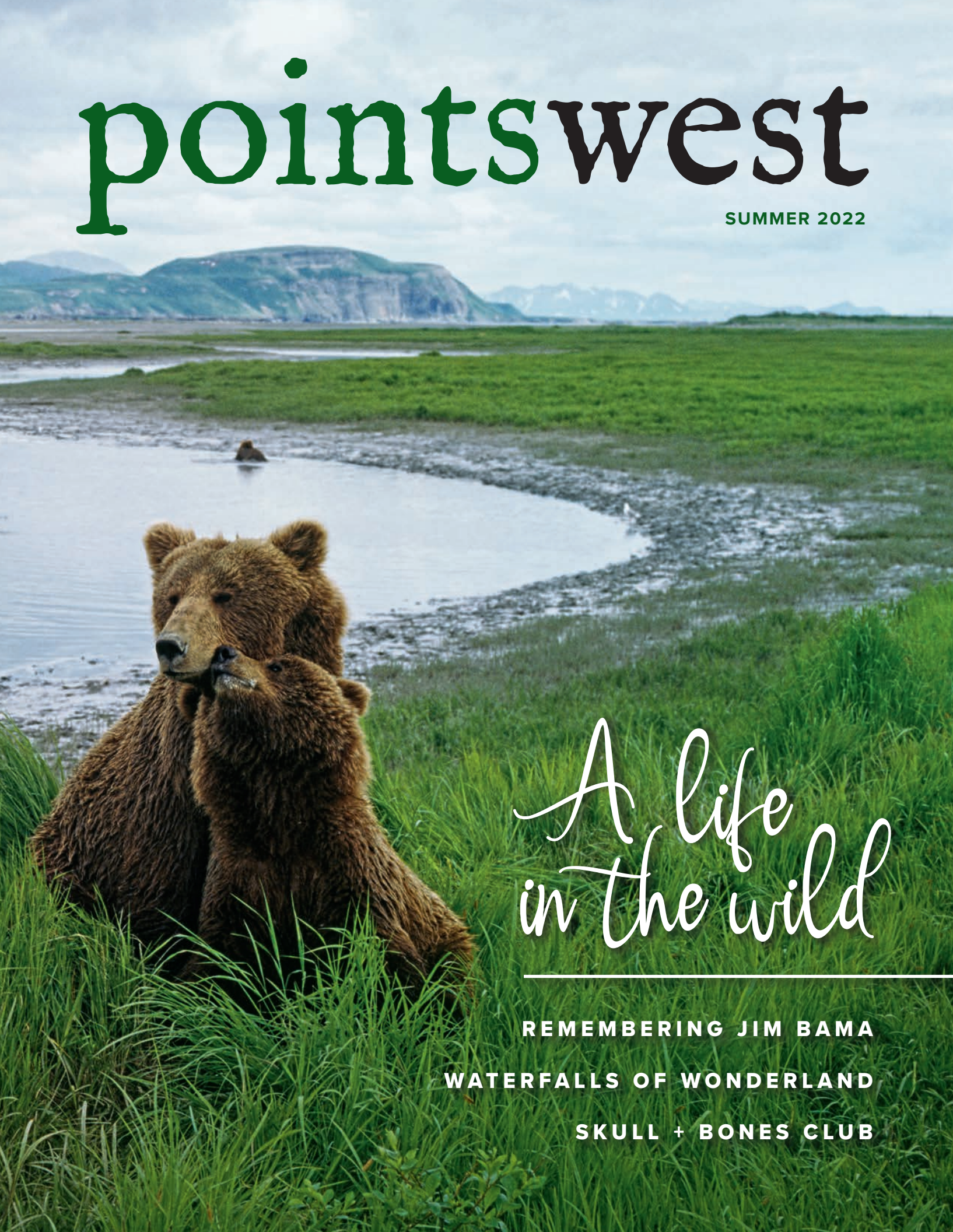
pointswest

SUMMER 2022



A life in the wild

REMEMBERING JIM BAMA

WATERFALLS OF WONDERLAND

SKULL + BONES CLUB

FROM THE DESK OF THE WEST

REBECCA WEST
Executive Director and CEO

On a recent Friday afternoon, the administrative office suite at the Buffalo Bill Center of the West was filled with excitement, along with the sounds of jingle dresses clinking and feathers swishing. I took a break from my usual duties as we turned the offices into an impromptu "green room" for the Eagle Spirit Dancers from Wind River, Wyoming.

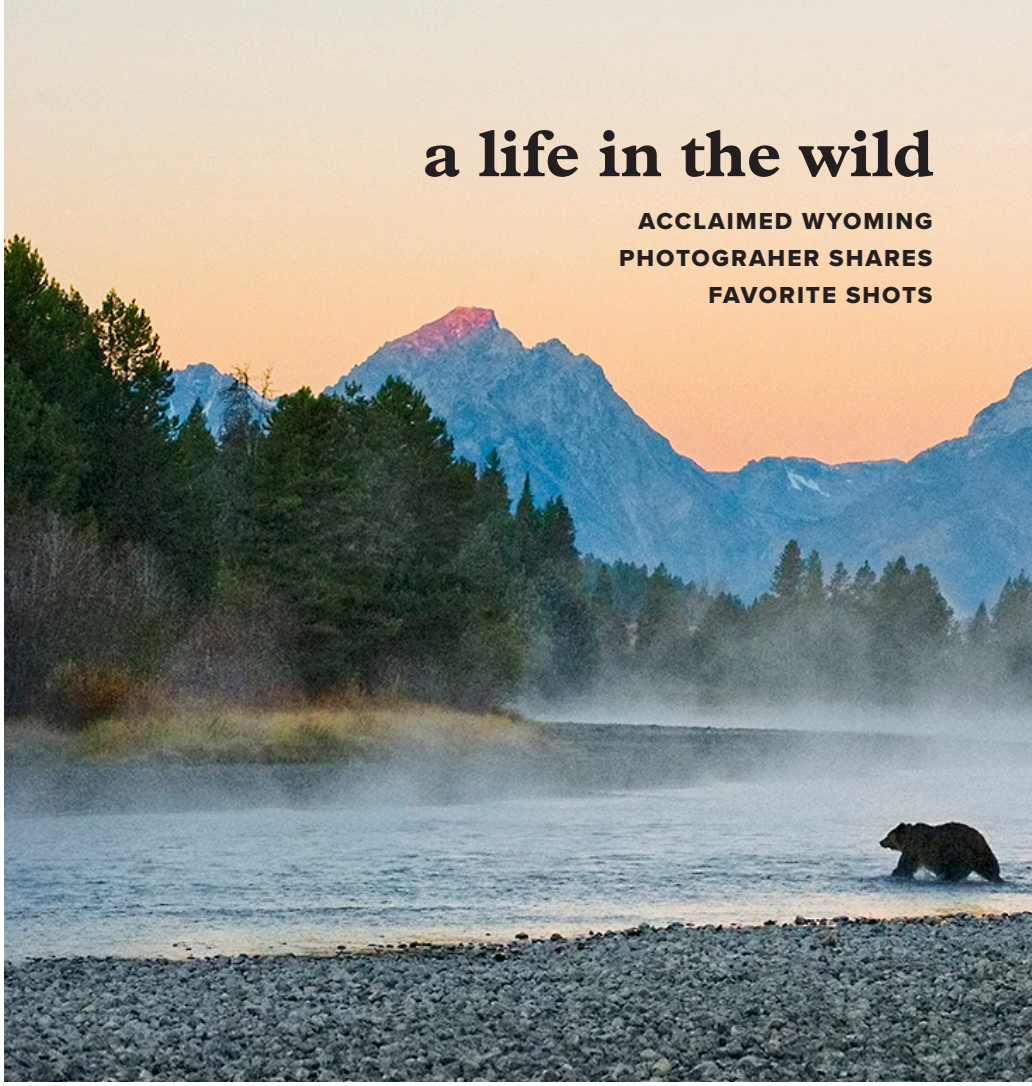
They had the honor of closing a two-day symposium on the 150th anniversary of Yellowstone National Park. It was organized by the University of Wyoming and hosted at the Center. It made for a memorable afternoon, and a reminder of the importance of the Center's 2022 exploration of the theme "Sense of Place, Time, and Continuity" in the American West.

The dancers' presence, in addition to being a highlight for visitors and symposium attendees, was a catalyst for discussion of what we are celebrating. As Yellowstone turns 150, we are pleased to present our special exhibition, *For the Benefit and Enjoyment of the People*. The exhibition explores Yellowstone—a national treasure and natural wonder—through the eyes of many throughout its history, and even before it was established as a national park.

