii*) contrast so beautifully with the rich green backdrop of mixed conifers. The temperature was mild, alternately warming, and cooling slightly as the sun peaked through a broken blanket of lazy, gray clouds. Surprisingly for Wyoming, there was no wind. A few aspen leaves floated through the sky like they had no particular place to go and no deadline to meet.

Fly rod and elk-hair caddis fly in tow, I had been testing the few deep runs remaining this time of year along the north fork of the upper Shoshone River, just outside Yellowstone National Park. Despite the relatively low water, I had caught and released a couple of nice trout and was walking back along the edge of a large meadow toward my car, parked a few miles up the trail. Ever mindful of berry-binging grizzly bears in this area, I called out “h-e-e-e-y bear” every few steps and kept my eyes and ears wide open, and bear spray close at hand.



*I called out
“h-e-e-e-y bear”*

I felt vulnerable and a little incautious for setting out on this adventure in this area at this time of year without companions. But no one was available to join me; the day was too perfect; and this would be the last opportunity for me to get any significant time away from my job at the Draper Natural History Museum for several weeks. An American red squirrel (*Tamiasciurus hudsonicus*) announced his

THE GREATER YELLOWSTONE ECOSYSTEM



Dr. Charles R. Preston

discontent at my presence with a series of loud, scolding, vocal rattles, and tail flicks as I approached a bend in the trail between meadow and forest.

Suddenly, I heard the thrashing of shrubby willows dead ahead! All I could see through the thick willow branches and green-and-yellow leaves was a huge, brown, shaggy hide. The big animal was clearly in a frenzy, attacking the willow with a ferocity that even quieted the red squirrel. My immediate thought was “angry grizzly,” and my immediate action was to freeze. I was initially relieved to see that the huge body that emerged from the willows wasn’t a bear—it was an adult bull bison (*Bison bison*). My relief turned to something very close to panic, however, when I realized that this nearly 2,000-pound behemoth was running straight toward me!

I didn’t know how an angry bison

would react to bear spray, but I steadied myself to find out. Fortunately, the big bull veered away from me just before either one of us had the chance to learn what happens when bear spray meets bison. As he crashed through an opening in the forest, I collected my thoughts and began looking around for what might have inspired the bison’s nasty mood.

I was surprised to see a small group of hikers coming down the trail from the opposite direction. They were talking and laughing softly, enjoying the sights, sounds, and smells of this place. When they saw me, they rushed my way and exclaimed with some excitement that one of the “park’s buffaloes” had gotten out of the park, and they had tried unsuccessfully to usher it back toward “where it belonged.” The group was visiting from central Utah. After explaining how lucky they were that

they hadn’t been injured or worse, I asked if they knew the exact location of the park boundaries.

One of the hikers started to produce a map until I stopped him. I asked if they knew where the boundaries were without looking at the map. When they looked around at each other and shook their heads, I asked how they thought the bison would have known about the boundaries. We all had a bit of a laugh at that point, but the incident reminded me of how easily human minds grasp the concept of political boundaries, even when they are invisible on the landscape. The incident also underlined for me one of the great challenges we face in managing and conserving wildlife even in one of the world’s most renowned national parks and wildlife sanctuaries.

Yellowstone National Park is the world’s first and arguably most famous

“ ...they had tried unsuccessfully to usher it [the bison] back

national park. It was established in 1872 primarily to protect several important physical attributes in the area, including Yellowstone Lake, the Grand Canyon of the Yellowstone, and especially the extensive and varied geothermal features that contain roughly half of all active geysers in the world. The park's boundaries were drawn to address political considerations and encompass geological and scenic resources, but with little attention to biological resources. As human development expanded, however, the park's 2.2 million acres of diverse and relatively intact native landscape became a stronghold and de facto refuge for an

essentially complete complement of native wildlife species. The assemblage included bison, elk, grizzly bear (*Ursus arctos*), and the gray wolf (*Canis lupus*) that once shared a much wider swath of the northern Rocky Mountain region.

But Yellowstone National Park alone can neither contain nor sustain many of the most charismatic and wide-ranging species that inhabit the park at least part of each year. Most of the park is located at high elevation and covered with deep snow much of the year. The average elevation of the Yellowstone plateau is greater than 8,000 feet above sea level, and it's virtually surrounded by higher mountain ranges, including some peaks of 13,000 feet. Therefore,

many species must leave the park seasonally to find available resources in lower elevations.

U.S. Army General Philip H. Sheridan, a strong advocate for protection of Yellowstone National Park and its wildlife, was among the first to recognize that the boundaries defining Yellowstone National Park didn't include adequate habitat to support viable "game" populations throughout the year. In 1882, Sheridan argued for doubling the park's size, extending it toward the south and east to meet the requirements of migrating elk and other large ungulates (hoofed mammals). Daniel Kingman, an Army engineer and lieutenant who helped



Greater Yellowstone bison

*...no universally
accepted size or
boundary for
the GYE*



design the major roadways in Yellowstone, reinforced Sheridan's sentiments in 1886 when he suggested that the park should expand to include both the summer and winter ranges of large game animals. Sheridan and others, including *Forest and Stream* editor-in-chief George Bird Grinnell and Missouri Senator George Vest, unsuccessfully fought to expand park boundaries to include additional wildlife habitat.

