

# POINTS WEST

BUFFALO BILL HISTORICAL CENTER ■ CODY, WYOMING ■ SPRING 2008



**Lee Whittlesey's  
Yellowstone Lake  
continues**

**Artist T.D. Kelsey**

**All that slithers  
in Yellowstone**

**Mishaps in  
Wild West Shows**



by Bruce Eldredge  
Executive Director

## Thoughts from the Director

The Buffalo Bill Historical Center family was saddened by the passing of Nancy-Carroll Draper, a long time trustee, contributor and friend of the center. Ms. Draper was known to all as a benefactor interested in environmental education and the natural science of the Yellowstone region. Her lead gift founded the Draper Museum of Natural History at the BBHC historical center and helped set into motion the most recent expansion of our facilities and programs. After five years of operations, the Draper Museum of Natural History is a nationally-recognized natural science and environmental education facility. With its exhibitions, research projects, school education programs, and adult natural science activities, it has garnered a well deserved reputation for excellence that is a hallmark of the BBHC and a reflection of Nancy-Carroll Draper's life. She will be missed by her family, the Board of Trustees, staff, and volunteers, but her spirit will live on in the museum she helped to found.

As the new Executive Director and CEO of the BBHC, I never had the privilege of meeting Nancy-Carroll Draper. Still, I would hold her out as an example of why this nation enjoys the educational resources and facilities that make up the BBHC complex. Ms. Draper, and the donors and trustees who came before her, have helped to make the BBHC the premier museum of the American West in the country. Their contributions of financial support, wisdom, and hard work have allowed us to hire an exceptional staff, garner volunteer support, and produce award-winning and nationally-recognized exhibitions and programs that tell the full story of the American West. It is a story at the root of the American experience, and one which needs to be told and retold to new generations of Americans and visitors to this country.

I am proud to have been named to lead the Buffalo Bill Historical Center. With your help and support, we will continue to move forward in telling the story of the American West following in the spirit of Buffalo Bill Cody, Gertrude Vanderbilt Whitney, Peg Coe, Nancy-Carroll Draper, and so many others who have come before us. I look forward to meeting and working with you to continue to make the BBHC the finest museum complex in the country dedicated to telling the stories of the American West. ■

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

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



## About the cover:

T.D. Kelsey (b. 1946). *Dirty Dancing* (detail), 1996. Cast 1/7. Bronze, 22 x 12.5 x 11 inches. Buffalo Bill Historical Center, Cody, Wyoming. Sidni A. Kelsey Collection donated by her loving husband. 13.06.38



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Artist T.D. Kelsey is one of the most popular sculptors in the West today. His sculpture of a bull elk, *Testing the Air*, is located on the hill next to the Draper Museum of Natural History at the Buffalo Bill Historical Center. Read more about Kelsey and his remarkable donation to the center on page

T.D. Kelsey (b. 1946). *Testing the Air*, 1997. Cast 1/5. Bronze, 110 x 125 x 60 inches. The Sidni Kelsey Collection Loan. Buffalo Bill Historical Center, Cody, Wyoming. L.277.2003.150

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# T.D. Kelsey: realist, romantic,

by Mindy A. Besaw



T.D. Kelsey (b. 1946). *Prairie Flower*, 1996. Cast 1/7. Bronze, 12.25 x 9.5 x 6.5 inches. Buffalo Bill Historical Center, Cody, Wyoming. Sidni A. Kelsey Collection donated by her loving husband. 13.06.18

## Introduction

*Cody, Wyoming was one of Sidni Kelsey's favorite places in the world. It is appropriate, then, that the Buffalo Bill Historical Center recently received the Sidni A. Kelsey collection, donated after her death by her loving husband and artist T.D. Kelsey. The remarkable gift includes cast number one of 166 sculptures by Kelsey and encompasses the development of his career from early works to major accomplishments.*

*T.D. Kelsey's artwork adds an important element to the history of American sculpture and, in particular, western American bronzes. His work draws predominantly on the western subjects of horses, wildlife, and cowboy life. These subjects are rooted in the history of America and, at the same time, support the iconography of the West in contemporary life.*

## Early American sculpture

American sculpture developed to maturity and technical proficiency in less than one hundred years. Early efforts in sculpture were awkward imitations of European masters without a unique American voice. In the nineteenth century, American artists studied and trained abroad, primarily in France and Italy. Artists also traveled to Europe to finish their sculptures because there were no stone quarries or bronze foundries in the United States at the time. Despite a slow start, American sculpture did progress. According to the National Sculpture Society, after the turn of the twentieth century, American sculpture matured and came to be equal to that of sculpture anywhere.

In the nascent years of American sculpture development, sculptures with western themes were initially disregarded and ignored as negative stereotypes of a "Wild West America." Instead, Americans favored classical and European-influenced subjects. In 1893, however, new perspectives and art exhibitions at the Columbian Exposition changed the negative view. A new national consciousness brought attention to the West as civilized

America. At last, western subjects were considered respectable and even became symbols of America's national heritage. Pioneer artists of the time, such as Frederic Remington and A. Phimister Proctor, were instrumental in advancing western subjects and paving the way for future artists.

Although abstraction was the predominant artistic style in America and Europe in the mid twentieth century, realistic figurative subjects were rediscovered. A new wave of artists in the 1960s and 1970s focused on historic and contemporary western themes and wildlife. The environment was primed for Kelsey, who emerged on the art world with a unique style to convey his personal view of the West.

# and inspired sculptor

## T.D. Kelsey, an artist in the making

Kelsey was born in 1946 and raised on a ranch outside Bozeman, Montana. He was always fascinated with art — drawing and sculpting in his spare time — but did not immediately choose art as a career. Kelsey was a rodeo cowboy, pre-med student, rancher, and airline pilot before becoming an artist. It was Sidni, Kelsey’s wife and high school sweetheart, who finally helped launch his art career. Sidni continually encouraged Kelsey to create watercolors, drawings, and sculpture. Eventually, her business savvy and planning got the couple to the point where Kelsey could quit his pilot position and devote all his time to art in 1979.

Ten years and many sculptures later, the Gilcrease Museum in Tulsa, Oklahoma, honored Kelsey as the Rendezvous Sculptor of the Year and gave him his first one-man art exhibition. Immediately, he was recognized as a new force in contemporary western sculpture. Kelsey’s sculpture is based on his interest in wildlife conservation, his rodeo career, and ranch life. With no formal art training, Kelsey relies on observation and firsthand experience for the accuracy in his work.



T.D. Kelsey

“Animals are a lot easier to be around [than people]; with them, what you see is what you get.”

## Wildlife emerge in paintings and sculpture

Kelsey is known as an animal artist above anything else. In a 2002 interview for *Southwest Art* magazine, Kelsey said, “Animals are a lot easier to be around [than people]; with them, what you see is what you get.” Kelsey’s wildlife sculpture derives from the nineteenth-century French *animalier* tradition. Historically, animals did not appear in sculpture until about 1870 because it was thought that a

mere animal could not inspire and enrich the mind as effectively as classical idealized humans.

In opposition to this, a movement developed in the late nineteenth century that concentrated on nature and animals to represent the ideal. Painters focused on landscape subjects, and sculptors focused on animals. These *animalier* sculptors highlighted animals as worthy subjects, and they portrayed animals in vivid and naturalistic poses, making them animated and dramatic. American artists learned about the *animalier* tradition while studying art in Paris. In turn, as the sculptors returned home, animals became a popular subject for American sculpture.

Initially, the popularity of wildlife sculpture was a reaction against the increasing urbanization of life in the twentieth century. People revered the beauty and spontaneity of creatures in the wilderness because the animals were seen as living outside the constraints of contemporary society. As such, they were a symbol of freedom for city dwellers. Animals of the western frontier are among the most important wildlife subjects. Bison, wild horses, and longhorn cattle became symbolic of America as a whole.

## Nature and animals

Part of the continued appeal of wildlife sculpture today is America’s renewed interest in ecology. The western frontier has vanished; natural resources are limited; and great herds of buffalo and longhorn cattle have been reduced to remnants of memory. Kelsey’s love of animals came first from his life in the West. However, his interests have expanded beyond the borders of the United States. He has studied wildlife in countries such as South Africa, Mexico, India, Zimbabwe, Tanzania, and New Zealand, to name only a few.

Kelsey expresses his appreciation for nature through the animals he represents. His keen sense of observation translates to the sensitivity and spirit of his subjects. *C.E.O.* personifies the bison as a powerful and influential animal of the plains. The viewer immediately recognizes the subject of the solitary male bison and his feathered companion, as well as the strength and confidence of the animal.



T.D. Kelsey (b. 1946). *C.E.O.*, 1998. Cast 1/5. Bronze, 16 x 22 x 10.5 inches. Buffalo Bill Historical Center, Cody, Wyoming. Sidni A. Kelsey Collection donated by her loving husband. 13.06.52



T.D. Kelsey (b. 1946). *Born to be Wild*, 1998. Cast 1/5. Bronze, 19.25 x 23 x 11.5 inches. The Sidni Kelsey Collection Loan. Buffalo Bill Historical Center, Cody, Wyoming. L.277.2003.132



T.D. Kelsey (b. 1946). *High, Wide and Handsome*, 1998. Cast 1/5. Bronze, 22.75 x 28 x 13 inches. The Sidni Kelsey Collection Loan. Buffalo Bill Historical Center, Cody, Wyoming. L.277.2003.97

Kelsey's signature expressionistic style and rich modeling give immediacy to the work. The texture of the sculpture takes on a life of its own with the play of light and shadow over the surface.

Another superb example of Kelsey's style is *High, Wide & Handsome*. The whimsical title re-emphasizes the personality of a vain moose who seems to be impressed with the knowledge of his own beauty. Kelsey captures the moose in his natural stride. The bronze surface is animated with the gestures and strokes of Kelsey's fingers—imprinting hints of anatomy and muscles, yet eliminating the fussy details.

Kelsey often renders animals on a larger-than-life-size scale. His monumental sculptures grace the gardens of many museums, private corporations, and public parks across America. When working in a large scale, the same principles that are used in small scale sculptures apply to Kelsey's work. The animals retain the expressionistic surface, texture, and movement.