Indigenous Peoples resided in and traveled through Yellowstone for more than 12,000 years, and consider this area an ancestral homeland. The American West is changing rapidly. So looking back and learning about the history of the region, its peoples, its ecosystem, and its wildlife will inform our future, and hopefully the decisions we make about our roles on the landscape. In the words of the late Apsáalooke elder, Dr. Joseph Medicine Crow, "The past is best used when it serves the present, and the future."

I had no idea what my future would be like when I started here in 1994. When I was fortunate enough to be appointed Director last year, I knew I could draw on my past at the Center to make good decisions about the future. With the help of our staff, Trustees, and community, it's been a great first year.

I look forward to another year of honoring the past to serve the present, and the future.



a life in the wild

ACCLAIMED WYOMING PHOTOGRAHER SHARES FAVORITE SHOTS

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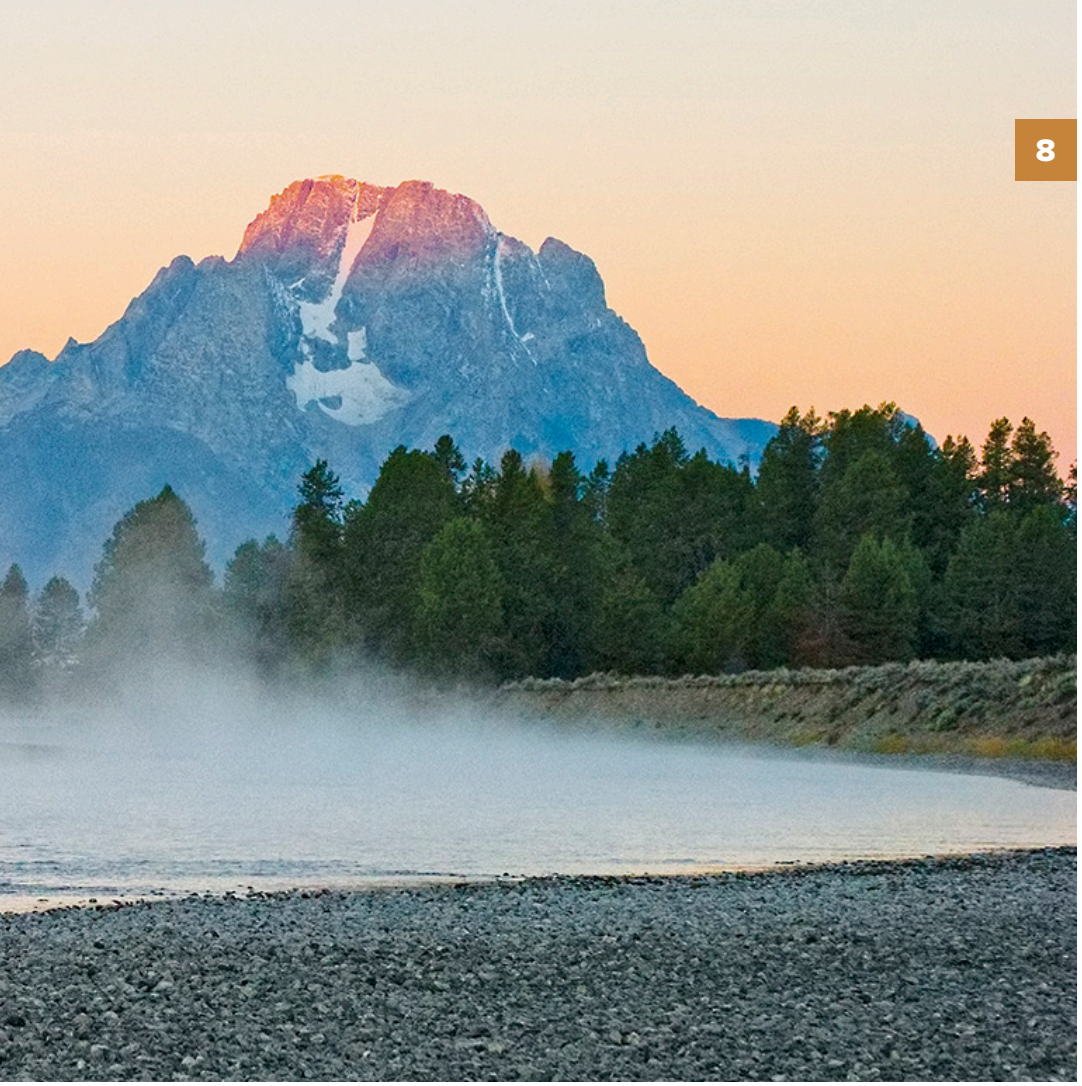
skull + bones club

WOLF RESEARCH TAPS DRAPER COLLECTION



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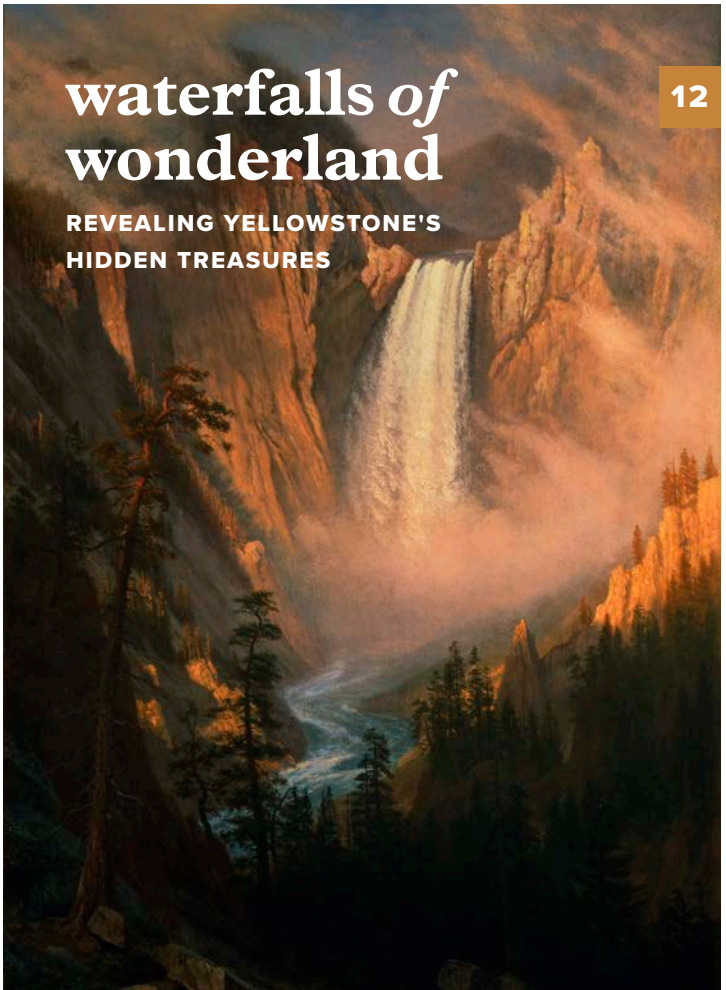

waterfalls *of* wonderland

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REVEALING YELLOWSTONE'S HIDDEN TREASURES

departments

ABOUT THE COVER | Brown bears gather along a river in *Bear River*, a Thomas D. Mangelsen photo that is part of *A Life in the Wild*. The special exhibition includes *First Light Grizzly* (above left) and dozens of other wildlife photos. It is on view through July 31 in the John Bunker Sands Photography Gallery.

Points West is dedicated to connecting people to the stories of the American West as the membership magazine of the private, nonprofit Buffalo Bill Center of the West.

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BUFFALO BILL CENTER OF THE WEST

Smithsonian *Affiliate*

guardian OF KNIGHT INLET

BY MARK DAVIS

In 2005, wildlife photographer Thomas D. Mangelsen was on a trip to take pictures of bears in Canada's Great Bear Rainforest, on the Pacific Coast of British Columbia. On the first day, he went out in a small fishing boat to survey the bay.

"When I saw this rock outcropping, the fog, and mountains in the background, I jokingly asked my guide, Jamie, if he could arrange to have a black bear on the rocks. I specifically asked for a black bear, not a brown bear, because I had fewer pictures of black bears," Mangelsen joked.

SHOT WITH NIKON D2X
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LOCATION BRITISH COLUMBIA, CANADA

Mangelsen spent the next week cruising the shoreline scouting for wildlife. On the last day of the trip, it was pouring rain and Mangelsen was scheduled to catch a floatplane out that afternoon. He wasn't enthused to be working in those conditions, but it was his last few hours there. He decided to grin and bear it.