Eventually, these efforts to expand national park boundaries set the stage for Congress to designate much of the lands surrounding the park as timberland reserves. In 1891, President Benjamin Harrison issued a proclamation that established the Yellowstone Park Timberland Reserve, and in 1897, President Grover Cleveland established the Teton Forest Reserve south of Yellowstone. These reserves were the precursors of today's national forests, administered by the U.S. Forest Service as part of the U.S. Department of Agriculture.

The establishment of the reserves reduced opportunities for private exploitation of public lands surrounding the park. Even when such efforts expanded in subsequent years, though, the government didn't afford some of those same protections for national park lands administered by the National Park Service under the U.S. Department of the Interior. Recognizing the need for further protection for wildlife in 1897, acting Yellowstone Superintendent Colonel S.B.M. Young advocated expanding Yellowstone Park boundaries southward to Jackson Hole specifically to help protect migrating elk. Although the park did not expand, Congress eventually did establish Grand Teton National Park in the Jackson Hole area in 1929 after many years of conflict and controversy.

Philip Sheridan, Daniel Kingman, and S.B.M. Young were pioneers in recognizing that large, unbroken tracts of appropriate habitat were critical for wide-ranging elk and other wildlife to persist in the Yellowstone-Grand Teton region. They understood that landscapes and wildlife in this broad region are profoundly interconnected, and that ungulate migration routes don't conform to, and can't be limited to, political boundaries.

It was nearly a century later, in the 1970s, when grizzly bear researchers John and Frank C. Craighead coined the term Greater Yellowstone Ecosystem (GYE), to describe a contiguous geographic area that includes Yellowstone and Grand Teton national parks and surrounding landscapes. Where Sheridan,



Images like this led to Yellowstone's designation as the world's first national park. William Henry Jackson stereograph of Yellowstone hot springs, 1871. Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA.



Migrating elk, Greater Yellowstone Ecosystem, April 2015. Joe Riis photo. ©

Kingman, and Young were primarily concerned with migratory elk, the Craigheads drew the boundaries of their GYE to encompass an area of adequate size (about 5 million acres) and habitat resources that would sustain a viable Yellowstone grizzly bear population. Frank Craighead described the GYE as "...a unit that includes all the physical, chemical, and biological elements necessary for the existence and perpetuation of a complex of animal species."

The concept of a GYE has gained wide acceptance and use, and many describe it as the last large, nearly intact ecosystem in Earth's northern temperate zone. It has become a centerpiece for discussions and debates of ecosystem management and transboundary stewardship. Yet, there is no universally accepted size or boundary for the GYE; neither is there a specific complex

of animal species to which it should be applied. Different interpretations of the area range from about 4 million acres to more than 22 million acres, depending on the subject species and the perspective of the author.

The importance of the GYE concept is that it recognizes that the destinies of wildlife and the resources on which they depend transcend political and jurisdictional boundaries. However, despite the inextricable links that bind wildlife and their resources, land managers, and other stakeholders, management of the landscapes in the various versions of the GYE is segregated among several agencies and jurisdictions with often-conflicting goals and objectives.

The GYE as most-commonly defined encompasses state lands in portions

of Wyoming, Montana, and Idaho; two national parks; three national wildlife refuges; portions of six national forests; lands managed by the Bureau of Land Management; tribal lands; and private lands. All told, more than twenty-eight federal, state, and local government agencies, and thousands of private landowners, manage parts of the area. Coordinated, holistic management of the area is a challenge due to the varied jurisdictions, management objectives, and philosophies found within its imprecise borders.

Recently, representatives of the National Park Service, U.S. Forest Service, U.S. Fish and Wildlife Service, and Bureau of Land Management formed the Greater Yellowstone Coordinating Committee (GYCC) to foster communication and coordination in the management of

THE GREATER YELLOWSTONE ECOSYSTEM



GYE AT A GLANCE

- 2 national parks
- 3 Indian reservations
- 3 national wildlife refuges
- 3 states—WY, MT, & ID
- 6 national forests
- 28 federal, state, and local government agencies
- 1000s of landowners



The appeal of the Greater Yellowstone Ecosystem leads landowners to build closer and closer to wildlife habitats and migration routes.

federal lands in Yellowstone and Grand Teton national parks and adjacent landscapes. The establishment and work of the GYCC has enhanced opportunities for transboundary federal stewardship in the region, but obstacles remain. Now, the task for these agencies is to clearly define common goals, generate adequate resources to consistently overcome bureaucratic hurdles, and effectively pursue management objectives.

Still, even with complete agreement and synergy among federal agencies, a comprehensive vision and strategic plan for that holistic management

of the entire area must also include active cooperation of state, municipal, and tribal governments, as well as private landowners. Effective wildlife management across an ecosystem, partitioned by so many human-imposed boundaries and so many diverse stakeholders, ultimately depends on identifying common objectives like socioeconomic and cultural considerations, and ecological goals.

Identifying the appropriate mix of stakeholders to cooperate in a management plan requires that the principals delineate the management area and enumerate specific

management goals. Indeed, numerous authors have variously identified the 4 – 22 million-acre area to comprise the GYE. Subsequently, those who claim it encompasses the resources and space needed for the perpetuation of the region's most wide-ranging wildlife believe that this provides the appropriate landscape for effective wildlife management in the Yellowstone region.

