

POINTS WEST

JOURNAL OF THE BUFFALO BILL HISTORICAL CENTER ■ CODY, WY ■ SUMMER 2001



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Photographers of the American West: Select Photographs from the McCracken Research Library

Photographs have documented the western American frontier from the time of their first appearance in the region in the 1850s. The collections of the McCracken Research Library offer a diverse sampling of the works of many western photographers. From the unknown to the legendary, photographers created an historic archive of unparalleled value by recording the west as they actually saw it and as they wished viewers to see it. The settling of the frontier west was unusual in its self-consciousness regarding the passing of a unique time in American history. Many photographers attempted to document the Old West while it was still possible to do so, even as William F. Cody was literally collecting up elements of the frontier to show to the rest of the world, via Buffalo Bill's Wild West.

Presented here are highlights from the photographic holdings of the McCracken Research Library, with particular attention to the photographers who created them.

—Nathan Bender, Housel Curator
McCracken Research Library



Cover: "Horses on highland pastures." From an original Charles J. Belden print, this view showcases Belden's masterful use of background scenery. MS 3 Charles J. Belden Collection, P.67.154-3.

POINTS WEST

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Kathy McLane, Director of Membership
Buffalo Bill Historical Center
720 Sheridan Avenue, Cody, WY 82414
kathym@bbhc.org 307.578.4032
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Editor:
Designer:
Production Coordinator:
Photography Staff:

Thom Hugel
Jan Woods Krier
Barbara Foote Colvert
Chris Gimmeson
Sean Campbell

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

www.bbhc.org

CALENDAR

OF UPCOMING EVENTS

JULY 9-31 SUMMER YOUTH ADVENTURES (FEE)

3-26 EXPERIENCE THE WEST DAY TRIPS (FEE)
JULY 10-12-17-19-24-26

9-27 ARTISTS-IN-RESIDENCE PROGRAMS

10 NATURAL HISTORY LUNCHTIME EXPEDITIONS TENT TALK & TOUR

AUGUST 1-31 ARTISTS-IN-RESIDENCE PROGRAMS

1-24 SUMMER YOUTH ADVENTURES (FEE)

7 NATURAL HISTORY LUNCHTIME EXPEDITIONS TENT TALK & TOUR

17-18 8TH ANNUAL BUFFALO BILL INVITATIONAL SHOOTOUT

25-26 EXPERIENCE THE WEST OVERNIGHT FIELD TOUR (FEE)
COSPONSOR: THE NATURE CONSERVANCY, TEN SLEEP PRESERVE

SEPT 10-22 RENDEZVOUS ROYALE BEGINS
WITH OPENING OF THE BUFFALO BILL ART SHOW & SALE

11 NATURAL HISTORY LUNCHTIME EXPEDITIONS

16-22 WESTERN DESIGN CONFERENCE — SEMINARS AT BBHC

19 FASHION SHOW, 6 PM AT BBHC

21 BUFFALO BILL ART SHOW & SALE, 5 P.M.

22 QUICK DRAW AND BRUNCH, 10 A.M. — PATRONS BALL, 6 P.M.

28-30 PLAINS INDIAN SEMINAR: CIRCLES OF KNOWLEDGE (FEE)



"Roping a colt." Western artist W. H. D. Koerner used photography primarily as a tool to assist with his illustrations and paintings. This print from his studio collection shows that his photographic skills were well developed. MS 13 W.H.D. Koerner Studio Archives, P.78.1065.

CORRECTION: In the Winter, 2000 issue, we used an incorrect caption. On page 29, the third photo caption should read as follows:

Visitor in interior of Reservation House. The house features artifacts, an interpretive family album, and an audio program narrated by Arthur Amiotte and Lakota tribal member Gloria Goggles.



FRONTIER photographers

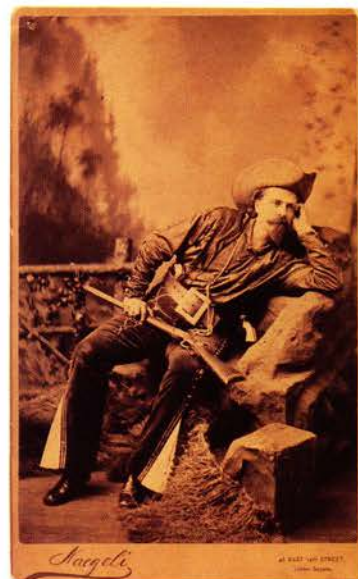
NATHAN BENDER
HOUSEL CURATOR, MCCrackEN RESEARCH LIBRARY

One of the oldest, if not the oldest, pictures in the collections of the McCracken Research Library is a tintype of William F. Cody in 1857 at age eleven. Although the photographer is not known, the picture is representative of the family portraits being taken at the time both on the frontier and throughout the rest of the nation. Portrait shots of individuals continued in popularity and the photographs evolved into prints mounted on cardstock, known as cartes-de-visites and cabinet cards. Many of these later portraits are well represented in our holdings.