"As we rounded the bend and the outcropping came into view, we saw this large black bear eating mussels that were exposed at low tide," he said.

He photographed the scene "madly" with film cameras as well as his first digital camera. "It was an incredible scene—one that I had hoped for, but never guessed would actually happen," he said. "On our way back to the lodge, Jamie turned to me and said, 'Tom, in my seven years of guiding here, I have never seen a bear on that point.'"

The resulting image, "Guardian of Knight Inlet," was the first print Mangelsen ever made using a digital camera.

Mangelsen still uses Nikon digital single-lens reflex camera bodies, but has also added Sony digital mirrorless cameras to his arsenal. He long resisted leaving Kodachrome and Fujifilm Velvia film stocks in favor of digital images. "I was one of the last men standing," he said of his reluctance to try digital imaging.

But the new technology allows him to shoot in situations with lower light and get faster feedback, which is important during once-in-a-lifetime situations like the black bear in the Great Bear Rainforest.

"I can shoot later (in the day) with less light, higher shutter speeds, and smaller apertures, and catch animals running and birds in flight," he said. "It increases the number of hours in a day you can work."

A Life in the Wild, a special exhibition of Thomas D. Mangelsen's wildlife photos, is on view at the Buffalo Bill Center of the West through July 31.

Jim Bama

REMEMBERING AN AMERICAN REALIST

BY RUFFIN PREVOST

The Whitney Western Art Museum hosts a broad collection of artwork from a widely varied range of artists.

Works in the gallery have been created by a former official team artist of the New York Giants football team; an artist dedicated to portraying modern cowboys and Indians, but with historical context; an artist obsessed with physical fitness and hitting the heavy bag at every opportunity; one who spent more than 50 years living in Wyoming; one highly honored by his state and community; an artist who did promotional work for *Bonanza*, *Star Trek*, and *The Andy Williams Show*; an artist featured on multiple covers of *The Saturday Evening Post*; an artist who loved to paint muscles, wrinkles, and hair; an artist whose works appear on hundreds of book covers; an artist who inspired generations of other artists in science fiction, horror, and other pop culture genres; and one who was instrumental in defining contemporary western art, even though his work could hardly be circumscribed by such a category.

All of these artists are, of course, the same person: the late James E. "Jim" Bama, who died in April, just short of his 96th birthday.

"I am honored to have gotten to know Jim over my tenure at the Buffalo Bill Center of the West, and am thankful and proud to steward such a robust collection of his work," said Karen McWhorter, Scarlett Curator of Western American Art for the Whitney.

McWhorter described Bama's incredibly rich life as "one in which not a moment, it seems, was wasted or taken for granted. The range of Jim's experiences, from military service to navigating the New York art scene to traveling the world to helping celebrate a fading chapter of western American history in most rural corners of our country — it's wonderfully dizzying to consider."

What McWhorter described as "Jim's vigorous personal presence" was on display during a 2019 interview with *Points West* for a story about artists living and working near Yellowstone National Park.

Aside from failing eyesight that curtailed his work in his later years, Bama was in astounding physical shape, punching a heavy bag six days a week for more than six decades as part of his robust workout routines. He appeared muscular and commanding, like the men and women he portrayed in the first half of his career, working as an illustrator for book covers that featured soldiers and sirens, explorers and enchantresses, adventurers and outcasts.

"I loved being an illustrator," Bama said in 2019, recalling how he was paid between $350–$500 for most paperback covers while working in New York, before moving to Cody, Wyoming in 1968. "You never knew what your next job would be. I was never late for a deadline, and could do covers cheaper than a photographer in those days."

Bama used models and took extensive photographs to achieve his stunning realism and incredible detail, often working to get to know his subjects first to help inform his portraits.

"I was basically a people person. I was class president and always outgoing," he said. "I knew how to handle people."

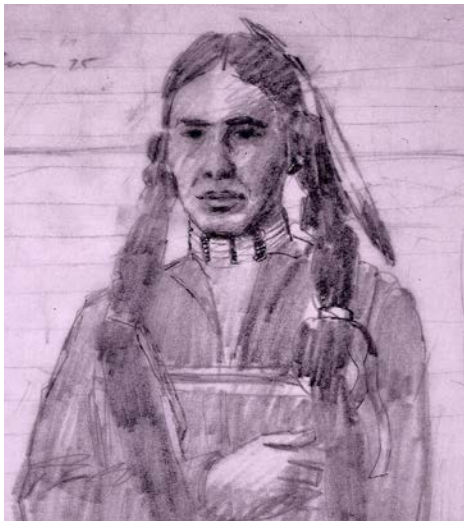
Bama hung around the drug store in downtown Cody to meet longtime residents who personified the West. "They were real people who lived great lives. I like to paint old people, people with character, wrinkles," he said.

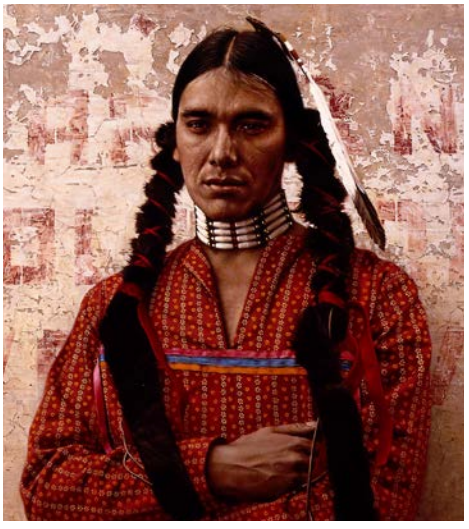
After leaving the hectic world of commercial illustration in New York City, Bama found great success in Cody as a fine artist, which he described as "another kind of rat race."

"An uncompromising technician, Jim worked in a realistic style that showcased his skill at depicting human subjects' physical and spiritual presence," McWhorter said. "The latter is what, I believe, especially distinguishes Jim – his ability to convey with sensitivity and nuance the personalities and emotions of his sitters."

Bama said in 2019 that even though his poor vision kept him from painting, he was happy.

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





A preliminary sketch (3.86), oil and pencil drawing (42.85), and final oil painting (19.78) of Jim Bama's *A Contemporary Sioux Indian*, 1978.

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CIABATTA FRENCH TOAST

BY COURTNEY MCRAE

My dad has been making French toast for as long as I can remember—a Sunday morning tradition. He uses ciabatta bread, which makes for an airy texture with a perfect, slightly crisp crust. He adds plenty of good vanilla extract which adds a nice depth of flavor, and cooks it in lots of salted butter, which gives it that golden brown color. It's the best.

INGREDIENTS:

- Sliced ciabatta loaf
- 6 Eggs
- 2 cups half & half
- 2 tbs good vanilla extract
- Salted butter
- Maple syrup, butter, and powdered sugar for serving

DIRECTIONS:

Whisk eggs until whites and yolks are completely combined, whisk in 2 cups half & half; add more if mixture looks too eggy. It should be a pale yellow. Add vanilla and transfer mixture to a shallow dish.

Submerge slices of ciabatta, allowing egg mixture to absorb into both sides.

While bread soaks, heat a skillet over medium heat, melt butter. Cook the French toast until golden, about 3–4 minutes per side.

Serve hot with butter, maple syrup, and a dusting of powdered sugar and enjoy!

MORE RECIPES AT HOLDINGCOURT.COM

Gentle Giant - The Silverback,
Thomas D. Mangelsen

A life in the wild

ACCLAIMED WYOMING PHOTOGRAPHER SHARES FAVORITE SHOTS

BY MARK DAVIS

After waiting 23 days to catch a glimpse of Grizzly 399 and her four cubs, wildlife photographer Thomas D. Mangelsen almost missed the famously prolific mama bear and her family emerging from their den this spring. He had to soon leave his stakeout spot near the den site to drop off a friend at the airport.

The friend, who was in town working on a documentary about the celebrated bear, had been waiting day after day with Mangelsen near the bridge over Pilgrim Creek, in Grand Teton National Park, near her winter den. They whiled away the daylight hours reading, listening to news, and watching the drainage for 399 and her cubs to venture out after winter hibernation.

"I was three weeks early," Mangelsen said, recounting the long wait to see 399, a globally celebrated bear he's been documenting for the past 16 years, renowned for her skills as a mother and her relative tolerance for human crowds.