But it doesn't.

To this point, definitions, discussions, and debates surrounding wildlife conservation and management in the GYE have focused primarily on large,

THE GREATER YELLOWSTONE ECOSYSTEM

wide-ranging, terrestrial mammals, including grizzly bear, gray wolf, elk, bison, other ungulates, and, to a lesser degree, Yellowstone cutthroat trout. The various published boundaries of the GYE apply reasonably well to these species, though concerns about genetic isolation and increasing habitat fragmentation have prompted some to focus more on connectivity to much broader areas, such as a Yellowstone-to-Yukon corridor for adequate grizzly bear conservation, and a western Wyoming corridor for pronghorn and mule deer. But if we consider the long-distance migrations of flying animals that inhabit Yellowstone National Park and the surrounding region during part of the year, even the most expansive boundaries usually applied to the GYE are clearly inadequate... ■

.....

Preston's essay continues in Invisible Boundaries: Exploring Yellowstone's Great Animal Migrations, a companion volume to an exhibition of the same name on view through the end of 2016 at the Buffalo Bill Center of the West. The book is on sale in the Center's Museum Store and also includes essays by exhibition principals Arthur Middleton, Joe Riis, James Prosek, and Karen McWhorter, with a forward by Dr. Thomas Lovejoy, Biodiversity Chair, Heinz Center for Science, Economics and the Environment, George Mason University.

See our "Treasures" in the pages that follow, featuring objects related to Invisible Boundaries.

Dr. Charles R. Preston is the Willis McDonald IV Senior Curator of Natural Science and Founding Curator-in-Charge of the Draper Natural History Museum and its Draper Museum Raptor Experience. Prior to that, his career path included Chairman of the Department of Zoology at the Denver Museum of Nature and Science; Associate Professor of Biological Sciences at the University of Arkansas at Little Rock; and adjunct faculty appointments in biology and environmental science at the University of Colorado (Boulder and Denver); environmental policy and management at the University of Denver; and biological sciences at the University of Arkansas, Fayetteville.

A zoologist and wildlife ecologist by training, Preston currently focuses on human dimensions of wildlife management and conservation in North America, especially the Greater Yellowstone region and the American West. His research interests are raptors and predator-prey dynamics, informal science education in society, and the role of scientists as public educators. A prolific writer, he has authored seven books and dozens of scholarly and popular articles on these subjects.

He continues to conduct research on the influence of climate, landscape characteristics, and human attitudes and activities on large birds of prey and other wildlife, and established a long-term monitoring program focused on golden eagles nesting in Wyoming's Bighorn Basin in 2009.

One of Greater Yellowstone's "most wide-ranging wildlife," the pronghorn





James Prosek. *Yellowstone Composition No. 1*, 2016. Mixed media on wood panel. William E. Weiss Memorial Fund Purchase. 3.16.1
Photography: Tim Nighswander/IMAGING4ART

JAMES PROSEK'S YELLOWSTONE COMPOSITION NO. 1

James Prosek is an artist, naturalist, and author. His paintings urge us to think about our relationship, as humans, to the natural world around us. *How do the lines we draw in nature influence how we think about and act toward nature?* The lines we draw may be conceptual—for example, the divisions we create when we assign names and classifications to plants and animals. Or, these lines may be very real, like the lines we draw

on maps. For the special exhibition now on view at the Center, *Invisible Boundaries: Exploring Yellowstone's Great Animal Migrations*, Prosek focused on the manmade line demarcating Yellowstone National Park and what lies around it.

Created especially for *Invisible Boundaries*, *Yellowstone Composition No. 1* depicts, in silhouette, more than seven hundred animals from the Greater Yellowstone Eco-

system. Prosek painted twelve creatures in brilliant color and exquisite detail. These are among Yellowstone's long-distance migrants, which regularly pass through the area. Though these migrating species spend time within the Park, its borders certainly cannot contain them. As Prosek beautifully illustrates, the seasonal journeys of itinerant animals connect Yellowstone to far-flung places well beyond its boundaries. ■

treasures

FROM OUR WEST



Photograph © Joe Riis, 2015. William E. Weiss Memorial Fund Purchase.

A JOE RIIS PHOTOGRAPH

Joe Riis, a *National Geographic* magazine contributing photographer, offers viewers unprecedented insights into the lives of migrating animals. For *Invisible Boundaries*, he installed remote camera traps and trekked far into the Yellowstone backcountry to capture astonishing images of elk on the move.

Purchased by the Center, the photograph at left pictures three-week-old calves following their mothers up a steep mountainside on their first migration in southeastern Yellowstone. This, what Riis calls “the photograph of his dreams,” took him two years to achieve. He set up a trail camera to capture activity along a newly-discovered migration route. The first year, a curious grizzly bear tossed the camera from its mount even before the elk’s migration. The second year, when Riis checked his footage, he realized he’d captured the perfect shot, an intimate portrait that reveals the fragility and strength of elk, their vulnerability, and resilience. ■



Flammulated owl specimen. DRA.304.404

FLAMMULATED OWL SPECIMEN

Natural history museum collections function to preserve a record of life on Earth. Researchers prepare well-documented biological specimens according to standard protocol and deposit them in museum research collections to be studied by scientists from around the world. Each of these specimens contains unique scientific information, and research collections are therefore the most highly valued and carefully conserved materials in natural history museums. In the spring of 2014, this flammulated owl (*Psiloscops flammeolus*) was found dead in Gallatin County, Montana, outside Yellowstone National Park; it was subsequently transferred to the Draper Natural History Museum for preparation and curation. We prepared it as a traditional museum study skin and deposited it in our research collection to help document the distribution of this species in the Greater Yellowstone Ecosystem.