For *Art of the West* magazine in 2003, Kelsey explained, "As representational artists, we can stretch the truth but not break it. It also has to have an aura about it that draws people's feelings or attention to it. It has to develop its

own spirit." *Testing the Air* (p. 3) is a larger than life-size sculpture of an elk that sits atop a berm on the grounds of the Buffalo Bill Historical Center. The elk throws its head back as it struts forward. The sculpture draws attention by its mere size and presence as well as its lively personality.

### Sculpting the western horse and cowboy

More than any other animal, the horse is the foremost symbol of the American West. Western art scholar Patricia Broder recalled that thousands of mustangs ran free on the plains in the eighteenth and nineteenth centuries, and said that "to many, the mustangs symbolize the freedom and exhilaration of Western life."

Indeed, horses are one of Kelsey's favorite subjects. On his ranch in Texas, he trains and shows cutting horses and maintains a herd of wild horses. Kelsey sculpts his horses with ease and spontaneity, acquired from a lifetime of working with the animal. *Born to Be Wild* was modeled from a wild horse. The horse rears up on his back legs as if startled in mid-sprint. The mane and tail blow in the opposite direction of the horse's action, creating a dynamic tension with lines and motion.

The cowboy is inarguably another symbol of the West.

Starting in the 1890s, sculptors have worked to recreate all phases and moods of the cowboy. Kelsey is a cowboy artist — someone who has worked and lived as a cowboy and portrays incidents from ranch and rodeo life based on personal experience. On his ranch, Kelsey raises longhorn cattle in addition to his horses. Through his sculpture, Kelsey has captured many facets of cowboy living: from cattle drives, to quiet, tender moments between man and horse, to the action-packed rodeo.

*Dirty Dancing* illustrates a cowboy on a bucking bronco. Kelsey, like many other artists of the American West, enjoys the challenge of capturing the action and tension of cowboy and horse at the height of exertion and extension. This sculpture exemplifies Kelsey's realist and romantic natures. As a realist, he demonstrates events and observations from his own life and portrays them with accuracy and authenticity. As a romantic, he glorifies the West in which he lives — not the West of the past, but the exhilarating West of today.

## The essence of inspiration



Sidni Kelsey

“If my sculpture is worth a second look it's because of Sidni . . .”

This brings us full circle to the real inspiration in Kelsey's work. His true inspiration comes not from the western wildlife or the rodeo, but from his late wife, Sidni. “If my sculpture is worth a second look, it's because of Sidni, without a doubt. If it weren't for her I wouldn't be an artist,” Kelsey says.

Sidni loved art but was not an artist herself. Fortunately, she was a very good collector, especially of her husband's work, but that of other artists, too. As Kelsey recalls, “It was paramount to Sidni that she keep the number one castings throughout my career. Sometimes it was very difficult but she never faltered.” Sidni was in Cody among friends on the day she passed away in 2000, but her spirit is still alive in Kelsey's work. Sidni is the reason for Kelsey's career as an artist and, therefore, we have Sidni to thank for her vision and generous gift of sculpture to the historical center.

The story of western American sculpture has only just begun. By the turn of the twenty-first century, American sculpture had undergone a national renaissance. Public interest in figurative work was revived, and the creation of public sculpture was on the rise. With the addition of the Sidni A. Kelsey collection to the historical center, the Whitney Gallery of Western Art can better illustrate the development of western American sculpture, in addition to highlighting the work of T.D. Kelsey, one of the most talented contemporary sculptors in the West today. ■

*Mindy A. Besaw is the John S. Bugas Curator of the Whitney Gallery of Western Art. She came to the Whitney from the Denver Art Museum, where she was Curatorial Associate at the Institute of Western American Art. She earned her BFA in Art History at the University of Illinois, Urbana-Champaign and an MA in Art History at the University of Denver. She also served as Adjunct Instructor in Art History at the University of Colorado, Denver. With a background in contemporary art, as well as art of the West, Besaw's special interest is to connect contemporary western art with its historical counterpart.*



T.D. Kelsey (b. 1946). *Swamp Donkey*, 1996. Cast 1/7. Bronze, 57 x 119 x 48 inches. Buffalo Bill Historical Center, Cody, Wyoming. The Sidni Kelsey Collection Loan, L.277.2004.5



# Byways, boats, and buildings: Yellowstone Lake in history, part 2

By Lee H. Whittlesey



Superintendent P.W. Norris with the first wagon into the Upper Geyser Basin, 1878. NPS photo.

*In part two of his discussion of Yellowstone Lake history, Yellowstone National Park Historian Lee Whittlesey writes of the early roads in the park and how visitors traveled from place to place along those byways.*

Following the early mapping efforts showing Yellowstone Lake and pre-1872 visits by travelers to Yellowstone Lake, it was a logical step for the first park managers, concessioners, and tourists to include the lake in the list of major attractions to see in Yellowstone National Park, even though travel to the lake did not measure up to this promotion until 1891.

The earliest Yellowstone Lake tourists arrived on horseback (often pulling pack-strings of horses or mules), and by the time wagon roads reached the Lake area, boating had begun, and the first building had been constructed. In one of his reports to Congress, Superintendent Nathaniel Langford noted as early as 1872 that the park needed a road system of some sort. “These roads, when completed,” he wrote, “would insure the early erection of large and commodious public houses at Mammoth Springs, Yellowstone Falls, Yellowstone Lake and the Upper and Lower Geyser Basins.”

It wasn’t until 1880, though, that a road finally did reach the lake, and then it came from the north. It was merely a crude wagon track built by Superintendent P.W.

Norris, who utilized a route across the center of the park from Lower Geyser Basin via Mary Lake and Hayden Valley to reach the present Lake area. Thus wagon visitors did not arrive at what became Lake Village until the 1880s, and before lodging was made available in 1887, everyone camped out there using his own equipment.

A triple road junction, then located south of Trout Creek and about a mile west of the present main road, allowed wagon or horseback visitors to turn north through Crater Hills to reach Canyon or to turn south past Mud Volcano and along the river to reach Yellowstone Lake. Travelers used this route through the 1880s, but in late 1891, road engineer Hiram Chittenden completed the first road that ran from Old Faithful to West Thumb to Lake. It ran much as the main road does today—along the lakeshore—deviating from today’s route only at Spring Creek, where it ascended that stream, and at Arnica Creek, where it cut directly northeast to Natural Bridge, located about five miles southwest of present Lake Village.

In many places on the earth, Natural Bridge might have been the entire reason for a park, whereas in Yellowstone, it was, and is, a secondary feature. It was discovered and written about in 1871 by Dr. F.V. Hayden, and in 1891 the main road was routed past it. That gave many early visitors a chance to see it and even to travel across the top of it.



Natural Bridge, Yellowstone National Park. Photo by William Keller, 1979. NPS photo.

Writing about the bridge, Hayden noted that in 1871, “there is barely room across it for a trail about two feet wide, which is used only by herds of elk that are passing daily.” But Superintendent Norris led the effort to utilize the bridge as a more formal travel route, stating that it had “about ten feet of stone support for a carriage way” on top. He went so far as to put up guard rails at the top of the bridge to make it safer for horsemen to travel across its top. Completion of this road in 1891 rendered the (older) road across Hayden Valley obsolete, and that route gradually fell into disuse.

When Hiram Chittenden’s Old Faithful-to-Lake road was completed in late 1891 —the same year Lake Hotel opened—it stimulated visitation to the Lake area by giving tourists a better road. There still were not many tourists, though. Only one wing of the hotel was completed when the building opened, and the park superintendent noted the section was “all that will be needed until the tide of travel sets more in that direction.” Nevertheless, he regarded it as “the most desirable place in the Park for a prolonged stay.”

Charles W. Bowron, a *Daily Northwestern* journalist from Oshkosh, Wisconsin, visited the park in 1891 and had the good fortune to see the new Lake Hotel and the beginnings of the new road from Old Faithful to Lake. As he explained:

A large new hotel has lately been erected at Yellowstone lake, but comparatively few tourists go there as yet, unless they intend to spend some time in the park, as the lake is now off the

main line of travel and sight seeing through the park. A new road is now being built across from Upper Geyser Basin to Yellowstone lake . . . and when this road is completed the circuit of the park will be that way instead of over Mary’s mountain from the Geyser Basins to Grand Canyon . . .”

A rare book titled *A Journey to Alaska*, found in the Ron Lerner collection at Bozeman, Montana, relates the account of a park visitor who traveled to Lake from Canyon in 1891. He had quite a lot to say about the terrible road as well as a few negative things about the supplies at the new hotel itself. His account is a commentary on the difficult conditions that early visitors to the park encountered in general, as well as on the way to Lake. This visitor, who sprained his ankle at Canyon, was also unfortunate enough to run into a serious rainstorm on the way:

The road to Yellowstone Lake [from the north] was dreadful, and was becoming more impassable every hour. We were the first [stage]coaches over the road this year, and if the storm continued, there was no knowing how soon we could return [to Mammoth]. But though the coaches were often on two wheels, almost [turned] over, or were buried to the hubs in mud and water, we kept up as good courage as we could, put the heavy weights on the up side, and at last, on four wheels, drove triumphantly up to the hotel and dismounted in the pouring rain. And what had we gone out into this wilderness for to see? A new hotel just opened for us, and a lovely lake, twenty miles long and eight thousand feet above the level of the sea. The Yellowstone Lake is a beautiful sheet of water, set around with snow-capped peaks, and is the highest lake of its size in North America. But was this worth that dreadful ride? We will wait till after the Sunday services before we answer this question. [They were to find that there were no Sunday church services at Lake.] The sprained ankle was made comfortable in a room on the first floor, and the hotel keeper kindly offered a liniment, which “Was first rate for horses — cured them in no time.” Our invalid’s room became a half way station to the dining room, and each caller brought a bottle of hamamelis [witch hazel], or recommended a different treatment.

Following the 1903–1904 renovation of Lake Hotel, three events greatly affected the number of visitors who stopped at Lake Hotel and who entered the park as a whole: the admission of automobiles into the park in 1915, the establishment of the National Park Service in 1916, and America’s entry into World War I in 1917. Visitors now came to Yellowstone in motor vehicles rather than stagecoaches; they dealt with the new rangers of the National Park Service rather than the army; and during the war years, fewer of them came to the park because of war rationing and war service.