The film producer had been there for two weeks, hoping to catch the same post-hibernation moment. Wildlife photography and filmmaking are difficult tasks, often marked by days or weeks of absolute tedium, hopefully rewarded by a few brief moments of pure joy. At one point during the wait, Mangelsen's assistant complained about listening to the same national news coverage for "the tenth time."

"Can't we listen to some music?" she pleaded.

But waiting for the perfect shot is nothing new to Mangelsen, an acclaimed wildlife photographer whose images have been seen by millions. He is accustomed to the "waiting game," having spent the past five decades of his life creating iconic photographs that transcend language, culture, and geography. *A Life in the Wild*, a special exhibition of Mangelsen's work, is on view at the Buffalo Bill Center of the West through July 31.

Grizzly 399 has been an important part of Mangelsen's work, boosting his profile as a photographer and helping to generate massive awareness for conservation of grizzlies across the Greater Yellowstone Ecosystem. He gives the bear all the credit.

"She and her offspring have done more for bear conservation than any living or dead bear," he said this spring by phone from his home in Jackson, Wyoming. "Because of that, she also has a lot of fans that will protect the species. And speak out about their conservation."

It was conservation that inspired Mangelsen to pick up a camera long before digital photography and autofocus made the art form more accessible to the masses.

Born in the Central Flyway, on the Platte River Valley in Nebraska, Mangelsen grew up during a time when kids could roam freely to explore the great outdoors until the streetlights flickered to life. His parents, Harold and Berenice, ran a five and dime retail store in Ogallala, giving him the freedom to spend his days in the river bottoms and sand hills with his buddies, fishing, practicing their hunting skills with BB guns, and looking for arrowheads and buffalo skulls.

"I was footloose and fancy free," he recalls. "More so than I've ever been in my life."

Fishing and hunting were a cleverly disguised part of his education. Even at a young age, he learned the tenets of conservation, as his father led Mangelsen and his three brothers in improving habitat for waterfowl long before they knew the full impact of such actions. Every year, they would head to the sandy banks of the Platte River to watch the spring and fall migrations of lesser sandhill cranes and other waterfowl.

Mangelsen calls the cranes' annual movement through the habitat—an estimated 400,000 or more passing across the region—one of the great migration events in the world.

After graduating from Doane University in the small Nebraska town of Crete, Mangelsen enrolled in graduate school at the University of Nebraska under the tutelage of renowned ornithologist and prolific author, Paul Johnsgard. Early on, Mangelsen was inspired to capture birds in flight on film.

"I wanted to show the habitat, the light with composition and gestures just like an artist might," he said.

At the same time, he started seeing his world change. The wonderland of his youth was being plowed under and turned to crop production, right to the edges of exposed ditches, robbing the land of cover for wildlife.

"The native prairies are gone," he said. "It breaks my heart."

Mangelsen's work through the years—starting when wildlife photography was limited by slower film speeds, manual-focus lenses, and less automated cameras—has earned him many prestigious accolades. He was named the 2011 Conservation Photographer of the Year by Nature's Best Photography, placing his work in the permanent collection at the Smithsonian National Museum of Natural History in Washington, D.C. He was also named one of the 40 Most Influential Nature Photographers by *Outdoor Photography*, and his image "Polar Dance" was selected by the International League of Conservation Photographers as one of the 40 Most Important Nature Photographs of All Time.

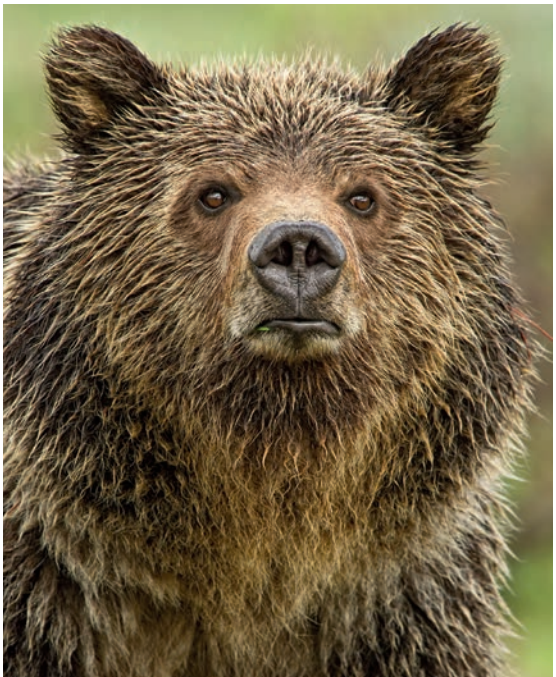
Among his most cherished honors, he was awarded Nikon's Legend Behind the Lens recognition, and was presented with an honorary doctorate from Doane.

Mangelsen has published many books, produced several documentaries, and opened several photography galleries, including one just off the Town Square in Jackson, Wyoming.

National Geographic photographer Joel Sar-

Light in the Forest, **Thomas D. Mangelsen**

Amboseli Crossing, **Thomas D. Mangelsen**



Eyes of the Grizzly, **Thomas D. Mangelsen**

***Catch of the Day*, Thomas D. Mangelsen**

***Tapis Magique (Magic Carpet),* Thomas D. Mangelsen**

***Polar Dance,* Thomas D. Mangelsen**

tore remembers being inspired by Mangelsen's work early in his career.

"I first saw Tom's work when his 'Catch of the Day' photo appeared on a wall at the Omaha Airport. I couldn't believe it," Sartore said.

"Here was a salmon not only frozen in mid-air, but it was actually inside a bear's mouth, caught mid-leap above a waterfall in Alaska. It was not only an amazing moment, but perfectly executed, a true work of fine art," Sartore said. "Many have tried to imitate that shot since then (including me), but none have come close. His work is simply that good."

Sartore said in the years since, Mangelsen has repeatedly proven himself to be a true conservationist. "His work introduces the public to the natural world, trying to get them to care about all creatures, great and small. To me, there's no higher calling."

He said the quality and popularity of Mangelsen's work is an important part of convincing the world to save our wildlife and wild places.

"Tom's photographs show us a world worth saving, and prove there's still time. But public support only happens if the public actually can picture all that's at stake," Sartore said. "Tom's work has the ability to do just that, to bring people into the tent of conservation. Only then will they actually protect the wild spaces."

Mangelsen's personal activism as a conservationist and efforts as a photographer to promote wildlife appreciation have helped inspire countless activists willing to fight for the natural world. He leads by example, serving as a constant voice at public policy meetings and in personal relationships with stakeholders and officials charged with protecting the delicate balance between man and the environment.

A Life in the Wild features dozens of Mangelsen's large-format, "legacy" images, personally selected from a portfolio amassed over the past five decades, and through his travels to all seven continents.

Mangelsen said the show was hard to narrow down from his many thousands of images. First, he edited the selections down to thousands of images, then hundreds and finally the final images. The selections include polar bears in the Arctic, gray wolves in Yellowstone National Park, moose in Alaska, and of course, plenty of grizzly bears.

Speaking of which, Mangelsen eventually met with success this spring, finally capturing images of Grizzly 399 and her four cubs near Pilgrim Creek. All it took was more than three weeks of patience, and a life in the wild.

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

Artist M.C. Poulsen works on one of a series of paintings of waterfalls found in Yellowstone National Park, where more than 500 falls can be found.

REVEALING YELLOWSTONE'S HIDDEN TREASURES

WATERFALLS *of wonderland*

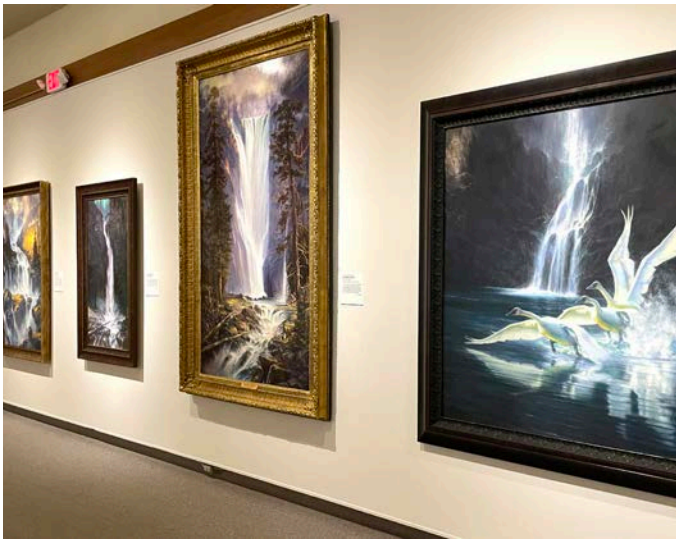
BY TESSA BAKER

Even 150 years after becoming the world's first national park, Yellowstone still holds a few secrets.