The small, nocturnal flammulated owl breeds primarily in tree cavities located in mature ponderosa pine and mixed conifer forests in the western United States. These owls leave their breeding grounds in fall and migrate south as far as Guatemala and El Salvador for the winter. Scientists know relatively little about the distribution and status of this species throughout Greater Yellowstone, where it is considered a Sensitive Species due to loss of large snags and forest structural complexity. ■



A



B



C



D



E

donor IMPACT

YOUR GIFT COUNTS:

One of the great advantages of having five museums and a research library under one roof is the ability to put together exhibitions, lectures, and special programs. Each of these incorporates concepts, objects, and curatorial expertise from multiple perspectives of the American West. Your unrestricted gifts help us bring the museums to life through programs like the Draper Museum Raptor Experience. Thank you!

FAMILY PROGRAMMING: R. Harold Burton Foundation

Since 2013, the R. Harold Burton Foundation has supported some of the most popular programs the Center of the West offers.

Children, parents, and grandparents love Family Fun Days. These special family events take place throughout the year, offering a lively activity for the Cody community and visitors even in the winter months. All ages take part in games, crafts, contests, treasure hunts in the galleries, and western dress-up fun.

The Foundation also supports summer Discovery Field Trips. Created for middle school students, these programs give students the opportunity to explore the geology of the Yellowstone region, float the Shoshone River learn about aquatic life, and visit caves in the area for a spelunking adventure. Funding from the Foundation covers fees for guest scientists and artists to lead the field trips, as well as for camping supplies so that everyone who is interested can participate.

Established in 1987 and based in Salt Lake City, the Foundation continues the legacy of Burton's keen interest in education, science, and health. Thanks to the R. Harold Burton Foundation, the Center is able to offer exceptional—FUN—educational opportunities for all ages.

CENTER OF THE WEST CENTENNIAL:

2017 marks the 100th birthday of the Buffalo Bill Memorial Association, the genesis of the Buffalo Bill Center of the West. We are marking our Centennial celebration with special exhibitions that highlight some of the “gems” of our collections, hosting special programs and events, and adding extra bells and whistles to our annual events such as the Patrons Ball gala. We hope you're able to celebrate with us with a visit during 2017!

WAYS TO GIVE: IRA Charitable Rollover Now Permanent

If you are a retiree, you may be aware that for some time now, the IRS has allowed donors at least 70.5 years old to make gifts to qualified charities directly from their IRA accounts. Previously, this provision in the tax code had to be renewed annually, making planning your annual gifts to your favorite charities difficult. As of last fall, this convenient method of giving has become permanent.

Simply put, by having your IRA custodian make a transfer from your account directly to the charity, you do not have to count that amount toward your income for the year, and it still counts toward any minimum distribution you are required to take. The gift must come directly from the custodian of the account to the charity in order to qualify, and may not exceed \$100,000.

As always, there may be special circumstances that apply to you, so be sure to ask your tax advisor for guidance. We hope you will find this a convenient and cost-effective way to support the Buffalo Bill Center of the West!

Is Monthly Giving Right For Me?

- ✓ I wish to support the Center's programs, exhibitions, and operations.
- ✓ I prefer to conserve paper and postage whenever possible.
- ✓ I enjoy the convenience of automatic payments.
- ✓ Monthly donations are easier to budget.

The convenient automated payments you may already be using for your monthly bills are now available for charitable giving as well. With a one-time set-up, monthly giving is an easy way to maximize your impact on the Center throughout the year while easing the budgetary impact of a single annual gift.

Explore monthly giving options at centerofthewest.org/donate. You may also return the envelope enclosed in the center of this issue, or call Rachel Lee in the Development Office at 307-578-4009. ■

The Buffalo Bill Center of the West could not survive without the generous support of people like you. Thank you to all our donors, large and small; every gift makes a difference. You truly personify the Spirit of the American West!

- A & F:** The Draper Museum Raptor Experience, one of our most popular programs, allows people to come face-to-face with the Wild West's birds of prey!
- B:** These middle schoolers prepare to catch butterflies during the “Butterfly Bonanza” Discovery Field Trip in Sunlight Basin, northwest of Cody.
- C:** Visitors leave hundreds of cash donations each year to sustain the health of our flock. Some even “adopt” a raptor and give regularly toward the care of their favorite bird. Who can resist Remington, the saw-whet owl?
- D:** Family Fun Day combines families and fun—in this case, enjoying the music and tradition of square dance.
- E:** Elizabeth Radakovich (front left), who serves on the Center's Education and Interpretation Advisory Board as well as the Burton Foundation Board, helps build the Center's new playground.





bits & bytes

NEWS, ACTIVITIES & EVENTS



CFM & WWAM win big with *True West*

The Buffalo Bill Center of the West's Cody Firearms Museum has placed in *True West* magazine's annual list of Top Ten Western Museums for 2016. The museum is ranked third in that group.