Autos offered the most striking change to Yellowstone. In her unpublished May 2004 master’s thesis from Montana State University, “Pleasure Ground for the Future: The Evolving Cultural Landscape of Yellowstone Lake, Yellowstone National Park 1870–1966,” Yolanda Lucille Youngs notes that, as one might expect, these automobiles and the individual visitors who used them “dramatically changed management policy, development patterns, and visitor services around the park and near the lake” from World War I to the present time. ■

*In the summer 2008 issue of Points West, Whittlesey continues the story of the Yellowstone Lake area with the boating operations that occurred there.*

*A prolific writer and sought after spokesman, Lee Whittlesey is the Yellowstone National Park Historian. His 35 years of study about the region have made him the unequivocal expert on the park. Whittlesey has a master’s degree in history from Montana State University and a law degree from the University of Oklahoma. Since 1996, he’s been an adjunct professor of history at Montana State University. In 2001, he received an Honorary Doctorate of Science and Humane Letters from Idaho State University because of his extensive writings and long contributions to the park.*

*(A complete list of works cited is available from the editor.)*



This chain-driven auto, photographed about 1905, was one of the earliest models in the West Yellowstone, Montana area, and was driven for at least six years there. It was purchased in Indiana about 1904 from the Black Manufacturing Company. It is uncertain who the people in the car were, but they may have included Mrs. A. Sherwood, Mrs. Harvey Maynard, and Joseph Sherwood.

# Ensuring a lasting

By Mindy A. Besaw  
John S. Bugas Curator, Whitney Gallery of Western Art



Jeff Shrin photo.

Herb Mignery (b. 1937). *Code of the West*, 1998. Bronze, 140 x 137 x 72 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift of Mike Kammerer / Code of the West Foundation. 9.01

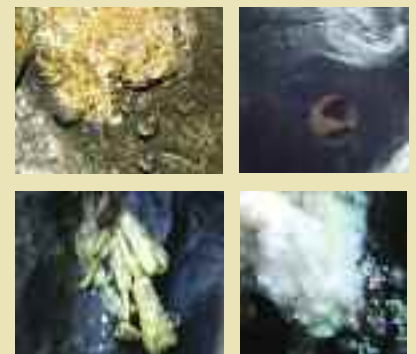
In the “before” picture above right, the warm brown patina on *Code of the West* had a dull grey haze-like appearance, caused by mineral deposits and a blanching wax coating. It took several days of continuous work to remove mineral deposits and corrosion with fine brass wire bristle brushes. After washing, two applications of paste wax were applied and lightly buffed. As seen in the larger image, the conservators drastically improved the surface of this sculpture.

Thanks to a grant from the Henry Luce Foundation, ten sculptures in the historical center’s collection were conserved in August 2007. Three crew members from Russell-Marti Conservation Services, Inc., (California, Missouri) spent three weeks carefully removing corrosion cleaning, and reapplying wax to the sculptures.



Jeff Shrin photo.

Gertrude Vanderbilt Whitney (1875 – 1942). *Buffalo Bill—The Scout*, 1924. Cast by Roman Bronze Works, N.Y. Bronze, 149 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift of the artist. 3.58



Russell-Marti photos.

Annual maintenance treatments on *The Scout* are necessary to preserve the iconic sculpture for many generations to come. Prior to treatment, the surface of the sculpture was an uneven combination of raw vulnerable metal, thickly applied wax, powdery residue, unstable patina, and corrosion. Marianne Marti (pictured) and her team carefully removed corrosion and residue with fine brass wire bristle brushes, washed the sculpture, and applied two coats of wax. Cleaning and waxing helped unify the surface and protect the sculpture from frequent handling by visitors.

Wyoming's harsh climate creates unusual discoloration, crystals, and wearing away of surfaces on the sculptures, as these close-ups will attest. The conservation process kick-starts a new rotating annual maintenance schedule for the entire outdoor sculpture collection. In the coming weeks, watch the historical center Web site, [www.bbhc.org](http://www.bbhc.org), for more images and video of the conservation process.

# finish for the future:

## Conserving outdoor sculptures



Russell-Marti photo.



Russell-Marti photo.

The conservation crew rented a boom lift to get a closer look at the bronze medallion above the front entrance to the historical center. They discovered a thin application of matte brown paint covering the surface of the bronze. Future treatments will remove the brown paint to reveal the bronze beneath and help make the details of the medallion more easily read from the ground below.



Jeff Shrin photo.



Once corrosion and mineral deposits were removed with wooden skewers, brass wire brushes, and bronze wool, the *Buffalo Prayer* was thoroughly washed with water and a mild cleaner as Andrew Breidenbach demonstrates.

The extremes of Wyoming weather play havoc with outdoor sculptures. Regular conservation maintenance of outdoor sculptures is necessary for long-term preservation. *Buffalo Prayer*, last conserved in the 1990s, gained an elegant new surface.

James Earle Fraser (1876–1953). *Buffalo Prayer*, modeled ca. 1917, copyrighted 1931, cast posthumously 1968. Cast 1/2 by Modern Art Foundry, New York, N.Y. Bronze, 107.5 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift of William E. Weiss. 51.72



At the entrance to the historical center, many visitors pause to have their photographs taken with Buffalo Bill. The constant handling of the sculpture had worn the bronze base, rifle, and edges of the sculpture's hat to a shiny metal. The coloration was reapplied to the shiny bronze by successively heating the metal with a torch and then applying thin layers of patina.

Bob Scriver (1914–1999). *Buffalo Bill — Plainsman*, 1976. Cast by Modern Art Foundry, N.Y. Bronze, 86.5 x 62 x 50.25 inches. Buffalo Bill Historical Center, Cody, Wyoming. 12.77

# When “the man who never missed his mark” missed

by Sandra K. Sagala



Captain Jack Crawford, Pawnee Bill and William F. “Buffalo Bill” Cody in their Wild West show dress, ca. 1911. Buffalo Bill Historical Center, Cody, Wyoming. Original Buffalo Bill Museum Collection. P.69.1084

*In a series of historic newspaper stories, Sandy Sagala discovered the dangers of the popular shooting exhibitions of the late 1800s and early 1900s. Here she paints a picture of the risk to performers and their audiences.*

In late 1880, the *New York Times* announced that over two hundred theatrical companies were touring the country. Of those, nearly twenty starred frontiersmen like William F. “Buffalo Bill” Cody, Dashing Charlie, or Wildcat Ned in melodramas about life on the frontier. The plays, emphasizing western skills like riding and shooting, had much to appeal to audiences.

Marksmanship exhibitions were often so daring as to risk life and limb. The hazards titillated audiences while newspaper editors ruminated on the morbid

**Marksmanship exhibitions were often so daring as to risk life and limb. The hazards titillated audiences while newspaper editors ruminated on the morbid prospect of horrible accidents.**

prospect of horrible accidents. If a bullet caromed astray, some individuals, curious to see a killing or maiming, would be secretly satisfied, even if they wouldn’t admit it aloud. “But,” a journalist wrote in the December 18, 1880, *Times*, “the tiger is dangerous though he be chained, and those who feed him with such inhuman diet as this deserve some restraint themselves.”

Shortly after Cody began his dramatic career in the early 1870s, he and co-star Texas Jack Omohundro thrilled audiences with warlike dialogue. To demonstrate how it was done on the plains, they instigated a volley of gunfire and knife-slashing. In their over-exuberance during one simulated Indian fight, an actor named W.J. Halpin was inadvertently stabbed in the abdomen, a casualty that apparently escaped being reported to the press.

When he worked with fellow scout Jack Crawford, Cody

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# BBHC Bits & Bytes

## Bruce Eldredge named new BBHC executive director

**B**ruce Eldredge, former CEO of the Northwest Museum of Arts & Culture in Spokane, Washington, has been chosen as the new executive director and CEO of the Buffalo Bill Historical Center.

“I’m immensely pleased to be asked to become the executive director and CEO of the Buffalo Bill Historical Center,” Eldredge said. “Coming to Cody as the head of this important institution has long been one of my dreams. I believe the Buffalo Bill Historical Center is one of the top fifty museums in the country, and it has a well-deserved reputation in both national and international circles. It’s truly an honor to be selected to lead such a fine organization.”

Eldredge has more than 30 years experience in the museum field, including college internships. He directed several institutions devoted to the American West prior to his stint in Washington: Hubbard Museum of the American West in Ruidoso, New Mexico; Stark Museum of Art in Orange, Texas; Tucson Museum of Art in Tucson, Arizona; and Frederic Remington Art Museum, Ogdensburg, New York.

“My wife Jan and I have lived in many small communities over the course of our careers,” Eldredge said. “We’ve found them all to be friendly and welcoming. We enjoy participating in community activities and joining with our neighbors to make the places where we live stronger through volunteer effort. Cody will be no exception. We look forward to becoming part of the Cody community.”

Eldredge’s other museum experience includes director positions at the Schenectady Museum in Schenectady, New York, the Portsmouth Museums of Portsmouth, Virginia; the Muskegon Museum of Art in Muskegon, Michigan; and the Geneva Historical Society in Geneva, New York. He also served as research associate in the Capital District Humanities Program, State University of New York at Albany.



Bruce Eldredge

Eldredge holds a bachelor’s degree in American history and geography from Ohio Wesleyan University and a master’s degree in museum administration from Texas Tech University in Lubbock, Texas.

He took the center’s reins January 28, 2008. ■



William Gollings (1878–1932), *The Shifted Pack*, 1924. oil on canvas, 24.125 x 34 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift of General Budd Marks

## Cowboy Songs & Yellowstone Traditions

By Megan Wasp

**A**fter the 25th Anniversary of *Cowboy Songs & Range Ballads*, the Buffalo Bill Historical Center reflects on the future of a program steeped in rich tradition and camaraderie. As the historical center approaches the twenty-sixth year of this event, these traditions and the fellowship of participants and performers will remain prominent.

Yet, beyond these obvious traditions lie nuances and similarities that many of us can find in our rich history—even in our first national park. This year’s theme, *Cowboy Songs & Yellowstone Traditions*, weaves the nuances of these seemingly different cultures together. This story is rooted in the occupations of western cattle ranching, dude ranching, and outfitting in a landscape that can evoke pure wonder and utter hardship.