In the mountainous wonderland where mud boils and thousands of wild creatures roam, some features remain hidden—unseen by millions of tourists, unmapped by early explorers, and unknown to even the most seasoned adventurers.

Amid Yellowstone National Park's splendor and many wonders, "the waterfalls got eclipsed," said Lee Whittlesey, author and retired park historian.

Three decades ago, Whittlesey partnered with Paul Rubinstein and Mike Stevens to document the park's waterfalls, many for the first time.



Waterfall paintings by M.C. Poulsen are featured in the special exhibition ***Yellowstone: For the Benefit and Enjoyment of the People,*** which marks the park's 150th anniversary.

A cloud of mist hangs in the air where Osprey Falls pours into the Gardner River in Yellowstone National Park. Photo by Jacob W. Frank

"Over and over, we were amazed at what we found," Whittlesey said.

Through countless hikes deep into Yellowstone's forests and years of research, the trio—who expected to find only a handful of previously uncharted waterfalls—found scores of them. They published their findings in the 2000 book *The Guide to Yellowstone Waterfalls and Their Discovery*. A second book is in the works.

In his research, Rubinstein has dug into archives, pored over old maps, studied aerial surveys, and scrutinized satellite imagery in search of waterfalls.

"I know of the location of no less than 500 waterfalls in Yellowstone... And I would say there are probably 100 more hidden in the forest that can't be seen from the air," he said.

While Indigenous Peoples and early explorers witnessed many of the cascading wonders, the park is so vast and rugged that Rubinstein believes some waterfalls remain undiscovered.

"I'm convinced there are still pockets of Yellowstone in some areas, not even that far from roads, that have still never felt the feet of man," he said.

'THE WILDER AREAS'

When artist M.C. Poulsen heard the authors speak during a presentation at the Buffalo Bill Center of the West more than a decade ago, he was mesmerized.

"When I heard the talk, and they showed me the waterfalls in that backcountry, I said, 'Oh, that's it,'" Poulsen recalled.

He knew then that he wanted to paint secluded waterfalls for those who would never have the opportunity to go there.

The treks can be dangerous. In compiling their Yellowstone waterfalls guide, two of the authors were struck by lightning. They also encountered grizzly bears, careened down hillsides, and broke through thermal areas with thin crusts.

In the case of Poulsen, he and his son found themselves on the outer edge of a sinkhole during one of their adventures.

As both a gifted artist and skilled outdoorsman with extensive experience in Wyoming's backcountry, Poulsen is uniquely suited to venture into remote areas of Yellowstone, armed with bear spray and a sketchbook.

"I was already very acquainted with packing in and taking care of the horses and everything else you've got to do," he said.

That includes working with an outfitter, getting permits, and making reservations a year in advance.

Poulsen's passion and the lengths to which he and his partners went to access and document the waterfalls across the park impressed Karen B. McWhorter, Scarlett Curator of Western American Art for the Whitney Western Art Museum and the Center's Collier-Read Director of Curatorial, Education, and Museum Services.

She decided to feature Poulsen's artwork in the Center of the West's special exhibition, *Yellowstone: For the Benefit and Enjoyment of the People*, which marks the park's 150th anniversary and is on view through January 29, 2023.

Poulsen's sketches and paintings introduce the Center's visitors to "a different side of the park—the wilder areas beyond the paved roads," McWhorter said.

While the first national park exists for the benefit and enjoyment of the people, the vast majority of Yellowstone isn't regularly visited.

"Most people see only about 1 to 2 percent of the park, and unfortunately, the 1 to 2 percent that they do see is where everybody else is wanting to see—the scenic features," said Jeremy Johnston, Tate Endowed Chair of Western History.

The Center's special exhibition goes beyond the popular features, showcasing the park's significance to various groups—Indigenous Peoples, fur traders, scientists, artists, and tourists.

"Our overall mission for the whole exhibition was basically to highlight the different cultural groups that were connected to Yellowstone and to consider how they benefited and enjoyed the broader Yellowstone Ecosystem," Johnston said.

The special exhibition features a broad range of objects and content stemming from all five museum collections and the research library, McWhorter said.

She hopes visitors "might walk away with a deeper understanding of the complexity of relationships between diverse individuals and communities to the Greater Yellowstone Ecosystem, past and present."

For thousands of years, Indigenous Peoples resided in Yellowstone and relied on its resources, from bighorn sheep for food and clothing to sulfur from the springs to tan hides, Johnston said. In his artwork, Poulsen acknowledges the Native precedence and presence by including Native peoples in several of his waterfall paintings, McWhorter noted.

A popular hiking destination on the west side of Yellowstone National Park, Fairy Falls takes on a sunset glow. Photo by Jacob W. Frank

Poulsen has come across Native artifacts in Yellowstone's backcountry.

"We found partial wickiups (temporary huts made of vegetation) that were still set up in the trees," he said.

In his hikes, Rubinstein has also found various signs of human history—such as mining equipment from the mid-1800s, before the area became a national park.

"There's another Yellowstone that isn't like the Yellowstone you know, and it's that other 98 percent when you're off the trail," Rubinstein said. "There's just discoveries to be made everywhere."

PARALLELS TO THE PAST

By documenting Yellowstone's unique features, the modern waterfall surveyors have in some ways followed in the footsteps of the 1871 expedition led by Ferdinand Vandeveer Hayden.

The expedition's initial goal wasn't to protect the area, but to determine how to best develop and manage it, focusing more on what natural resources could be developed, Johnston said.

"In Yellowstone, there wasn't anything in there that was seen that could be financially developed," he said. "There's a lot of neat natural wonders, scenic areas, but they weren't finding the geological formations that said, 'Oh, wow, there's a bunch of gold and silver here.'"

The Hayden expedition produced something else of value: "a whole slew of maps, geological information, natural history down to the plants, the botany, the wildlife," Johnston said.

Yellowstone was such a unique place that it became America's first national park.

Unlike the Hayden expedition, the authors of the waterfalls guide sought to document scenic wonders for their beauty, bringing to light for many people "how special that backcountry is and just how vast and remote it is," Johnston said.

Poulsen's own waterfall project has more parallels to the work of Thomas Moran, "perhaps the best-known historical artist to depict the Yellowstone area," McWhorter said.

Like Moran, Poulsen is awed by the power and beauty of nature, and both artists' work strikes a reverential tone, she said.

Poulsen called it a privilege to paint Yellowstone's hidden waterfalls.

"It has become my legacy," he said.

As the park marks 150 years, Poulsen emphasized how important it is to protect its most precious resource, and the subject of his work: water.

From its pristine streams to deep alpine lakes to boiling hot springs to cascading falls, water brings life to the park—and beyond.

"It flows out in four directions," Poulsen said. "A lot of people depend on Yellowstone when you think about it."

Beyond coming away with a renewed appreciation for water, Poulsen also hopes his paintings show "there are things out there that can still be discovered."

Even when a person isn't the first to set foot in a certain place, Johnston said there's something meaningful about "our own rediscoveries."

"We may not be able to go in the backcountry…and see some of these waterfalls," Johnston said. "But I think all of us kind of have that sense of discovery whenever we go into a place like Yellowstone."

Tessa Baker is a freelance writer with 15 years of experience in journalism. She lives in Powell and enjoys everyday adventures with her husband and two sons.

ABOVE: Artist M.C. Poulsen poses with his *Swans at Fairy Falls*, an oil on canvas painting from 2021.

LEFT: An early winter blanket of snow covers the landscape around Undine Falls in Yellowstone National Park. Photo by Jim Peaco

SKULL & BONES CLUB

WOLF RESEARCH TAPS DRAPER COLLECTION

BY RUFFIN PREVOST

While museums are typically thought of as repositories of the past, they often function also as reflections of the present, and even as guardians of the future.

The Buffalo Bill Museum, for instance, offers a look at how William F. Cody toured the world more than a century ago. The Whitney Western Art Museum hosts contemporary works that offer insight into what life is like for today's Indigenous Peoples.

And through an extensive collection of animal bones, including dozens of gray wolf skulls, the Draper Natural History Museum has facilitated a research project comparing what wolves eat today versus decades ago, while also creating priceless data that can be used years into the future.

"The Draper collection is so special," said Indiana University archaeologist Amanda Burtt, who traveled to Cody, Wyoming, for two weeks in July 2018 to take dental molds of molars on wolf skulls the Draper has processed, cataloged, and archived.