Our library includes photographs from several frontier photographers who were not satisfied with limiting their work to family portraits and who were adamant about documenting the Old West. This includes such notables as William Henry Jackson (1843-1942), F. Jay Haynes (1853-1921), L.A. Huffman (1854-1931), David F. Barry (1854-1934), and John C.H. Grabill. Jackson has the distinction of being the first to photograph inside what is now Yellowstone National Park in 1871 as part of F. V. Hayden's scientific expedition. Stereoviews by Jackson were quite popular at the time, and were among the earliest photographs of the Park. F. Jay Haynes also became known for his work in Yellowstone National Park, though he also traveled and photographed widely in the west due to his association with the Northern Pacific Railroad. John C.H. Grabill was active in the Dakotas from 1887-1891 and became known for his American Indian photographs, including the aftermath of Wounded Knee.

L.A. Huffman, a friend of Haynes, is well known for his work out of Fort Keogh and Miles City, Montana documenting the Montana frontier from as early as 1879. His photographs include cowboy life on the open range, hunting and wildlife views such as the last wild herds of buffalo, and his work with the Northern Cheyenne, Crow, and other Plains Indians. Original Huffman prints and manuscripts from his home photographic studio now within our library comprise one of the major Huffman collections available to researchers in the nation.

David F. Barry, a friend of William F. Cody, shot many portraits of famous westerners, including prominent American Indians and U.S. military officers. After Cody's death in 1917 and the establishment of the Buffalo Bill Museum in the 1920s, Barry donated many of his prints to the museum. The further acquisition of additional prints has resulted in the library having a significant D. F. Barry collection.



Above: "Buffalo Bill." This cabinet card by Naegeli of New York City is of William F. Cody, "Buffalo Bill," in theatrical costume from either the late 1870s or early 1880s. MS 6 William F. Cody Collection, P.6.123.

Left: "William F. Cody, age 11." This tintype is the earliest known photograph of Will Cody, taken c. 1857. This was just before his adventures on the Great Plains were destined to begin. The indented markings at the bottom of the image are illegible. MS 6 William F. Cody Collection.





Photographs of Buffalo Bill's Wild West were made by many different photographers given that the show traveled extensively. Cody started his theatrical performances in the 1870s and the Wild West in the early 1880s. Cabinet cards from eastern studio photographers were used for publicity purposes for performers, including Annie Oakley. Action photographs of the performances could be quite dramatic, as was the show itself. The McCracken Research Library has thousands of images of Buffalo Bill's Wild West that together comprise a research collection of international significance.

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Left: "Chief Joseph." Famous leader of the Nez Perce Indians who fought off the pursuing U.S. Army for months through the Rocky Mountains and Yellowstone National Park in 1877. Colorized b&w print by David F. Barry. MS 54 David F. Barry Collection, P.69.370.

Above left: "Capt. Tom Custer." David F. Barry took this portrait of Capt. Tom Custer, who later died with his more famous brother Gen. George A. Custer at the Battle of the Little Big Horn. MS 54 David F. Barry Collection, P.54.63.

Above: Annie Oakley. An early publicity photograph produced as a cabinet card by Stacy of Brooklyn, New York. MS 16 Vincent Mercaldo Collection, P.71.361.1.



Above: "Hot noon beside the roundup camp. Big Dry, Montana." L. A. Huffman's willingness to carry his large glass plate camera with him on horseback allowed him to capture aspects of cowboy life on the open range. This contact print, colorized by Huffman, is part of his studio collection. MS 100 L. A. Huffman Collection, LAH 3626.

Right: "Ready for branding." Miles City, Montana photographer Laton A. Huffman shot this very early scene of open range branding. This image is from an original Huffman contact print produced from his glass plate negative. MS 100 L. A. Huffman Collection, LAH 3613.

“Several frontier photographers who were not satisfied with limiting their work to family portraits were adamant about documenting the Old West.”