And this is what has helped to shape our regional identity, as it once was and now is. Cowboy song-writers and musicians from around the West identify with this landscape that we all appreciate. This summer many of them wrote and recorded songs for the Western Folklife Center’s *Yellowstone & Teton Song Contest*. The results were songs full of humor, emotion, and cowboy heart. At this year’s *Cowboy Songs & Range Ballads*, we will showcase some of the finalists during our Saturday night concerts at The Terrace. The historical center will blend the cowboy songs and Yellowstone traditions throughout the weekend as well. Highlights will include: music and poetry; traditional gear making; a symposium; spotlights; workshops; and a swing dance concert. Please see the enclosed calendar for schedule highlights, or visit our website at [www.bbhc.org](http://www.bbhc.org) for all the particulars. ■

Continued on p. 18

# CALENDAR of Events

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

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<p><b>CENTER HOURS</b> APRIL 1–30: 10 a.m.–5p.m. daily MAY 1–SEPTEMBER 15: 8 a.m.–8 p.m.</p>		<p>1 <b>APRIL</b></p>				
		<p>Buffalo Girls Luncheon Noon–1:30 p.m. (reservations required/fee)</p>				<p>CFM Records Office open 8 a.m.–5 p.m. (MDT)</p>
6	7	8	9	10	11	12
<p><b>Cowboy Songs &amp; Range Ballads</b></p>				<p><b>Cowboy Songs &amp; Range Ballads: Yellowstone Traditions</b> (tickets required/fee)</p> 		
13						19
20						26
						<p>Spring Open House, 8 a.m.–8 p.m. (free)</p>
27				1	2	3
					<b>May</b>	
4	5	6	7	8	9	10
						<p>CFM Records Office open 8 a.m.–5 p.m. (MDT)</p>

## COWBOY & RANGE SONGS & BALLADS

Highlights Schedule: April 10–13, 2008

Thursday, April 10: Opening reception, 4–7 p.m.

Friday, April 11: Symposium, Hal Cannon, Bob Lantis, & Lee Whittlesey, 1–3 p.m.  
Swing Dance Concert, Open Range & the Swing Stampede, 7:30 p.m.

Saturday, April 12: Matinee featuring various young cowboy musicians, 1–3 p.m.  
Concert, *Cowboy Songs & Yellowstone Traditions*, Curly Jim Musgrave & Belinda Gail, Skip Gorman & Connie Dover, Stan Howe, Michael Hurwitz, Joyce Woodson, 7:30 p.m.

Sunday, April 13: Chuckwagon Spotlight, John Shreve & Jim Garry, 11 a.m.–noon  
Trail to Glory, 12:30–2 p.m.

**Plus featured musicians, spotlights, open mic sessions, samplers, and demonstrations all weekend!**

For further program and ticket information, contact Megan Wasp at [meganw@bbhc.org](mailto:meganw@bbhc.org) or 307.578.4028

Archaeologist's View of  
*Yellowstone Country's Past*,  
Dr. Larry Lohren, 12:15 p.m.  
(free Lunchtime Expedition)\*

Membership Event:  
Jack Richard's Historic Photos





	<p>7 p.m. (free to members)</p> <p>13</p>	<p>14</p>	<p>15</p>	<p>16</p>	<p>17</p>
<p>20</p>	<p>21</p>	<p>22</p>	<p>23</p>	<p>24</p>	<p>25</p>
<p>26</p>	<p>27</p>	<p>28</p>	<p>29</p>	<p>30</p>	<p>31</p>
<p>1</p> <p><b>June</b></p>	<p>2</p>	<p>3</p>	<p>4</p>	<p>5</p>	<p>6</p>
<p>8</p>	<p>9</p>	<p>10</p>	<p>11</p>	<p>12</p>	<p>13</p>
<p>15</p>	<p>16</p>	<p>17</p>	<p>19</p>	<p>20</p>	<p>21</p>
<p>22</p>	<p>23</p>	<p>24</p>	<p>25</p>	<p>26</p>	<p>27</p>
<p>29</p>	<p>30</p>	<p>28</p>			

Celtic to Cowboy—Roots Music of the American West, Hank Cramer, daily, 10:30 a.m., 1:30 p.m., 3:30 p.m. (free with BBHC admission)

Men and Women to Match Our Mountains, Jay Lawson (tentative) 12:15 p.m. (free Lunchtime Expedition)

Membership Day Trip: Yellowstone National Park 8 a.m., -6 p.m. (registration required/fee)

Membership Day Trip: Big Horn Canyon National Recreation Area 8 a.m.-6 p.m. (registration required/fee)

Summer Adventure Workshops, June 9-30 (registration required/fee)

Powwow Dancers, Darrell Lone Bear and the Wind River Dancers, 10:30 a.m., 1:30 p.m., 3:30 p.m. (free with BBHC admission)

Corporate Days 8 a.m.-8 p.m.

Winchester Club Antique Arms Show CFM Records Office open for coverage, 8 a.m.-5 p.m.(MDT)

Winchester Club Antique Arms Show, Riley Arena 8 a.m.-8 p.m. (MDT)

Summer Adventure Workshops, June 9-30

Winchester Arms Collectors Association Arms Show, CFM Records Office open for coverage, 8 a.m.-5 p.m. (MDT)

Winchester Arms Collectors Association Membership meeting and reception, 5:30 p.m. (WCA members only)

Plains Indian Museum Powwow Robbie Powwow Garden (fee)

Winchester Arms Collectors Association Arms Show CFM Records Office open for coverage, 8 a.m.-5 p.m. (MDT)

Summer Adventure Workshops, June 9-30

Firearms of the West, Douglas Wicklund, 10:30 a.m., 1:30 p.m., 3:30 p.m. (free with BBHC admission)

Buffalo Girls Luncheon, 2001 Cowboy Songs & Range Ballads performers, 2002 Firearms enthusiast in the Cody Firearms Museum, photo by Jaime Penuel Dance bustle, 2003 Plains Indian Museum Powwow

Photo Credits:

Buffalo Girls Luncheon, 2001 Cowboy Songs & Range Ballads performers, 2002 Firearms enthusiast in the Cody Firearms Museum, photo by Jaime Penuel Dance bustle, 2003 Plains Indian Museum Powwow

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- Flagship Event
- Cody Firearms Museum Affiliated Event
- Members Only Event
- Free Public Event
- Education Department Program/Workshop

*Note:*  
\*Draper Museum of Natural History Lunchtime Expeditions typically take place the first Tuesday of the month, May through December; this year the May lecture will take place the second Tuesday.

# IT'S A DATE . . . pullout calendar

Continued from p. 15 . . .

## Major BBHC benefactor, Nancy-Carroll Draper passes away

**N**ancy-Carroll Draper, for whom the Buffalo Bill Historical Center's Draper Museum of Natural History is named, died peacefully in her sleep on Wednesday, January 9, 2008, at her Slide Mountain Ranch home along the South Fork of the Shoshone River, southwest of Cody, Wyoming. She was 85.

"Nancy-Carroll was big in stature, big in heart, big in generosity, and big in the lives of those of us who love the Buffalo Bill Historical Center," said Alan K. Simpson, former U.S. Senator from Wyoming and the chairman of the center's board of trustees. "I'll never forget the sight of her in that big yellow backhoe at the ground-breaking for the Draper Museum of Natural History. She hoisted herself into the cab, started digging, and has been digging for us ever since. We owe such a tremendous debt of gratitude to this fine lady for her endless support. Everything she did for us will live for as long as the Buffalo Bill Historical Center is around."

Known to many people around the country as an author, legislator, breeder and judge of Great Danes, wildlife advocate, conservationist, cattle rancher, and photographer, Draper was also one of the most noted benefactors for residents of this little town just outside Yellowstone National Park. "The Draper"—how Cody people refer to the 55,000-square-foot natural history museum that bears Draper's name—opened in 2002 in a ceremony she called "the culmination of a dream." She had been a trustee of the historical center since 1992.

Draper's initial gift of \$1 million set the natural history museum development process in motion and made possible the hiring of its founding curator, Dr. Charles Preston. She also gave the historical center a \$10 million trust that named the museum and \$2 million upon the museum's ground-breaking on October 4, 2000.

From the natural history museum's ground-breaking to its opening ceremony on June 4, 2002, Draper was a fixture at the historical center, many times donning a contractor's hard hat to observe the building's construction or lunching in the center's restaurant to

discuss its progress. Her love for the environment, wildlife, and natural history in general, and the Greater Yellowstone region in particular—her ranch is only a few miles outside Yellowstone's southeastern border—is evident in the museum's exhibits.

Draper's association with the historical center did not begin with the Draper Museum of Natural History, however. She began contributing generously to the Buffalo Bill Historical Center in the mid 1970s for everything from operating funds to acquisitions. But natural history was her love, and in 1998 she became one of the first members of the Draper Museum of Natural History Advisory Board.

Born in Boston, Massachusetts, on August 28, 1922, to Eben Sumner and Ruth Carroll Draper, her grandfather, Eben Sumner Draper, Sr., served as both the Lieutenant Governor, 1906–1908, and Governor, 1909–1911, of the state of Massachusetts. She was raised and schooled in Charleston, South Carolina. The family had a home in Islip, Long Island, New York, as well and in the early 1940s, the family lived in Tucson, Arizona. Before purchasing her Wyoming ranch, Draper made her home in Ridgefield, Connecticut from 1947 to 1990, a district from which she served four terms in the Connecticut state legislature.

Her connection to Cody began as a young child as Draper often visited the renowned Valley Ranch southwest of Cody, where she grew to love the Wyoming mountains. She eventually purchased property in the area, including her Slide Mountain Ranch, where she raised Highland and Charolais cattle.

A breeder and judge of Great Danes since 1945, Draper authored a book on the subject, *The Great Dane—Dogdom's Apollo*. She also traveled extensively in Europe; Africa, including Kenya, Botswana, Tanzania, South Africa; Australia; New Zealand; and Japan. She authored a second book of her own photographs of African wildlife titled *On Safari—Dogs are the Excuse*.