"The collection there is so large and well documented, and it's all beautifully cleaned and prepared," said Burtt, one of only a handful of experts in a "skull and bones club" of researchers who specialize in dental microwear texture analysis.

Burtt was awarded a Resident Fellowship from the Buffalo Bill Center of the West, which allowed her to make molds from about 120 Draper wolf skulls. She used a special microscope—one of only three in the country—to analyze wear patterns on about 30 of the best casts from those molds. The analysis revealed how much flesh the wolves ate—their preferred nutrient source—compared to how much bone material they chewed—a dietary option linked to food stress.

In a peer-reviewed research paper recently published in the *Journal of Zoology*, Burtt contends that comparing her data taken from Greater Yellowstone Ecosystem wolves with similar data drawn from Alaskan wolf skulls cataloged in the 1950s offers valuable insight into how today's wolves are using the local landscape for food.

Burtt found that today's Yellowstone wolves are eating significantly more bone—an indication that they are having a harder time finding prey—than Alaskan wolves were decades ago. There's no definitive data on why that's the case, Burtt said, but potential reasons could be climate change or greater competition among packs in the Yellowstone area, which is more densely populated by humans and other wolves.

Wolves are most successful at hunting during harsh winters, where their pack tactics and agility give them the advantage over elk and other prey that can't escape well in deep snow. Milder, shorter winters with less snow would erode that advantage, Burtt said.

The study also showed that there was no difference in the amounts of

A wolf with a fresh dusting of snow keeps a wary eye on human visitors to Yellowstone National Park. Photo by Jacob Frank

The Draper collection is so special. The collection there is so large and well documented, and it's all beautifully cleaned and prepared."

– AMANDA BURTT, INDIANA UNIVERSITY ARCHAEOLOGIST

flesh-versus-bone consumed among all the Yellowstone wolves. Males, females, young, and old wolves—even wolves with broken teeth—all ate roughly the same mix of flesh and bone. Burtt said that suggests the social nature of the pack may help ensure a fairly equal distribution of food.

Burtt said she was able to draw these conclusions only because the Draper wolf skull collection includes a wealth of data and detail about each animal. All the wolves were culled in Wyoming by government agencies after preying on livestock, and wildlife officials kept detailed records that were delivered with the wolves to the Draper.

The study and its peer-review process also took into account that these so-called "problem wolves" may represent individuals with poor hunting skills or irregular diets. But because wolves who attack livestock are usually removed from the population before they make a long-term habit of the practice, they are unlikely to represent individuals with significantly different diets or hunting capabilities, Burtt said.

Interim Draper Curator Corey Anco said the wolf specimens the Draper receives are transferred to the museum by the U.S. Fish and Wildlife Service and the Wyoming Game and Fish Department, and that the carcasses would otherwise end up in the landfill. That also includes specimens like a recent grizzly bear that drowned in an irrigation canal. Other specimens, like birds, are

Interim Curator of the Draper Natural History Museum Corey Anco examines a storage drawer of songbirds that are a part of the museum's specimen collections.

acquired by volunteers through permitted salvage activity or transferred from local wildlife rehabilitation facilities.

Each specimen, not just the wolves, typically is cataloged with data like geographical coordinates for where it died, and thus "represents a snapshot in time that tells us something about the organism and the environment in which it lived," Anco said.

Cataloging multiple specimens, like the 120 wolf skulls Burtt studied, offers a larger sample size for researchers, which is important for achieving statistically significant results, he said.

The Lang-Chapin expedition of the early 1900s collected thousands of specimens from Africa, Anco said. "No one knew about the structure of DNA then, but I've personally pulled DNA samples from those Lang-Chapin specimens that are over 100 years old."

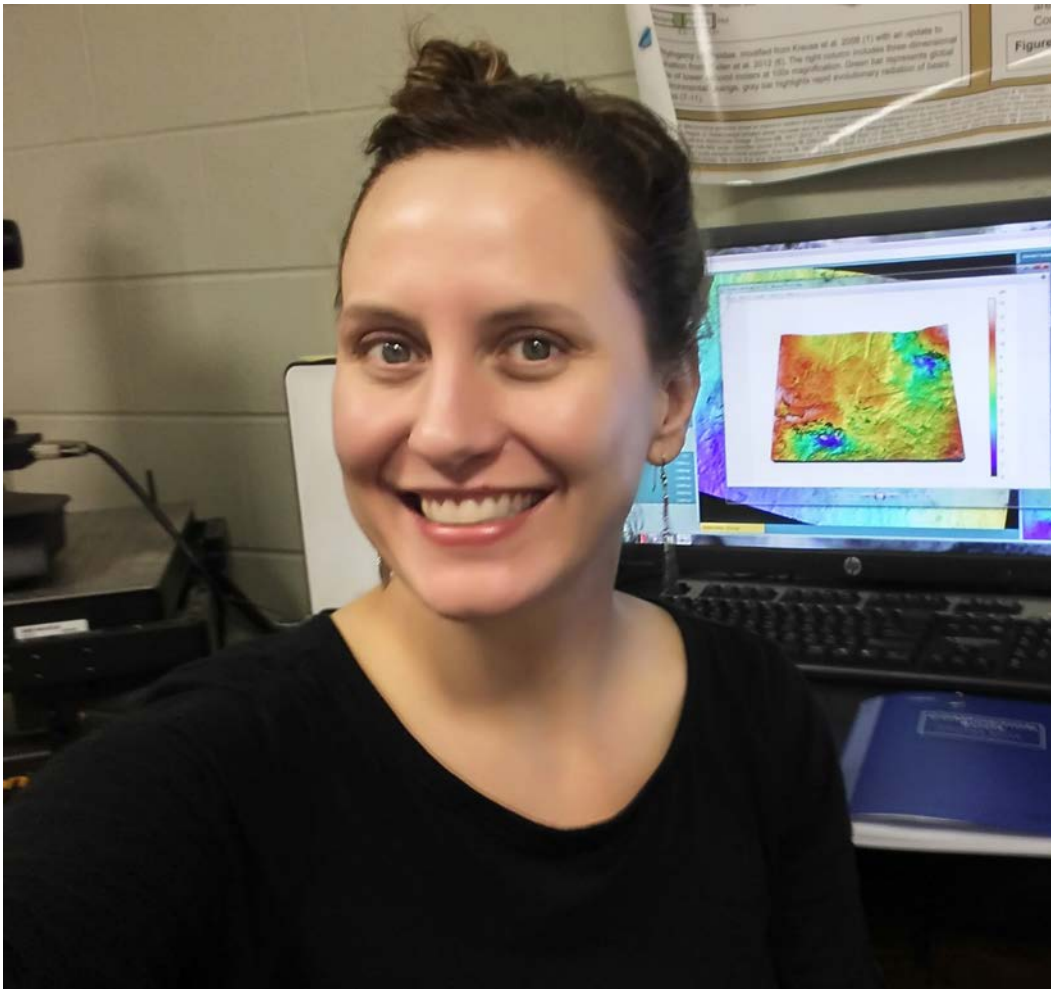
In the case of skulls and bones, proper preparation and preservation are key to building a specimen collection that will remain useful to researchers for decades to come. That's why Anco is happy for *Points West* readers to meet the beetles.

While some places boil specimens or use chemical treatments to remove the flesh before archiving, the Center has a colony of dermestid beetles that are the "gold standard" for specimen cleaning, Anco said.

Dermestidae are a family of insects encompassing hundreds of beetle species that feed on animal tissue and similar materials. Quarantined in a separate small shed on Center property, the dermestids nibble away at the soft tissues on skulls and other bones placed in a pair of home aquarium-sized enclosures, working to clean the specimens without degrading them, as would using harsh chemicals or boiling.

"They're the hardest-working employees in the museum. They work 24/7, never ask for a raise, and rarely complain about the food," Anco joked.