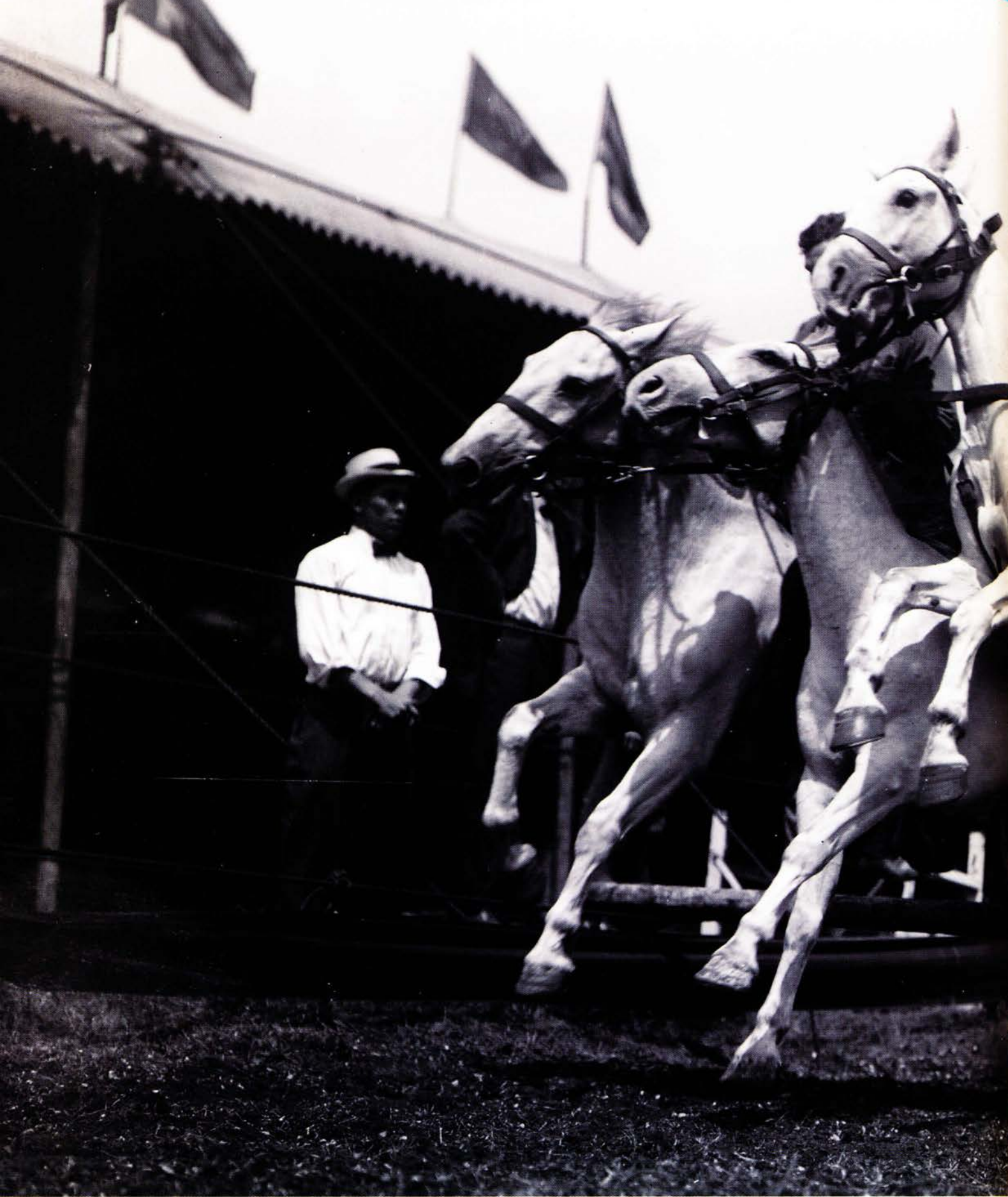






Left: "Attack on stagecoach." Scene from Buffalo Bill's Wild West, from a glass plate negative attributed to E. E. Henry. MS 47 David R. Phillips Collection, B68-126.

Above: "Etheyle and Juanita Parry." These sisters were popular cowgirls in Buffalo Bill's Wild West. MS 6 William F. Cody Collection, P.69.1285.1. Bill's Wild West. P.69.1285.1





"Men riding three horses over jump." Equine drama of Buffalo Bill's Wild West, from a glass plate negative attributed to E. E. Henry. MS 47 David R. Phillips Collection. B68-145.



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F.A. RINEHART,
OMAHA.

HOWARD FROST, INTERP.
-OMAHAS-

NO. 792

Native American Photography After the End of the Frontier

After the closing of the western frontier, other photographers came into their primes at the turn of the century. Frank Rinehart (1862-1929) and Adolph F. Muhr (18??-1913) became well known for a series of American Indian portraits at the Indian Congress of the Trans-Mississippi and International Exposition of Omaha, Nebraska in 1898. Muhr later collaborated with Edward S. Curtis (1868-1952). Curtis spent much of his life creating a monumental photographic publication, *The North American Indian*, which in twenty volumes presented a majestic overview of the American Indians of the United States, published between 1907 and 1930.