Draper is survived by her sister Martha Crewe, nephew Sebastian Crewe, niece Sabrina Crewe, great-nephew Conrad Crewe, and numerous cousins and dear friends throughout the country. ■



Nancy-Carroll Draper, 1922–2008



Nancy-Carroll Draper digs the first bucket-load for the Draper Museum of Natural History, October 4, 2000.

. . . continued from p. 14

customarily gave him responsibility for preparing the blank cartridges he used onstage. Once, Crawford delegated the job to a property man, telling him to stop the end of each shell with paraffin. The man thought a tallow candle would do, so he poked candle grease into the cartridges. The first shot melted the wax and sparks set off all the other cartridges. This time, no one was injured.

Crawford himself was not so lucky. In June 1877, during a performance in Virginia City, Nevada, he was engaging Cody in a fight on horseback when he drew his pistol and accidentally shot himself in the groin. Crawford fell from his horse and blood began to soak his pants. Fellow actors carried him to his dressing room where a doctor deemed the wound not serious even though Crawford needed crutches for a few weeks.

Possibly the most humorous of theatrical mishaps involved Frank Mayo, who played Davy Crockett for over a quarter century. In a June 19, 1880, story, the *New York Mirror* reported that stagehands were in the habit of scattering dry leaves around the stage for the first act of Mayo's performance. To recycle the leaves, when the curtain went down, they swept them onto center stage's trap door to be dropped and bagged. During a Detroit performance, Mayo hurried to cross the stage after the first act and strode through the pile. Instantly, he disappeared, dropping down eighteen feet. One of the troupers could not resist remarking that he "took [his] 'leave' rather suddenly." Only Mayo was not amused.

While misfortunes involving actors were regrettable, danger to the audience was unthinkable. In Baltimore in September 1878, while charging his horse up a fake mountain, Cody fired at his Indian pursuers. The shot went wild and struck a young man in the audience. His lung punctured, the boy was not expected to last the night. Cody said he checked his gun previous to show time and the ammunition would hardly penetrate a cigar box. The boy did recover, and Cody transported him to his Nebraska ranch for further recuperation. Nevertheless, newspapers condemned the recklessness and hoped the tragedy would lead to reform.

Cody had been fortunate compared to others. Earlier that year, Jennie Franklin, née Fowler, often exhibited feats of reckless marksmanship. She had no regular assistant but asked members of the company to stand and serve as targets. One night in April 1878, Miss Franklin, after warming up by firing at a target, then split an apple placed on the head



Mishaps in shooting exhibitions often came as a result unusual stances such as Johnny Baker who's ready to shoot at a target while standing on his head. Buffalo Bill Historical Center, Cody, Wyoming. Vincent Mercaldo Collection. P.71.377.2

of volunteer Lottie Maley, a 24-year-old trapeze artist known onstage as Mademoiselle Volante. Maley — daring "almost to foolhardiness," a friend said later — had expressed a desire to become famous, "to create a sensation."

To intensify the performance, Franklin turned her back to her target and aimed by means of a mirror placed on one side of the stage. A shriek sounded through the theatre simultaneously with the rifle's report. Spectators were horrified as Maley fell forward. Death was instantaneous; the bullet had pierced her brain. It was ruled "an unfortunate accident."

Once again, the press called for a stop to such exhibitions, but it was not to be so. One newspaper told of one man who, confident another marksman's spectacle would end badly, hoped to see it for himself. He routinely haunted dramas from a secure place, wherever there might be such danger. A few years would pass, but it inevitably happened again.



Annie Oakley plans to shoot an apple off the head of her dog Dave in this postcard image. Buffalo Bill Historical Center, Cody, Wyoming. P.94.1

Frank Frayne entered dramatics in Cincinnati and, in a few years, he became the stock actor of a traveling company. Success impersonating leading tragic characters eluded him though. Consequently, he abandoned the stage for the West, where he became an expert shot with both rifle and pistol. He decided to return to the stage to give marksmanship exhibitions in melodramas where his wife, Clara Butler, also acted. During shooting matches, she showed as much nerve and accuracy of aim as Frayne did. Their performances proved popular, although the press continued to condemn their dangerous aspects. Nevertheless, they called Frayne “the man that never missed his mark nor wastes a cartridge.”

If there is such an egregious honor as having the most horrific accident, Frayne earned it in Cincinnati’s Coliseum theatre during the crowded 1882 Thanksgiving Day matinee. After Butler’s death from disease, Frayne and his new leading lady, Annie Von Behren, were performing in *Si Slocum*, “a sort of travesty on William Tell.” In the fourth act, the villain demands that Si’s character shoot an apple from his wife’s head, saying: “It must be with the backward shot.”

Frayne made the usual preparations and von Behren took her position about thirty feet away, wearing a hat she had recently purchased. Its crown was about four inches high and, if she wore it lightly on top of her head, the apple placed on it had its center six inches above her scalp. Frayne planned to aim above the apple’s center. He turned his back, placed the rifle over his shoulder, and took aim using a mirror. He fired, and the lady instantly fell without a word or groan when the ball struck two inches above her left eye.

Frayne cried, “My God, I’ve shot my Annie.” After lowering the curtain, the manager dismissed the audience saying the injury was slight, but the play would end without the fifth act. The surgeon who responded could do nothing, and Von Behren died minutes later.

Frayne and Von Behren had planned to be married. He was so overcome with grief that, at his arrest, he told police to charge him with the very worst they could; he had no desire to live. Theatre manager Heuck summoned his attorney and attempted to secure bail for Frayne, but it was refused. Later, Judge Higley of the police court agreed to a \$3,000 bail for Frayne after he heard the circumstances of the incident.

At the coroner’s inquest, friends testified to Frayne’s sobriety and soundness of mind. None knew of any trouble between him and the victim. When called on to explain what happened, Frayne said the light was good and his eyes in good condition. He had used the same gun for six years; he insisted it was clean and in working order but, when he fired, he heard the catch-spring strike. A flash burned his shirt collar, and he saw that the cartridge shell was partly blown out. When a gunsmith examined the rifle, though, he found it to be in such bad shape that he was surprised an accident had not happened before.

The weapon was a three-foot-long, single barrel, breech-loading rifle that carried a .38 caliber ball. It worked on a pivot and was held by a spring. The stock supported a mirror for use in sighting backward shots. The tongue of the barrel fit into a slot, which in turn was held by a screw. When the hammer struck the cartridge, the explosion

threw the screw out of place, causing the barrel to deflect enough to do its deadly work. Others saw flame flash near the lock, corroborating Frayne's statement that the barrel at its breech had become displaced.

The prosecution argued that a statute forbade pointing a loaded gun at or toward another person. Frayne's counsel claimed that the statute was not flouted because the gun was pointed at the apple. He also suggested Frayne had already suffered the worst that could happen to anyone, and that no punishment could add to the lesson of the accident. Higley declared the testimony clearly showed there was not the slightest criminal intent, and the prisoner should be discharged. Frayne presented his rifles to Cincinnati police lieutenant Benninger and to his lawyer A.C. Campbell, swearing he would never again participate in any feature which could endanger the lives of the performers or of the audience.

Perhaps he meant by gunfire. Frayne shot at no more apples but, to attract audiences, he imported wild lions.

The press in Auburn, New York, joked that an accident insurance office would have to be installed in every theatre: Accident tickets good for three hours, only 25 cents. A few months later, one of the lions, tired of being hunted, stalked a little on his own and tore away Frayne's coat and "a useful portion of his pantaloons." A reporter for the *New York Times and Express* regretted that the lion lost the opportunity to create a sensation by swallowing Frayne, bones and all.



Texas Jack Omohundro—pictured here with French Dancer Mlle. Morlacchi in "Scouts of the Prairie" stage play, ca. 1875 — and Buffalo Bill thrilled audiences with their wild shooting and simulated knife-fighting. Original Buffalo Bill Museum Collection. Purchased from Fred H. Garlow, Jr., William Joseph Garlow, and Mrs. Jane Cody Garlow Mallehan, grandchildren of Buffalo Bill. P.69.24

Despite calls for reform, twenty years after Frayne's accident, William Tell acts continued to be popular. Charles Meinel's act involved shooting an apple from a volunteer's head. On one afternoon in October 1902, 18-year-old John Volkman expressed a willingness to hold the apple. Customers in the barber shop where he apprenticed tried to dissuade him, citing the risk. One went so far as to bid him good-bye and asked where he wished to be buried. Volkman's employer even delayed work in the shop in hopes the performance would be over before Volkman could reach Long Island's Thespian Hall in time to volunteer.

Meinel did not appear to be in good shooting form and had been jeered a short time before due to missing his target. Once the apple was placed on Volkman's head, Meinel shot from a distance of twenty feet. His first two shots failed to hit the apple, but the third struck Volkman in the forehead. Dr. Soder, the show's manager, rushed to Volkman's side, and a doctor was summoned. They extracted a part of the bullet, but fragments had penetrated the frontal bone. Volkman died within an hour. Meinel was charged with manslaughter. He had been in show business twenty-five years and, despite similar exploits, had never before had an accident.

Titling his article "One Good Result," a *Cincinnati Enquirer* journalist writing in 1882 described the contortions shooters had exercised to perform such treacherous feats. From shooting while standing on their heads to firing while leaning across the back of a chair with head thrown back, marksmen executed increasingly perverse gymnastics to incite audiences' fear and wonder. However, after accidents such as Frayne's and Franklin's, most performers eliminated human targets in favor of glass balls. The danger was not so ghastly; the excitement not so impressive.

But there would always be a next time. ■

Sandra K. Sagala's revised manuscript on William F. "Buffalo Bill" Cody's theatrical troupe, *Buffalo Bill On Stage*, will be published in May 2008 by University of New Mexico Press. Her article comparing Buffalo Bill with Mark Twain was serialized in these pages, the winter 2005 through fall 2006 issues. She also co-authored *Alias Smith and Jones: the Story of Two Pretty Good Bad Men* (Bear Manor Media 2005). Sagala lives in Erie, Pennsylvania.

## All that slithers is not so terrible after all:

by Philip and Susan McClinton

### Introduction

We'd searched in Oregon Basin all day on one of the first warm days of April 2007, looking for some sign of the prairie rattlesnake, *Crotalis viridis viridis*—locally known as the western rattlesnake. Now in the waning daylight, we'd almost given up hope of finding one for a live presentation I was to conduct in the Draper Museum of Natural History that month. I told myself “just one more rock outcropping” and my wife, Susan, tired from the day's climbing, crossed the coulee and started the hike back to the truck.