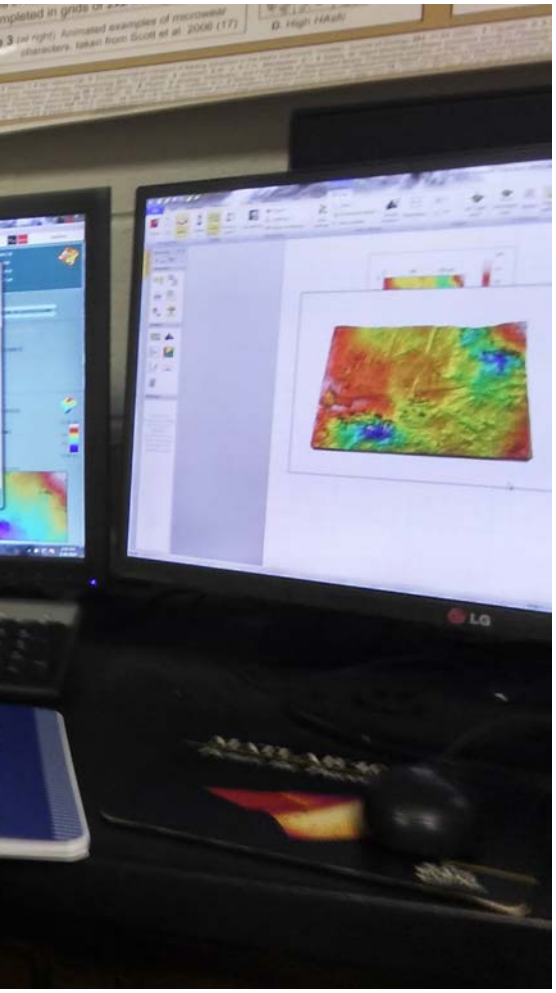
Built two years ago with funding from the Edelweiss Community Foundation of Jackson Hole and the Nancy-Carroll Draper Charitable Foundation, the Center's dermestarium shed provides a permanent home to a beetle colony that started in 2004 and has since moved among curators' garages and other temporary locations. It provides a warm, humid place where the beetles can be most productive, as well as lay eggs to keep the colony thriving and growing.



Volunteers help skin specimens and strip off excess flesh, placing (mostly) cleaned bones in a freezer for later processing by the beetles. Finished specimens, in turn, go back in the freezer for a few days to kill off any beetles that might be hidden inside, as they could pose a threat to leather, textiles, and other items in the Center's collections.

Anco said he would like to eventually build the colony in size and equipment to be able to process an entire elk carcass at once. In the meantime, he plans to showcase the specimens in workshops and displays for the public.

Articulations—projects that arrange a specimen's bones to present an anatomically complete skeleton—are a great way to engage the public and share details of



LEFT: Indiana University archaeologist Amanda Burtt used wolf skulls from the Draper Natural History Museum to help determine the diet of gray wolves from the Greater Yellowstone Ecosystem.

BELOW LEFT: The lower jawbone of a wolf skull from the Draper Natural History Museum's specimen collection is prepared for a dental mold of its back molars as part of a 2018 research project by Indiana University archaeologist Amanda Burtt.

BELOW: Three wolf skulls and related bones are a part of a collection of roughly 150 wolf skull specimens in storage at the Draper Natural History Museum.

how the Draper assembles its collections, Anco said.

"As we're out in the galleries putting bones together, maybe we can capture the imagination of a young kid who likes to play with Legos, and inspire them to pursue a career in science," he said.

This summer, the Draper hosts Lee "The Boneman" Post, who will lead a series of workshops focused on articulating actual grizzly bear and mountain lion skeletons. Based in Alaska, Post has worked with numerous state and county agencies to articulate a range of skeletons, including a moose, a 41-foot sperm whale, and even a famous Yellowstone wolf known as Casanova.

Post will be working as an artist-in-residence in the Center's Seasons of Discovery exhibit hall June 20–July 5, answering questions and sharing details of his articulation work.

Anco and Burtt agreed that the skeletons Post works on, along with the other specimens in the Draper collections, will remain valuable teaching and research resources for decades.

"Who knows what wolf existence will look like in 200 years?" Burtt said. "Having those skulls will continue to help people understand their environment and how it has changed. I think it's a really important collection. I'm a huge fan, and I am thankful to have been able to do research there."

Because technology changes so quickly, Anco said, there's no telling what new tools and techniques may be able to make meaningful use of the collection.

"We do know that 100 years from now, these skulls will be here and we won't," he said.

"We have visitors checking things out through our lab's clear plexiglass walls all the time, so we like to take specimens out there that we're working on. Visitors love it and so do we," Anco said. "The work our volunteers and staff do on these specimens help give value and meaning to a lot of other work being done, and show how natural history museums are so much more than just dead things on display."

Ruffin Prevost is a freelance writer from Cody, Wyoming, and editor of Points West. *He operates the Yellowstone Gate website and covers Wyoming and Yellowstone National Park for the Reuters global news service.*

IN THE NEWS

ARTISTS IN RESIDENCE

Cody Firearms Museum Artist in Residence, June 20 – 24: Glen Morovits, a charter member of the American Custom Gunmakers Guild, demonstrates basic stock carving and checkering. Guests can even try their hand at it.

Draper Natural History Museum Artist in Residence, June 20 – July 5: Lee Post (above), a.k.a. "The Boneman," conducts a special workshop with the Draper Natural History Museum. Lee will be articulating an adult grizzly bear and adult mountain lion until the specimens are completed.

Plains Indian Museum Artist in Residence, July 10 – 14: Holly Young, a full-time artist from the Standing Rock Reservation, demonstrates her beadwork technique while chatting with visitors.

CENTER OF THE WEST FEATURED ON BBC

In early May the crew of the British Broadcasting Corporation's *The Travel Show* visited the Buffalo Bill Center of the West as part of their special coverage of Yellowstone National Park's 150th Anniversary. They interviewed Corey Anco, Interim Curator of the Draper Natural History Museum, and Hunter Old Elk, Assistant Curator of the Plains Indian Museum. Working with the Draper volunteer staff, host Lucy Hedges got her hands dirty by disarticulating a grizzly bear skeleton. She discussed with Old Elk the vast history of Indigenous Peoples in the Greater Yellowstone Area. Look for the episode to air this summer.

HASSRICK SERIES

The Whitney Western Art Museum is pleased to announce the launch of the Peter Hassrick Public Program Series. The series honors the late Peter H. Hassrick, one of the most important American art historians of his time, and director of the Buffalo Bill Historical Center (now the Center of the West) from 1976-1996. Programs in the series this summer include:

Rethinking "Western" American Art
Dr. Carol Clark

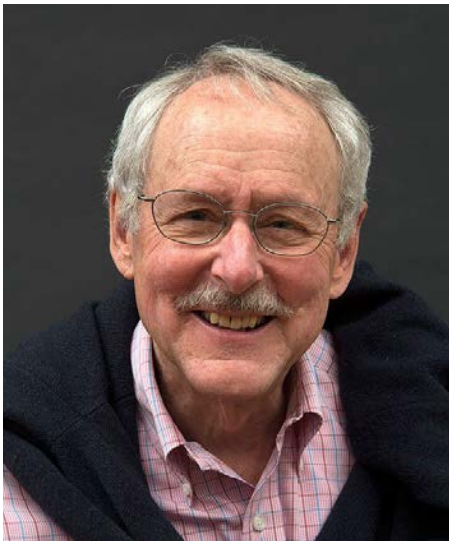
Clark will offer new ways to see American art through a western lens by proposing readings of three recently discovered paintings by Charles Deas. Saturday, June 18, 10 – 11:30 a.m.

An Evening with Stephen Hannock: The Stories Behind the Diary in "Flooded Cascade"

An artist talk by Hannock in celebration of his painting Flooded Cascade, a recent gift to the Whitney Western Art Museum. Thursday, August 11, 6:30 – 8 p.m.

Playing Cowboy: Charlie Russell and the Silver Screen
B. Byron Price

This special lunch and lecture event, in cooperation with the Buffalo Bill Art Show & Sale, will feature a discussion of Russell's influence on Western cinema and how western movies influenced his art. Thursday, September 22, 12:30 – 2 p.m.



COMING SOON: ITALIAN COWBOYS

The Center of the West hosts the debut presentation of *Italy's Legendary Cowboys of the Maremma: Photographs by Gabrielle Saveri.* These stunning, large-format images feature Italy's legendary horsemen called the butteri, who have worked the land in the Maremma region, just south of Florence, for centuries. This special exhibition of photos by Gabrielle Saveri celebrates a rich Italian tradition and its connections to the American West, and is on view October 8, 2022 – August 6, 2023.

NEW TOUR OFFERINGS

Exclusive Tours are now available for all five museums of the Buffalo Bill Center of the West. Enjoy a private, expert-led tour—tailored to your unique interests—through one or more of the museums. Dive deeper into our collections and see objects not currently on exhibit. It's a once-in-a-lifetime, hands-on chance to experience the West the way you want. And, we're pleased to introduce Outdoor SculpTOURS. Your guide takes you on an hour-long outdoor walk around the museum with stops at the beautiful outdoor sculptures. Learn about the artists, the history, and the inspiration behind their amazing art. Exclusive Tours make a unique gift any time of year, so call 307-254-7073 or visit *tickets.centerofthewest.org* to book a tour today.