American Indians were extensively photographed once they were established on reservations. In southeast Montana, the Crow and Northern Cheyenne Indians had several resident photographers. Among those on the Crow Reservation were Fred Miller (c.1868-1936) and Richard Throssel (1882-1933), brothers-in-law who married sisters in the Crow Nation, and our library now has prints from each of these men. Baptist missionary Rev. William A. Petzoldt was active from c. 1903 — c. 1935 at Lodge Grass, and his photographic work is represented in our holdings by his published postcards and an extensive set of lantern slides.

From 1901-1905, western artist Joseph Henry Sharp (1859-1953) resided with the Crow people, and examples of his photography are present within a larger research collection. Artist W.H.D. Koerner (1878-1938) also spent a few summers near the Crow Reservation in the 1920s, photographing a wide variety of western subjects in support of his artwork. Koerner's art studio materials and library are housed at the Buffalo Bill Historical Center and form a major research collection on this artist.



Above: "Setting up, 'Prairie Dog' in background, Crow Agency, Mont. ca. 1900." Artist Joseph Henry Sharp was also a photographer. This print shows him setting up his easel in the snow, with his covered wagon studio that he nicknamed "Prairie dog" behind him. MS 22 Joseph Henry Sharp Collection, P.22.42.

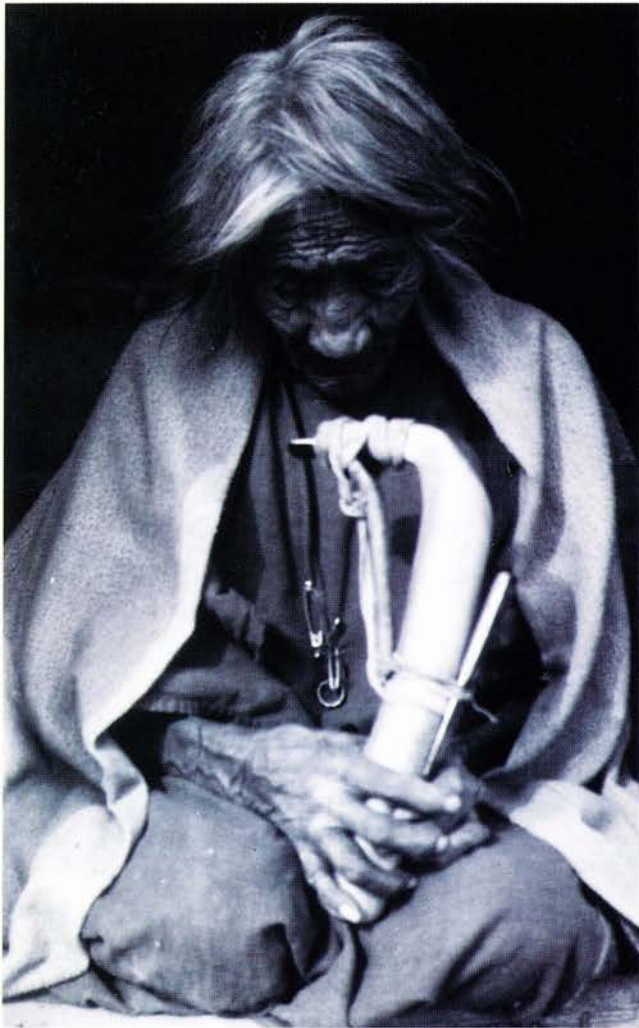
Left: "Howard Frost, Omaha's interpreter." This colorized print was copyrighted by Frank Rinehart in 1898 as part of his series of portraits of the Indian Congress of the Trans-Mississippi and International Exposition in Omaha, Nebraska. Adolph F. Muhr took many of the photographs for Rinehart at this exposition. MS16 Vincent Mercaldo Collection, P.71.633.