Keeping the hand mirror we used to shine under rocks to provide illumination in the dark recesses where the snakes hide, I said I'd flash the mirror if I found anything. As I rounded a sharp outcrop of the crumbling sandstone rock, I spied a flat rock about the size of a garbage can lid jutting out from the hillside. It was just about the right size for a rattler to take refuge under and on the correct side of the hill—facing southwest, where a rattler could take advantage of the warming rays of sunshine.

The mirror caught the last rays of sunlight and instantly brought light to the dark space under the rock. And there, curled up just out of the fading light and in among prickly pear spines, was a small rattler about a foot and a half long. Excited by the find at the very end of the day, I flashed the mirror at Susan, and she made her way hurriedly back up the hill to see what I'd found. Later christened “Miss Snake” (gender confirmed by a visual and gentle examination of the vent area), she was to make her debut at the first live rattlesnake presentation in the Draper museum. After the presentation, we returned Miss Snake unharmed to the exact location where she was captured and freed her.

A lifelong fascination with reptiles and

amphibians has most recently allowed me to share valuable information about some of nature's most misunderstood animals—snakes, lizards, and amphibians—with children and adults in the Greater Yellowstone region. Miss Snake opened up a world of possibilities to more than two hundred school children who attended the two-day presentation at the Draper museum in April 2007

and dispelled some myths held about snakes. For example, while it is true that rattlesnakes, in particular, are dangerous, they, like many other animals, would rather avoid contact with humans. They prefer to slither away undetected rather than risk an encounter with a species many times their size.

Due to the elevation and northern latitude of the Greater Yellowstone region, only one species of rattlesnake lives here. The aforementioned *Crotalis viridis viridis* ranges from Canada south to Mexico and from California to the Mississippi River. It is found at elevations up to 9,000 feet and can be discovered in a variety of habitats including woodlands, scrub areas, prairie grasslands, sand dunes, and rocky outcroppings that afford a southern exposure. Many rattle-snakes will take up residence in prairie dog towns for the summer months; caution should be exercised when visiting such areas.

### Seeing, hearing, tasting

Prairie rattlers are pit vipers—so named for the two “pits” located behind the nostrils which allow the snake to be able to detect the heat “signature” of an animal. This pit allows the rattler to detect as little as a one quarter degree Fahrenheit rise in temperature. They can detect a lighted candle from thirty feet away, which enables them to hunt, or defend themselves, in total darkness.

... while it is true that rattlesnakes, in particular, are dangerous, they, like many other animals, would rather avoid contact with humans.



Prairie rattler. Roy Wood, 1990. NPS photo.

# Reptiles of the Greater Yellowstone region



Every snake has a specialized organ, Jacobson's organ, in the roof of its mouth. This allows the snake to "taste" an odor by quickly flicking the tongue in and out of its mouth, catching the odor molecules. Then it inserts its tongue tip into the Jacobson's organ for identification. Humans can achieve much the same effect by inhaling through their nose with their mouth open thus "tasting," for example, the smell of chocolate chip cookies.

Snakes of all types lack ears. They cannot hear sounds, but they do pick up vibrations in their environment from both the ground and air through various parts of their bodies. In addition, natural selection has provided prairie rattlers with a marvelous camouflage pattern of blotches on the back usually with a dusty light brown, yellowish, or gray green background color, which makes them very difficult to see. Some grow to lengths of up to four feet and weigh as much as two pounds or more.

Contrary to popular belief, snakes are not actually slimy, but are smooth (almost silky), dry, and cool to the touch. Plus, a rattlesnake's age isn't determined by counting the rattles at the end of its tail. These rattles are retained each time a rattler sheds its skin, and that occurrence varies according to the availability and abundance of prey. The better fed a rattler, the more times it sheds its skin, and the more rattles it retains. By rattling, a rattlesnake is saying, "I've been seen, and I'm in danger." This is the snake's fear response. The rattles are used as a warning not to venture too close. Just like people, some rattlers are mild-mannered; some are not.

The primary constituents of the prairie rattler's diet are mice, but they will also consume young rabbits, ground squirrels, and chipmunks. Lizards, frogs, toads, and occasionally birds are also included in their diet.

Two curved fangs are folded back into the roof of a rattlesnake's mouth when not in use. These fangs are hollow, and muscles squeeze the venom from the venom sacks into these fangs and into the victim during the bite. Their venom is hemotoxic; that is, it ruptures blood cells in the body. To small mammals, the bite from a prairie rattler is fatal within minutes. The venom not only kills the prey but aids in the digestion as well. The jaws are actually hinged to allow for swallowing prey that is larger than the rattlesnake. Prey is ingested headfirst and may take several days to digest fully.

All snakes are exothermic, i.e. cold-blooded, and depend on the ambient temperature or sunshine to warm their bodies. They must also seek shade during very hot weather to cool themselves. Extreme heat will kill a snake, and when temperatures decline in the winter, it enters a state of hibernation. Winter is spent in a deep, protected space beneath rocks or similar substrate in what is referred to as a hibernaculum. Most snakes will stay within two to three miles of the hibernaculum, which is also used by other reptiles and sometimes mammals and insects. Rattlers can, however, travel distances of up to five miles in search of prey. On sunny days in the spring, they may rouse and come to the entrance of their "den" to sun themselves. They do not fully emerge until temperatures climb sufficiently, and stabilize, to raise their body temperature.



In April 2007, Draper Museum of Natural History Curatorial Assistant Philip McClinton shared "Miss Snake" with area students during the historical center's Greater Yellowstone Adventure program.



*Don't Try This at Home. . . or Anywhere Else* — A young Philip McClinton demonstrates his comfort with rattlesnakes to a public audience more than four-decades ago. Although he survived presentations like this without injury, Philip now regrets his risky behavior. He cautions readers to enjoy rattlesnakes from a safe distance and respect their ability to inflict serious injury when threatened.

Snakes are tetrapods and are descended from vertebrates with four limbs. The majority of snakes are egg layers (oviparous), but numerous species give live birth. In the case of live birth, eggs are either retained in the body (ovoviviparity), or no calcified egg is produced (viviparity). The majority of snakes have three-chambered hearts and breathe air. Most reptiles reproduce sexually, although some reproduce asexually (parthenogenesis). Snakes travel by rhythmic movement of their muscles, and the scales covering the skin aid in “gripping” the substrate. Snakes also have an extendable trachea (windpipe) similar to a fleshy straw that enables them to breathe while swallowing their prey.

Rattlesnakes breed in the spring and give live birth to their young (usually between seven and twelve young in a clutch or delivery) which are generally six to twelve inches in length. The young are precocious — fully functional at birth — and, until recently, female rattlers were thought to take no interest in their offspring. In some species, however, scientists have discovered that the female rattlesnake stays with her young until after their first shed. The young rattlers feed on insects and small lizards until they are large enough to feed on rodents.

Males have hemi-penes (double penis), which protrude from the vent area when gentle pressure is applied, making determining gender relatively easy, but hazardous, considering their lack of patience at being handled.

## Other Yellowstone snakes

The Greater Yellowstone region is also home to five other snake species of lesser reputation than the prairie rattlesnake: the valley and intermountain wandering garter snakes (*Thamnophis sirtalis fitchi* and *Thamnophis elegans vagrans*, respectively); the bullsnake (*Pituophis catenifer sayi*); the rubber boa (*Charina bottae*); and the pale milk snake (*Lampropeltis triangulum multistriata*). Bullsnakes, milk snakes, and rubber boas are constrictors; that is, they suffocate their prey by squeezing until the victim is unable to breathe. All snakes have small teeth, relative to their size, to aid in holding their prey.



Bull snake. NPS photo.



Both species of garter snakes prefer riparian habitats with the valley variety preferring permanent surface water, and the intermountain wandering variety usually found near water. When frightened, valley garter snakes will retreat to the water, while intermountain wandering garter snakes prefer sheltering in dense plant cover. The diet of the valley garter snake is narrower in scope and includes earthworms, fish, toads, and chorus frogs, and they can eat relatively poisonous species of animals. Intermountain wandering garter snakes feed on frogs, tadpoles, fish, salamanders, earthworms, small rodents, leeches, snails, and slugs.

The valley garter snake is the larger of the two species and can reach a length of up to thirty-four inches. The intermountain wandering garter snake usually doesn't exceed thirty inches in length. Coloration varies between the two species. The intermountain wandering garter snake is brown, brownish green, or gray with three light stripes, a stripe on each side and one the length of the back; the valley garter snake is nearly all black with three bright, longitudinal stripes running the length of the body and an underside of pale yellow or bluish gray. Irregular red splotches along the side complete its vivid coloration. Both species are generally diurnal (active during the day) and can give live birth to as many as twenty young during the summer months. Finally, both may exude a foul smelling musk from glands at the base of the tail when threatened, making handling them a particularly distasteful task.

The bullsnake of the Greater Yellowstone region is a subspecies of gopher snake and is the largest reptile in the area. This snake can easily reach seventy-two inches long and has distinctive markings. Coloration is mainly yellowish with reddish-brown, black, or brown splotches down the back with the darkest colors near the tail and head. They have a dark band that extends through the eye to the lower jaw area and a protruding scale at the end of the nose. They lay one or two clutches of two to twenty-four eggs during the summer months.

Like the prairie rattlesnake, bullsnakes prefer warmer and drier open habitat areas. They are burrow dwellers, and their diet consists mainly of small rodents such as gophers (hence one of their common names, the gopher snake), rats, mice, and occasionally rattlesnakes. They are masters of mimicry and are often mistaken for the prairie rattler by hissing, coiling, and vibrating their tail against the ground to produce a rattling sound.