"We see a special trend as we cross the West visiting museums. There's this desire to not only show the artifacts that are important to a local place—from prehistoric tools to 20th-century clothing—but to engage visitors through use of better films, more interactive exhibits, and stronger programs, particularly those aimed at younger visitors," writes Candy Moulton for *True West*. "Now more than ever, it is time to take the family to the museum."

"*True West* has become very important to the Buffalo Bill Center of the West," adds Ashley Hlebinsky, firearms curator. "We collaborate on articles, provide historic images, and are excited to see their special story about the Center's Centennial in 2017. We know how important *True West* has become in perpetuating the story of the American West."

True West also named the Center's Whitney Western Art Museum in its list of the best western museums, naming it #2 in the 2016 Top Western Art Museums.

In 2015, *True West* named the Center of the West Top Western Museum, the Whitney #4 western art museum, and the Center's Plains Indian Museum as the best American Indian collection. The Cody Firearms Museum was the Top Western Museum in 2014.

centerofthewest.org/2016/08/05/true-west-cody-firearms-museum



CFM adds *Operation Cowboy* exhibit

It's a story right out of the Old West: Stolen horses. Risk-taking. Retrieve horses. Return horses...except, this story happened in the waning days of World War II—and it wasn't the Wild West, but Czechoslovakia.

A new exhibit, *Operation Cowboy*, is now on display in the Center's Cody Firearms Museum (CFM) and relates this remarkable story. In 1945, the U.S. Second Cavalry under General George S. Patton learned of a number of stolen Lipizzaner horses held captive by German lines in Hostau, Czechoslovakia. In addition to the famous, performing stallions, there were also a large number of Allied prisoners of war (POWs). The exhibit tells of the Second Cavalry's rescue of the horses and prisoners.

Located in the CFM's military firearms section, the temporary exhibit focuses on this secret mission during the last days of World War II. Cody Firearms Museum intern, Rebecca Hoback, used the opportunity to tell this amazing story to the public.

"*Operation Cowboy* was successful due to the initiative of Intelligence Officer Thomas Stewart who assisted in persuading German troops to release hundreds of POWs and the prized horses," Hoback explains. "Because of Stewart's bravery in crossing into Nazi territory, Patton awarded him a German Drilling shotgun, which is now on display in this exhibit."

centerofthewest.org/2016/08/04/powder-hour-operation-cowboy



Friends. Fun. Food. Fundraiser

The final countdown has begun for the Buffalo Bill Center of the West's annual benefit gala, Patrons Ball, on September 24. Touted as the "premier social event of the Northern Rockies," the Ball has all the trappings of an extraordinary evening: food, fun, and friends—and all for a worthy cause.

The black-tie affair began in 1977 with the aim to celebrate the Buffalo Bill Museum's 50th season [opened in 1927]. "Patronship and getting to know each other will be given top priority," a June 1977 newsletter post said. "All persons, from pioneers of the State to newcomers, who are interested in the culture and preservation of this great achievement...should plan now to take part in the festive, historical celebration."

"Nothing in those few words hinted that, with this year's 40th Annual Patrons Ball, we'd still be celebrating the Center's 'season'—this time, not one museum but five, and not fifty seasons, but eighty-nine!" explains Special Events Coordinator Rebecca Taggart. "Patrons Ball is now our biggest fundraiser with all proceeds benefiting the programs and public activities of the Center."

Patrons Ball is the finale of *Rendezvous Royale*, "a celebration of arts in Cody, Wyoming." Contact patronsball@centerofthewest.org, or call 307-578-4025. More information about *Rendezvous Royale* is located at rendezvousroyale.org.

centerofthewest.org/event/patrons-ball





Outdoor play area nears completion

On July 11, the Buffalo Bill Center of the West gathered a group of volunteers, both within and without the Center's family, to assist with the construction of a new outdoor, western-themed play area. The interpretive area honors cherished community member Theresa Ann "Tami" Collier. The play area provides an engaging learning experience for children, while simultaneously allowing them to expend energy.

The outdoor play area is located outside the new Kuyper Dining Pavilion in the Cashman-Greever Garden, so parents can enjoy a meal or snack on the patio while their children play. Gretchen Henrich, the Center's Director of the Interpretive Education Division, notes, "Our outdoor playground allows children to learn about the West not just by passively observing, but actually doing." She adds, "The area also lets local children, as well as those who have been traveling, to let off some steam."

Playgrounds by Leathers—a nationally recognized organization with more than forty years of experience—managed the creation of the playground. The company has already opened some three thousand community-built playgrounds all around the world. In Cody, Gail Construction served as contractor.

centerofthewest.org/2016/07/11/center-west-creates-dream-playground

Houze named CFM Curator Emeritus

The Center has named Herbert G. Houze Curator Emeritus of the Winchester Arms Collection and the Cody Firearms Museum. Recognized internationally as one of the world's leading arms historians, Houze once served as Curator of the Center's Winchester Arms Museum. He was at the helm when it became the Cody Firearms Museum in 1991 and reopened in a new wing of the Center.



Throughout his career, Houze has worked as curator or visiting curator to four major collections, most notably the Winchester Arms Collection and the Elizabeth Hart Jarvis Collection at the Wadsworth Atheneum Museum of

Art in Hartford, Connecticut. A sought-after lecturer and writer, his many articles have provided insights into the history of both American and European firearms.