CENTER HOSTS SYMPOSIUM

The Buffalo Bill Center of the West recently hosted the University of Wyoming Yellowstone National Park 150th Anniversary Symposium to celebrate this important milestone. The symposium provided the opportunity to further explore the park's history, including its shortcomings and successes, as well as discuss goals to address the park's challenges. Discussions ranged from the cultural connections of Indigenous Peoples to the park, to the impacts of art and social media, to landscape conservation. The event invited the audience to celebrate and examine Yellowstone's history as well as envision and deliberate the future course of park management.

SAVE THE DATES

ART SHOW OPENING RECEPTION

Join us at the John Bunker Sands Gallery for the Opening Reception of the Buffalo Bill Art Show & Sale. Preview the artists' unique creations—you may even meet an artist or two—and enjoy light hors d'oeuvres and a cash bar at this free, public event. Wednesday, August 24, 2022, 6 – 8 p.m.

BUFFALO BILL ART SHOW & SALE

Enjoy a buffet dinner during a riveting and fast-paced live auction of original western art. Bid on (or just view) more than 100 artists' stylistic interpretations of the American West in media such as oil, watercolor, pastel, and sculpture. Friday, September 23, 2022, 5 – 10 p.m.

SUMMER BLOCK PARTY

Join us again for our summer block party, celebrating and thanking our local community, volunteers, and supporters for bringing Your West to life year-round at the Buffalo Bill Center of the West. Enjoy food trucks, an outdoor bar, live music, games, and free admission. Friday, June 17, 2022, 6 – 8 p.m.

PATRONS BALL

The Patrons Ball is one of the signature social events of the year in Wyoming, and a major fundraiser for the Buffalo Bill Center of the West. This western formal features live music by Music City Groove and exquisite cuisine by Bravo Catering. September 24, 2022, 6 – 11:30 p.m. Register now at *centerofthewest.org/patronsball*.

FROM YOUR FAVORITE DEPARTMENT AT THE CENTER OF THE WEST: *Development*

BY CAROLYN WILLIAMS

This issue, we thought we would provide what we hope is some valuable information, answer a few questions you might have about why we do certain things, and introduce some new technology. If you have questions about any of it, please call us at 307-578-4050.

WHY MATCHING GIFTS?

The Buffalo Bill Center of the West, like other non-profits, occasionally promotes a "match" for gifts for a certain purpose, or within a certain timeframe. You may ask yourself why the match donor doesn't just give us their gift outright, rather than matching others' gifts.

Obviously, one purpose is to stimulate giving, but usually matches have very targeted purposes.

For example, you'll remember we received a $500,000 grant from the National Endowment for the Humanities (NEH) for infrastructure updates. The grant had a caveat—we had to raise $3, and then NEH would "match" that $3 with $1 (odd "match," but that's the government for you!). Why require the match? Grant-makers like to see evidence that the recipient is valued enough by those it serves to support it financially, and they also value the specific project. Matches confirm that community commitment.

Last year, a Center Trustee committed to match any "new" undesignated gifts we received. He wanted to encourage people to give for the first time by doubling that first gift. For existing donors, he wanted to incentivize an increase in their annual gift by matching the additional amount. These types of matches have a long-term return as well; if donors feel their gift is both appreciated and put to good use, they are likely to give again.

We appreciate when you answer a match challenge—it truly has an impact.

A National Endowment for the Humanities matching grant helped fund infrastructure updates like a new chiller for climate control systems.

WHO IS GENERAL OPS, AND WHY DOES HE ALWAYS NEED MONEY?

Your membership dollars and gifts in response to our general appeals are extremely important to us. These "undesignated" gifts go to where they are needed most, which is almost always general operations, or "general ops."

General ops refers to all those necessary but boring things that keep the doors open: utility bills; building and grounds maintenance; administrative costs like human resources and accounting; admissions staff; directional signage; and much, much more. Occasionally we will use undesignated funds if we have a shortfall for an exhibition or special program.

Earned revenue—from tickets, gift shop sales, the Eatery, catering events—only covers about one-third of our annual expenses.

Undesignated gifts help fund general operations for the Buffalo Bill Center of the West.

This is in line with other museums. Income from our endowment adds 20-25%. Your memberships and gifts make up the largest portion of our operating income!

We take very seriously our responsibility to use your gifts wisely and efficiently.

This really is "Your West." Next time you visit and notice the shiny floor in the Hub, or show your membership card to the friendly face behind the admissions desk, know your gift helped make it possible.

WHAT'S IN A NAME?

Like many other non-profits, the Center of the West has named some spaces after people or foundations.

You may think this is all about ego. But, most of the time, that's not the case.

In fact, many times we have to convince a donor to allow us to recognize their generous gift in a prominent way. They would prefer to give quietly, or perhaps receive more modest recognition. They tell us they feel it is both their duty and their honor to support the Center of the West.

So why do we want to name a space for a donor? It's like a "stamp of approval" for other donors, both large and small. It's as though the donor is saying, "I think this place is worthy of my support. I hope you'll consider giving, too."

We list donors of $1,000 or more on our annual giving monitor in the Barron G. Collier II Rendezvous Hall.. Seeing the many people who contribute is a reminder to everyone that we need philanthropic support—including yours—to survive and thrive.

Thank you for considering our request when we solicit you for general operations gifts or special projects. And thank you very much when you respond with a gift! All donors, regardless of size, receive a heartfelt "thank you," along with their tax receipt. All donors are important to us.

SAVE MONEY – GIVE STOCK

The stock market has been like a yo-yo of late. Many investors are experiencing heartburn!

Whether you want to take a break from the stock market, or just have some appreciated stock, we suggest making your next gift to the Center of the West via a stock transfer.

By transferring stock to us, you don't have to pay capital gains tax if you've held it for at least two years. And, you can still deduct the full value of the stock. If you like the stock, buy some more with the cash you would have sent to us. Now you have a higher basis, lowering your tax liability when you sell in the future.

As always, your tax professional can advise you about tax consequences in your particular situation.

Buffalo Bill Center of the West Trustee and longtime donor James E. "Jim" Nielson smiles at the surprise dedication ceremony in 2019 of a water garden named in his honor.

When you decide to transfer stock to us, call us at 307-578-4050 and we'll provide you with the information your broker needs to make it happen. Thank you!

HOW TO LIVE FOREVER

More than half of the adults in the United States do not have a will. Is this you?

Even if you have a trust, transfer-on-death bank and brokerage accounts, and designated beneficiaries on IRAs and life insurance policies, chances are you still have assets or cash that would be subject to the terms of a will—if you had one.

Do you know what happens to your estate if you don't have a will? Particulars vary from state to state, but generally, all whom the state recognize as your legal heirs get equal portions, regardless of their actual relationship with you, or their personal financial circumstances. Resolution of the estate takes much longer, can be expensive, and can cause very hard feelings among those you leave behind.

Many people who are unable to make a large gift to their favorite charity or charities in life are able to make a significant bequest. But if they have no will, this final helping hand to an organization that meant so much to them simply will not happen.

So—make a will! Make sure that the people and places that are important to you now will still benefit when you're no longer here—and part of you will live forever.

It's never too early to make your will.

Membership ALERT!

We are introducing Digital Membership Cards as you renew your membership over the next year. Be on the lookout for an email from us after you renew—we'll send you step-by-step instructions to download your digital card to your smartphone. You won't need to carry the physical card anymore, and all your benefits will be listed in your digital "wallet."

We'll send you the traditional card this year, too. Next year, all cards will be digital, but we'll be happy to send a traditional card if you'd prefer. Whatever card you choose, use it and come visit!

BUFFALO BILL
CENTER
OF THE WEST

720 Sheridan Avenue
Cody, Wyoming 82414

Non-profit Org.
US POSTAGE PAID
Denver, CO
Permit No. 4470

$25 EACH | 5 FOR $100 | 30 FOR $500

Drawing: Monday, October 17, 2022 | All proceeds benefit the Buffalo Bill Center of the West.

Need not be present to win. Any applicable taxes and fees are the responsibility of the winner. Void where prohibited by law. Must be 18 or older to enter. Vehicle is raffled as is and must be collected within 30 days of the drawing at the winner's expense. Raffle tickets are not tax deductible. May not be exchanged for cash.