Rubber boas are nocturnal (active only at night) and are rare in the Greater Yellowstone region. They are related to the

## "What should I know about rattlesnake bites?"



*Here are some interesting, updated, and informative facts about rattlesnake bites:*

- ◆ Rattlesnakes can choose whether to extend their fangs when biting.
- ◆ Envenomation, that is, whether a rattlesnake injects venom along with a bite, can be full, partial, or not at all. Some rattlesnakes have neurotoxic venom and a bite from these snakes can paralyze the lungs, shut down parts of the nervous system, and affect function of the heart.
- ◆ The old methods of cutting a rattlesnake bite and "sucking" the poison out of the wound or applying a tourniquet are outdated and ineffective.
- ◆ The affected part should be immobilized and kept below heart level if possible. Packing the affected area in ice will help to quell swelling that will occur. The victim should be immediately transported to the nearest hospital. The rattlesnake should be killed and brought to the hospital if at all possible since antivenin (serum to treat the bite) is species-specific to the snake. This "horse serum," as it was called in the past, is essential in cases of severe envenomation.
- ◆ Envenomation typically occurs in stages ranging from zero, when there is no evident venom, to five, when there is a life-threatening amount of venom present. The stages reflect the amount of bruising and swelling around the fang marks and the speed with which that bruising and swelling progresses. In more severe envenomation cases (Stage 4 or Stage 5), there may also be symptoms such as vomiting, bleeding, dizziness, lip-tingling, or shock. Drooling, massive hemorrhaging, difficulty breathing, and paralysis are also common symptoms. It is essential to seek medical help when bitten because delayed or ineffective treatment can lead to the loss of a limb and, rarely, death.
- ◆ Untreated rattlesnake bites, especially from larger species, are very often fatal. Thus, antivenin is necessary to block the tissue destruction, nerve effects, and blood-clotting disorders common with rattlesnake venom, and when applied in a timely manner, it reduces the death rate to less than 4 percent.
- ◆ A vaccine is also available for animals, especially dogs that may come in regular contact with rattlesnakes. Dogs can also be trained through adverse conditioning to avoid rattlesnakes.



Frederic Remington (1861–1909). *The Rattlesnake*, ca. 1905. Bronze, cast by Roman Bronze Works. Height 22.625 inches. Gift of The Coe Foundation, 50.61

pythons and boa constrictors and can reach a length of up to twenty-three inches. The belly is usually yellow with a brown or gray back. Rubber boas have very small scales and are very soft to the touch. They bear live young (two to four usually) from August through November. They prefer rocky habitat near rivers or streams and are often found buried in leaves and/or soil with trees and/or shrubs close by, or in rodent burrows. Their primary prey is rodents.

Milk snakes derive their common name from their habit of frequenting barnyards to hunt mice and have been mistakenly accused of “milking” cows. They are very often nocturnal and are secretive, preferring places such as rotting logs or under rocks. They feed on a variety of small mammals, birds and their eggs, reptile eggs, and lizards. Their clutches usually contain from two to seventeen eggs and are laid during the summer months.

## Slithering into fact, myth, and history

All snakes and lizards shed their skin, which results in a condition sometimes referred to as “in blue” — so called because of the bluish, opaque appearance the old skin exhibits before it’s shed. The eyes in particular give this bluish opaque appearance, and reptiles, especially snakes, become agitated much more quickly while they are shedding because the old skin limits their vision. Lizards shed their old skin in pieces while snakes normally shed their old skin in one continuous piece. After shedding, the animal’s colors are most vivid.

Snakes have been vilified throughout history, from the story of the serpent speaking to Eve and encouraging her to eat the forbidden fruit, to the often-held modern

opinion that the only good snake is a dead snake. Taken individually, the contribution of an individual species may be viewed as small. On the whole, however, snakes provide a very valuable service to humans by ridding the environment of excess mammals and insects that potentially carry diseases or damage food crops. Because some of the natural history of snakes may be poorly known or understood, there could be aspects of their actual contribution to the environment that may be undiscovered or obscure. Certainly the intrinsic and aesthetic value of snakes plays well in our world.

Snakes are fascinating animals that mesmerize us and remind us that reptiles have been around for many millions of years, surviving extinction and continuing to evolve toward the “perfect” reptile. Many have remained virtually unchanged for millennia. Modern reptiles occupy every continent except Antarctica. In the Greater Yellowstone region, even the casual visitor can add to the body of knowledge about the distribution and abundance of reptiles.

Much remains to be learned about reptiles in this area. Small and large, they continue to pique our interest, to generate feelings of awe and sometimes fear, and to remind us that they too contribute to the spectacular natural beauty that is the Greater Yellowstone region. ■

*Coming soon in Points West: Hopalong species: the amphibians of the Greater Yellowstone region! For a list of sources for further reading, contact the Editor.*

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*Philip L. McClinton is currently the curatorial assistant for the Draper Museum of Natural History. Susan F. McClinton served as the information and education specialist on grizzly bears for the Shoshone National Forest in Cody, Wyoming, during the summer of 2005, and is currently a teacher-trainer for Eleutian Technology in Powell, Wyoming. Each holds an MS degree in biology from Sul Ross State University in Alpine, Texas, and both have a keen interest in animal behavior, conservation, and wildlife education — especially in that which takes place in the natural environment. Both McClintons have conducted extensive research on black bears; mountain lions; white-winged, mourning, and Inca doves; and parasite/host interactions in nature. The McClintons have published and presented a number of articles and reports about their work.*



*by Steve Greaves,  
Vice President and  
Deputy Director for Development*

Over the last few months, I have focused my columns on the importance of the endowment to an institution like the Buffalo Bill Historical Center. Because the actual principal of the endowment—that is, the initial donation—is never touched, endowment provides a perpetual source of support for the general needs of the historical center or the specific purpose indicated by the donor.

For many of our benefactors and supporters, the fact that endowment is perpetual makes it a natural objective for a gift made through their will or trust. If you think about it, a bequest to the Buffalo Bill Historical Center is, in a way, the last gift you will make to the center. Because of this, many of our friends see a kind of “rightness” to such a gift that provides a source of perpetual support.

Currently, endowments fund several positions at the historical center as well as various programs and activities.

The Buffalo Bill Historical Center is fortunate and extremely grateful to receive a number of bequests each year. In an effort to say thank you to those who have included the historical center in their wills or trusts, we established the Buffalo Bill Historical Center Western Legacy Society. Members will receive our sincere thanks and a specially designed tile.

To join the Buffalo Bill Historical Center Western Legacy Society, you need not provide any details of your planned bequest. You simply need to notify us that you have remembered the historical center in your will or trust. We also want to know if you would prefer to remain anonymous or whether you’d like to encourage others to follow your lead by having your name listed in the historical center’s annual report. Please contact me at the following address with that information or if you have further questions: Steven C Greaves, Vice President of Development; Buffalo Bill Historical Center, 720 Sheridan Avenue; Cody, Wyoming 82414.

Rest assured: Your contribution toward the work of the Buffalo Bill Historical Center will ensure this fine institution continues to acquire the finest in collections, provide the best of programming, and carry out everything in between. ■



Members of the Western Legacy Society receive this handsomely engraved tile to commemorate their contribution to the Buffalo Bill Historical Center.



Mindy Besaw is the John S. Bugas Curator of the Whitney Gallery of Western Art, a position funded through an endowment. Pictured here in the Whitney gallery, she chats with visitors during the January 2008 Fourth Friday event.

## DRAPER MUSEUM OF NATURAL HISTORY: Grizzly Bear 104's Last Offspring

In the spring of 2001, famous Grizzly Bear Number 104 was struck by a vehicle and killed on the highway in the Shoshone National Forest, near the East Gate of Yellowstone National Park. Although she was often seen and photographed near the East Gate, she had largely avoided conflicts with humans and death until that fateful spring morning.

Grizzly 104 has inhabited our Draper Museum of Natural History Mountain Meadow Environment since we opened in June 2002. But the story does not end there: When 104 was killed in 2001, she orphaned a yearling cub, known to wildlife managers as G86. In all likelihood, according to these officials, this was the same bear that was later captured in May 2003 at Pahaska Lodge, just outside the park's east entrance.

G86 was captured after numerous conflicts involving humans and food rewards along the North Fork corridor of the Shoshone River. Because he had become habituated to people and thus posed a danger to people and property, the three-year-old grizzly bear was euthanized. In November 2007, the taxidermy mount of this bear was reunited with his presumed mother in the newly enhanced Draper Museum of Natural History grizzly bear meadow, helping us present common causes of human-bear conflicts and how to avoid them.



Grizzly bear cub G86, the presumed last offspring of Bear 104. Scientific name: *Ursus arctos*. Taxidermist: James J. Marsico. Buffalo Bill Historical Center, Cody, Wyoming. DRA.305.67



Kathy Wipfler (b. 1955), *Lower Falls of the Yellowstone*, 2006, oil on canvas, 50 x 50 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift of the Mary A. H. Rumsey Foundation, 10.07



Kathy Wipfler (b. 1955), *sketch for Lower Falls of the Yellowstone*, 2006, oil on canvas, 9.875 x 10.125 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift of the artist in honor of Charles and Mary Rumsey, 9.07

## WHITNEY GALLERY OF WESTERN ART:

### Kathy Wipfler — *Lower Falls of the Yellowstone*

More than one hundred years after Thomas “Yellowstone” Moran memorialized the Lower Falls of the Yellowstone River in the first monumental painting of the subject, Kathy Wipfler poised her canvas and paintbrush near the very spot where Moran stood. Yellowstone National Park has been an outdoor studio for generations of painters. Still today, artists travel to America’s first national park to capture the unaltered beauty and wilderness. What was once a long and arduous journey to see the wonders of the landscape is now an easily accessible day trip on paved roadways and groomed walking paths.

Wipfler painted the field sketch for this painting in late June of 2006 while tucked among trees off the beaten path of Artist Point. The large painting was completed later during the winter months in her studio in Jackson, Wyoming. *Lower Falls of the Yellowstone* is a colorful and fresh picture which captures the spirit of the landscape and awe-inspiring impression conveyed through the artist.