Ashley Hlebnsky, current Robert W. Woodruff Curator of the Cody Firearms Museum, is pleased with Houze's appointment as Curator Emeritus. "As we embark on a full-scale renovation of the Firearms Museum over the next five years," she says, "I welcome the opportunity to call upon such a prestigious scholar to assist with the project, especially since Herb helped build the original Cody Firearms Museum."

centerofthewest.org/2016/05/19/herbert-houze-named-curator-emeritus-cody-firearms-museum

Buffalo Gals host ranger Molly Moore

From 2007–2015, Molly Kline Moore served as an Interpretive Ranger/Visitor Use Assistant at Yellowstone National Park. At the next Center of the West Buffalo Gals Luncheon, Moore shares her experiences in the Park with *Ranger Reflections: What it's really like to work in Yellowstone National Park*.



John Beauchamp Jr. (1906–1957). *Old Faithful*, ca. 1930. Serigraph on paper. William E. Weiss Memorial Fund Purchase. 3.95.2

The Buffalo Gals Luncheon takes place Wednesday, October 12, 2016, 11:45 a.m. – 1 p.m. at the Center. Along with the program, the luncheon includes a delicious meal and door prizes.

Moore received her MA in Native American Studies from Montana State University-Bozeman in 2005; she currently lives in West Yellowstone, Montana, where she works for the Custer Gallatin National Forest.

Buffalo Gals Luncheons are open to all, with Center of the West members enjoying a discounted rate of \$25 per person; non-members are \$35 per person. Because of limited seating, advanced registration is encouraged; call 307-578-4008 for more information or to register, or e-mail membership@centerofthewest.org.

centerofthewest.org/event/buffalo-gals-luncheon-ranger-reflections



On June 30, 2016, His Serene Highness Albert II, Sovereign Prince of Monaco officially awarded this year's Camp Monaco Research Prize. The winning project is titled *Biodiversity of the longue durée: melting ice and the synergy of humans, bison, bighorn sheep, and whitebark pine in Greater Yellowstone*. Pictured at the ceremony in Monaco are, L – R, Dr. Charles R. Preston, Senior Curator, Draper Natural History Museum; Bruce Eldredge, Center of the West Executive Director and CEO; Barron Collier II, Chairman, Center of the West Board of Trustees; His Serene Highness Albert II, Sovereign Prince of Monaco; and Camp Monaco Prize winners, Dr. Craig Lee, University of Colorado; Dr. Gregory T. Pederson, U.S. Geological Survey's Northern Rocky Mountain Science Center, and Dr. David B. McWethy, Montana State University.



LeVett donates rare Colt Paterson revolver

While Winchester coined the expression the “Gun That Won the West,” most aficionados of American firearm history consider Samuel Colt’s invention the “Handgun that Won the West.” Certainly, western historians and enthusiasts are more than familiar with the Colt single-action Army revolver, but it’s quite possible that without Colt’s first invention—the Paterson—this legend of the West would not have been born.

Recently, Denny A. LeVett donated one of his 12-inch Colt Patersons to the Cody Firearms Museum (CFM) at the Buffalo Bill Center of the West. For most of his life, this fervent collector of many things has amassed antique firearms. The Center’s 2003 exhibition *Colt: the Legacy of a Legend*—brought LeVett to Cody where he admits the Center totally captivated him.

Named for the city where it was produced, the Colt Paterson is a five shot, .36 caliber revolver developed near the start of 1836. It wasn’t Colt’s first financial accomplishment, but when the Texas Rangers adopted the Paterson, it marked the beginning of success for Samuel Colt.

As a real estate magnate, financier, and part time actor, LeVett began, at age 21, to buy real estate in what would eventually be dubbed Silicon Valley. He ultimately formed Strutz LeVett to expand his real estate holdings, including his crown jewel, Cypress Inn at Carmel-by-the-Sea, which he owns with Doris Day.

“There is so much legend, myth, and truth associated with Sam Colt, that the story of the American West is incomplete without the Colt name,” says Center of the West Executive Director and CEO Bruce Eldredge. “And, Denny LeVett loves the West as much as we do; his gift is a major addition to our firearms collection.” ■

centerofthewest.org/2016/06/27/center-receives-texas-colt-paterson-revolver

FALL & WINTER | CALENDAR OF EVENTS

Center hours:

- Through September 15: 8 a.m. – 6 p.m. daily
- September 16 – October 31: 8 a.m. – 5 p.m. daily
- November 1 – 30: 10 a.m. – 5 p.m. daily
- December 1 – February 28: 10 a.m. – 5 p.m. Thursday – Sunday

Dan Miller's Cowboy Music Revue

Enjoy authentic cowboy music and entertainment and a delicious western buffet at this evening dinner show, Monday – Saturday through September 30.

- Dinner and show: \$40 per person.
- Dinner begins at 5:30 p.m. (doors open at 5:15 p.m.)
- Show begins at 6:30 p.m. and concludes by 7:45 p.m.

Reserve your seats online at tickets.centerofthewest.org. Or take advantage of our best value: Center of the West admission and the Dan Miller dinner and show for \$56.

SPECIAL EVENTS AND PROGRAMS

Draper Museum Raptor Experience (included with admission):

- Through September 15: *Relaxing with Raptors* Q&A, 11:30 a.m. – noon and 3 – 3:30 p.m. daily
- Starting September 16: *Relaxing with Raptors* Q&A, 1 – 1:30 p.m. every day the Center is open to the public.

Buffalo Bill Center of the West 40th Annual Patrons Ball: September 24, 6 p.m.

- Our annual black tie fundraising gala. \$350 per person. Find out more at centerofthewest.org/event/patrons-ball.

Draper Natural History Museum Lunchtime Expeditions: 12:15 p.m., free

SUPPORTED IN PART BY SAGE CREEK RANCH

- October 13: *The Wolves of Yellowstone: The First Twenty Years* by Doug Smith
- November 3: *Dinwoody Glacier Area Archaeology* by Todd Guenther
- December 1: *What I Did on my Summer Vacation* by archaeologist Chris Finley

Family Fun Days: Member families free, non-members \$10 per family;

SUPPORTED IN PART BY THE R. HAROLD BURTON FOUNDATION

- October 28: Hootin' Howlin' Halloween, 2 – 4 p.m.
- November 18, January 20, March 17: 3 – 7 p.m.

Annual Holiday Open House

- December 3, 10 a.m. – 5 p.m. A free celebration of the holiday season with entertainment, treats, and Santa!

MEMBERSHIP EVENTS

Coffee & Curators

Members gather for coffee and refreshments, as well as a curator's talk inspired by the Center's collections. Enjoy special up-close or behind-the-scenes access as part of each event. Space limited; reserve in advance: membership@centerofthewest.org or 307-578-4008.

- October 1: Buffalo Bill Museum topic
- November 5: Whitney Western Art Museum topic

Members Double Discount Days:

- November 19 – 20

Buffalo Bill Center of the West members receive a special 20 percent discount in the Museum Store at the Center, our downtown store, and online.

Buffalo Gals Luncheon

- October 12, 11:45 a.m. Members \$25; non-members \$35. Reservations encouraged, call 307-578-4008.

Join us for a delicious lunch and a program by Molly Moore: *Ranger Reflections, what's it really like to work in Yellowstone National Park?*

Cody Firearms Records Office special hours

(Regular office hours are Monday – Thursday 8 a.m. – 4:30 p.m., Friday 8 a.m. – 3 p.m.)

- September 10 – 11: Attending Ohio Gun Collectors Show, Wilmington, Ohio
- November 12: In office for Wanenmacher's Tulsa Arms Show
- November 18 – 20: Attending Big Reno Show, Reno, Nevada

SPECIAL EXHIBITIONS

- **GLOCK Makes History: The Birth of the Polymer Handgun Market, on view through 2016**

- **Inspiring Sights: Yellowstone through Artists' Eyes, on view through 2017**

- **Invisible Boundaries: Exploring Yellowstone's Great Animal Migrations, at least through 2016**

- **Putting Yellowstone on the Map, through 2016**

- **Journeying West: Distinctive Firearms from the Smithsonian, on view at least through 2017**



Soon on loan to Scottsdale Museum of the West: Joseph Henry Sharp (1859–1953).
The Broken Bow, ca. 1912. Oil on canvas.
Museum purchase. 7.75

here & beyond

In your neighborhood

It's oft been said of our namesake, William F. "Buffalo Bill" Cody, "He brought the West to the world." Continuing that legacy for the past one hundred years, the Buffalo Bill Center of the West shares its collections, exhibitions, and expertise beyond our walls with a national—and indeed international—audience. From the loan of a few artifacts to complete traveling exhibitions, the Center of the West takes the authentic stories of the American West on the road to a venue near you!

Go West! Art of the American Frontier from the Buffalo Bill Center of the West, the Center's popular exhibition of all things western, 1830 – 1930, travels to California's Palm Springs Art Museum, October 22, 2016 – February 19, 2017. After that, its next appearance is the Utah Museum of Fine Arts in Salt Lake City, December 1, 2017 – March 11, 2018. Don't miss this extraordinary exhibition of priceless treasures—soon in your neighborhood!

Now on view

Clearly one of our most well-received exhibitions, *Invisible Boundaries: Exploring Yellowstone's Great Animal Migrations*, on display through 2016 in the Center's Special Exhibits Gallery, has hit a home run where exhibitions are concerned. (See pages 18 – 27 of this issue.) The exhibition is also on view through October 20, 2016, at the National Geographic Society, Washington, DC. After that, it travels to Yale University; be watching for those dates.

Wyoming Grasslands: Photographs by Michael P. Berman and William S. Sutton continues to travel throughout Wyoming following its summer 2015 run at the Center. Check out these dates for a venue near you, and read more at natureconservancy.org/Wyoming.