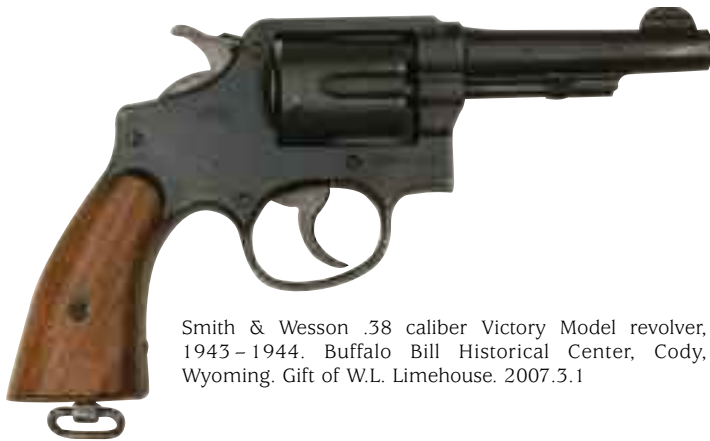
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### CODY FIREARMS MUSEUM: Smith & Wesson's Victory Revolver

The mention of World War II often brings to mind the weapons of the period. For the United States military, this usually includes the M1 rifle, the M1 carbine, and the 1911 pistol. However, many people ignore, or were never aware of, the many other personal arms produced during the war years.

One of these is the Smith & Wesson Victory Model .38 caliber pistol, a simple, six-shot, .38 special, double-action revolver. Support staff, naval crews, and other service members carried more than 242,000 of these revolvers — often while not expecting to use them.

According to research performed by Roy Jinks, historian for Smith & Wesson, the company shipped this particular revolver to the U.S. Navy Strategic Command on February 21, 1944. After that, the Navy sent the revolver to the Springfield Armory in Springfield, Massachusetts. Without knowing the more recent history of this gun, those several decades after its shipment to Massachusetts would be a mystery. However, paperwork shows that the donor purchased this revolver from the estate of General Mark W. Clark. With this connection, it lends credence to the claim that General Clark carried this revolver as a sidearm through his service during World War II and again at the end of the Korean War



Smith & Wesson .38 caliber Victory Model revolver, 1943–1944. Buffalo Bill Historical Center, Cody, Wyoming. Gift of W.L. Limehouse. 2007.3.1

### BUFFALO BILL MUSEUM: Agate Brooch

Louisa Cody wore this fine agate brooch for many years. At first glance, one might think it shows the Deadwood Stagecoach, but look more closely: There are no cowboys here! The tiny, detailed carving shows a royally-decorated coach pulled by a four-in-hand with a liveried driver and guard. In the second half of the nineteenth century, “coaching” was a sport in the eastern United

States, with some drivers and routes becoming quite famous. In the early twentieth century, however, more crowded roadways and the advent of the automobile ended the sport, but this brooch may be a relic of those days.



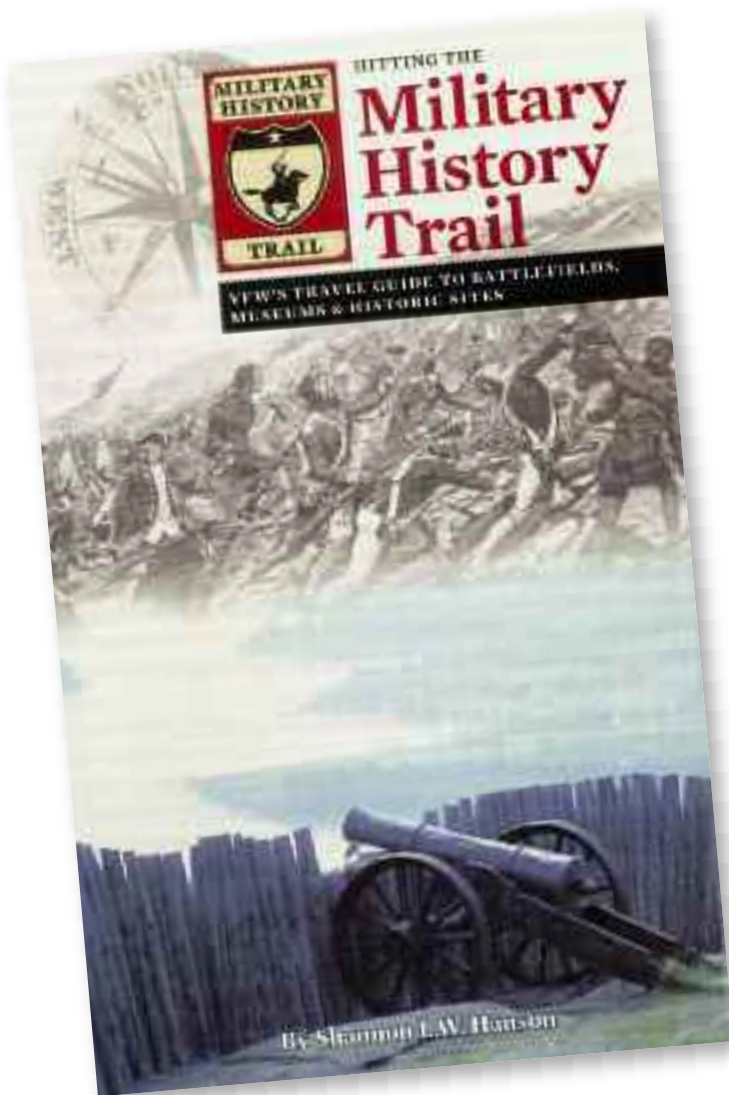
Agate brooch given to Mrs. William F. Cody, i.e. Louisa Cody, and featuring the Deadwood stagecoach, ca. 1890. Hand-carved, 1 x .75 inches. Buffalo Bill Historical Center, Cody, Wyoming. Original Buffalo Bill Museum Collection. 1.69.335

### PLAINS INDIAN MUSEUM: Claw Necklace

This grizzly bear claw necklace is part of the newly acquired Paul Dyck Plains Indian Buffalo Culture Collection which Plains Indian Museum staff and others have just begun to study. Grizzly bear necklaces were worn by tribal men and were highly valued because they reflected the strength and courage of the bear. This necklace contains thirty-three bear claws, fur, leather, abalone, trade cloth, and beads.



Bear claw necklace. Paul Dyck Plains Indian Buffalo Culture Collection. Buffalo Bill Historical Center, Cody, Wyoming. L.312.2006.1835



## Hitting the Military History Trail: VFW's Travel Guide to Battlefields, Museums & Historic Sites

by Shannon L.W. Hanson

Reviewed by Warren Newman

“**D**id You Know? Prior to the Civil War, in an effort to ease the burden on the Army's horses and mules, Secretary of War Jefferson Davis authorized the use of camels in the Southwest. They arrived in Indianola, Texas, in 1856 and were permanently quartered at Camp Verde. Accustomed to the arid, rocky, and sandy terrain, the camels were able to carry loads up to four times as heavy as a mule [could carry], for longer distances, and with less food and water. They were used with some success, but with the onset of the Civil War, they were forgotten and sold at public auction in 1865.”

This vignette is just one example of the dozens of “Did You Know?” fun facts that help make this little volume, published by the Veterans of Foreign Wars, a travel guide “with a difference” from the hundreds of others on the market.

Although it is nominally the most complete travel guide to sites of military interest available, it is actually an intriguing introduction to every state, battlefield, museum, and historic site in the United States and the provinces of eastern Canada, from 1607 to the present. It has, as a consequence, in-depth appeal to a wide range of tourists and sightseers who are

interested in history in general. Those who want to experience it in person will enjoy absorbing the splendors of ever-changing topography and a multitude of scenic wonders as they visit the sites featured in the guide.

Highlighted by 300 brilliant color photographs of sites, landscapes, and exhibits—including an image from the main gallery of the Cody Firearms Museum—this compact guide packs an amazing amount of useful information into its 192 pages. There are locator maps, current telephone numbers, profiles of more than a hundred sites, like the Buffalo Bill Historical Center, encapsulated curriculum vitae of famous veterans with their native states, and even recommended reading lists.

As its author states so well, “. . . this handy guidebook takes travelers not only across the country, but back in time into our nation's history.”

This volume belongs in the glove compartments of every tourist's car or RV. To be dishonestly honest, if I am unable to abscond with the reviewer's copy successfully, I will certainly send VFW Publications (406 W. 34th Street; Kansas City, Missouri, 64111; phone: 816.968.1167) a check for the guide's modest \$9.95 cost, plus a \$1.00 shipping fee. You will not regret it if you do the same. ■

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Warren Newman is a Cody Firearms Curatorial Assistant at the Buffalo Bill Historical Center.



In a story that appeared in the February 20, 1946, issue of *The Cody Enterprise* — an issue commemorating the one hundredth birthday of Buffalo Bill later that same month — the great showman himself had an intriguing response to a complaint about the wind in Cody, Wyoming. Yes, William F. “Buffalo Bill” Cody reportedly told a disgruntled man from Denver, “Do you know how that wind is caused? Well, you see . . . being so near paradise, it is caused by the angels flapping their wings as they fly about.”

Buffalo Bill is pictured here in front of his Wild West tent on a not-so-windy day about 1905. Original Buffalo Bill Museum Collection. Buffalo Bill Historical Center, Cody, Wyoming. P.69.953

Several thousand historic images are now available for purchase on the Buffalo Bill Historical Center Web site. Check it out today at [www.bbhc.org/hmrl/collection.cfm](http://www.bbhc.org/hmrl/collection.cfm) or contact McCracken Research Library Photo Archivist, Megan Peacock, at [meaganp@bbhc.org](mailto:meaganp@bbhc.org) or 307.578.4080.

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*The Rescue* (detail). Buffalo Bill Historical Center, Cody, Wyoming. Gift of Mr. and Mrs. Charles Belden. PN.67.5

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The online photo service was made possible through the generosity of the Carol McMurry Library Donor Advised Endowment Fund, through the Wyoming Community Foundation; the Institute of Museum and Library Services, the primary source of federal support for the nation's libraries and museums.

In cooperation with the  
Park County Travel Council.

## Traveler alert!

### Doing some traveling this summer?

Take advantage of your BBHC membership by visiting one of our partners around the country. The Museums West Consortium consists of ten independent museums, each nationally known for its collection. You receive free admission to all of these museums with your BBHC membership of \$100 or more.

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- Gilcrease Museum in Tulsa, Oklahoma
- National Cowboy & Western Heritage Museum in Oklahoma City, Oklahoma
- National Museum of Wildlife Art in Jackson Hole, Wyoming
- Rockwell Museum of Western Art in Corning, New York
- And of course . . . the Buffalo Bill Historical Center in Cody, Wyoming



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