- Thru September 15: Sweetwater County Library, Green River
- October 1 – 31: Lincoln County Library, Kemmerer
- November 16 – December 15: Sublette County Library, Pinedale

Yellowstone Discovered: William Henry Jackson's Lost Prints Reveal the Park for America. Off display after August 14; back on view at the Center, October 2016

Buffalo Bill, the Pony Express, and the Wild West Show (1*)
Pony Express National Museum
St. Joseph, Missouri
Thru December 2016

Wild West Gallery (5*)
National Cowgirl Museum and Hall of Fame
Fort Worth, Texas
Thru April 2017

Art in Embassies (2*)
United States Embassy
Ashgabat, Turkmenistan
October 1, 2015 – November 30, 2017

Upcoming

The Artists of Taos (1*)
Scottsdale Museum of the West
Scottsdale, Arizona
January 2017 – April 30, 2017

The Art and Artistry of the Plains Indian Communities (1*)
Gilcrease Museum
Tulsa, Oklahoma
January 12 – September 27, 2017

Once Upon a Time...The Western: Framing a New Frontier (1*)
Denver Art Museum
Denver Colorado
May 21 – September 30, 2017

Out West Where the North Begins: Harold McCracken in Alaska and the Arctic (TBD*)
Buffalo Bill Center of the West
Summer 2017

Making America: Myth, Memory, Identity (1*)
Virginia Museum of Fine Arts
Richmond, Virginia
Fall 2017



Nearly a hundred of the Center's best travel for *Go West!*—including: Frederic Remington (1861 – 1909). *The Cheyenne*, 1902. Bronze. Gift of Mrs. Henry H.R. Coe. 17.71

*number of objects



THE APACHE WARS

The Hunt for Geronimo, the Apache Kid, and the Captive Boy Who Started the Longest War in American History

BY PAUL ANDREW HUTTON

Review by Priscilla Kipp, bookpage.com
Crown Publishing, New York

In this turbulent election year, as issues like human rights for minorities intensify, the *Apache Wars* relates the attempted annihilation of a culture more than a century ago, supported by government policy and encouraged by popular prejudice. It is compelling—and a timely, if distressing, read. University of New Mexico Professor Paul Andrew Hutton’s meticulously researched and exhaustively chronicled history of the longest war in U.S. history (1861 – 1886) reintroduces the many legendary heroes and villains of the early days in America’s Southwest. It is also a thorough accounting of the cost—in lives and destinies—paid by Native Americans, the settlers who claimed their tribal lands, and the postwar military forces left looking for another fight.

Leading the way through these tales of barbarism and perfidy in Mexico, New Mexico, Arizona, and Texas, is Felix Ward, a one-eyed, 12-year-old boy of mixed Irish/Mexican heritage, whose kidnapping by the White Mountain Apaches in a raid on his family’s ranch ignited the many simmering conflicts between settlers and natives. Adopted by the tribe and taught their traditional ways, the youth became Mickey Free, riding astride two cultures as an expert Apache scout for the U.S. Army and the

adopted son of his Apache captors. Revered for his hunting and tracking skills, and reviled as a “miserable little coyote,” Mickey Free figured in almost all encounters between these enemies, who “could never decide if he was friend or foe.”

Hutton brings to life many characters, among them Geronimo, the last Apache chief to surrender and doomed to become a tourist attraction; Civil War generals like Philip Sheridan, who reportedly said, “The only good Indian is a dead Indian”; the ever-elusive Apache Kid; warriors Mangas Coloradas, Cochise, Lozen, and Victorio; and Army scouts Kit Carson and Al Sieber. All played their parts in the “bleak and unforgiving world” known as Apacheria, and all figured in the Indians’ ultimate removal from their tribal lands. ■

Paul Andrew Hutton is an American cultural historian, award-winning author, documentary writer, and a television personality. He is also Distinguished Professor of History at the University of New Mexico, a former executive director of the Western History Association, and former president of the Western Writers of America. He currently serves on the advisory board of the Center’s McCracken Research Library.

May 2016. Crown | On-Sale Date: May 3, 2016 | 544 pages
ISBN: 978-0-770-43581-3 | ebook: 978-0-770-43582-0
crownpublishing.com



Bill Monday and helpers gather pronghorn for an airplane ride. MS 3 Charles Belden Collection. Cargo Hold-PN.67.696e; Loading Pronghorn-PN.67.695a; and Cockpit-PN.67.690a



A THOUSAND WORDS

From the rangelands of the famous Pitchfork Ranch southwest of Cody, Wyoming, pilot Bill Monday flies young pronghorn to zoos throughout the country, 1930 – 1939. Monday is the same pilot who delivered on a high altitude, backcountry rescue, albeit with a little “horse-power,” of course. See the rescue story on pages 13 – 17 of this issue of *Points West*.

One picture is worth a thousand words.

The McCracken Research Library at the Buffalo Bill Center of the West offers access to thousands of historic images for research and publication. To learn more, contact the library at 307-578-4063, or search the online collections at library.centerofthewest.org.



**BUFFALO BILL
CENTER
OF THE WEST**

720 Sheridan Avenue
Cody, Wyoming 82414
centerofthewest.org

Non-profit. Org.
POSTAGE PAID
Buffalo Bill Center
of the West

**WIN THIS
1972 Chevy Chevelle
with SS options**

- Black cherry exterior with black stripes
- 572 engine with 700 horsepower
- And many more impressive features!
- Tickets \$20 each, 6 for \$100

centerofthewest.org/raffle-car
or 307-578-4008



DRAWING:
September 24, 2016,
at the Center's Patrons Ball.

WINCHESTER BOOK

***The Red Book of Winchester Values:
A Collector and Investment Opportunity***

By Larry Shennum, PhD
Bert Hartman, editor. 4TH EDITION

**BUFFALO BILL
CENTER
OF THE WEST**

The Center Store
Shop in person or online!

\$60