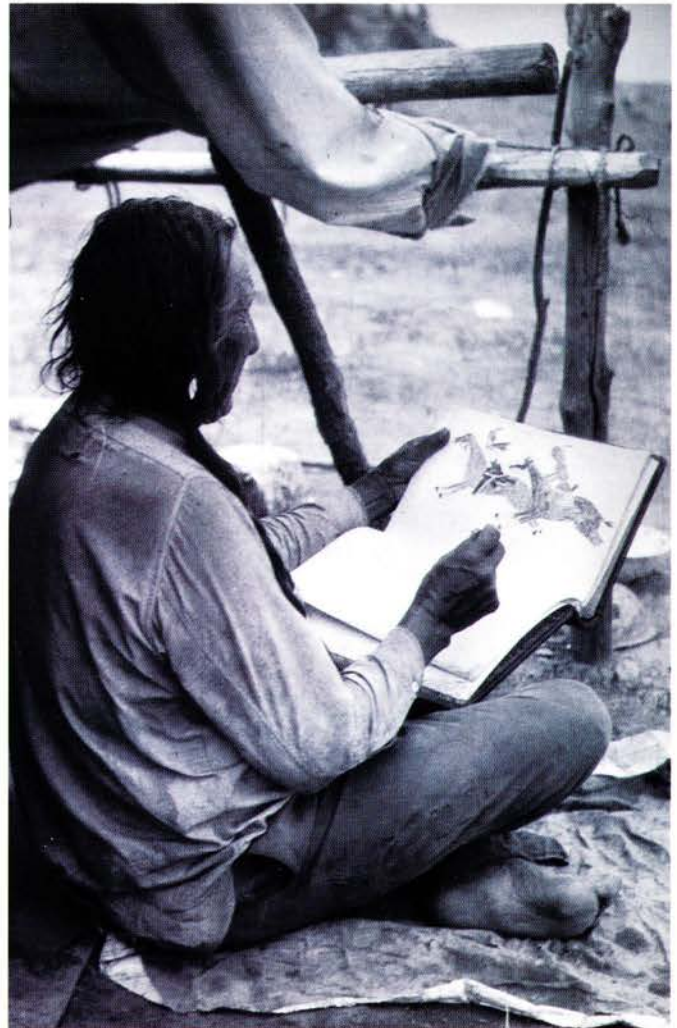
"Crow camp." Fred E. Miller was a trained photographer living on the Crow Indian Reservation at the turn of the 19th century. This image is from one of his original prints. MS 211 Suzanne Thompson Adams Collection.

On the Northern Cheyenne Reservation the physician and author Thomas B. Marquis (1869-1935) was an active photographer. Most of his images are of people and events of the Northern Cheyenne and Crow reservations. In 1999-2000 our library acquired over 450 of his original nitrate negatives, a major addition to our holdings. Other photographers of the Northern Cheyenne during the early 20th century include Elizabeth Grinnell, wife of Dr. George Bird Grinnell, who accompanied her husband to conduct ethnological research. Her images, though not as refined as those of the professional photographers, are nonetheless of interest to Cheyenne historical researchers as they attempt to document traditional culture.

Roland Reed (1864-1934) is known for his achievements in highly artistic and romantic compositions of the American Indians. His series on the Montana Blackfoot peoples are perhaps his most well known and the best represented in our holdings of his works. ■



"Iron Teeth, age 92, holding elk horn hide scraper, 1927." Thomas B. Marquis worked with the Northern Cheyenne as a physician, but also researched and authored much local history and photographed many tribal members. This image, produced from his original nitrate negative, is one of his most evocative. MS 165 Thomas B. Marquis Collection, P.165.1.77.



"Wooden Leg depicting an event at the Custer Battle." Thomas B. Marquis wrote the life story of Wooden Leg, a Cheyenne participant of the Battle of the Little Big Horn. This image was printed from Marquis's original nitrate negative. MS 165 Thomas B. Marquis Collection, P.165.1.49.

“American Indians were extensively photographed once they were established on reservations.”





Above: "The Potter – Santa Clara" 1905, photogravure plate 602 from the 20-volume set of Edward S. Curtis' *The North American Indian*, Cambridge, MA: University Press, 1907-1930. Curtis is perhaps the most famous photographer of American Indians of the early 20th century.

Left: "Tail-Feathers-Coming-Over-The-Hill, Yellow Wolf, and James Willard Schultz (Apikuni) at Upper Two Medicine Lake." Roland Reed recorded a visit of author James Willard Schultz in a Blackfeet camp. MS 43 Roland Reed Collection, P.43.57.



Above: "U. S. School for Indians at Pine Ridge, 1891." John C. H. Grabill was an early and active photographer in South Dakota. This print captures the stark contrast between the traditional ways of the Native Americans and the new social order. MS 35 Richard Pohrt Collection, P.35.17.2.

Right: "Plenty Coos." This image of Chief Plenty Coups (marked with "x" by photographer) is present in a photograph album kept by Crow Reservation agent Edward Becker, containing Fred E. Miller prints. MS 32 Edward Becker Collection, P.32.6.





The Charles J. Belden Fund for Photography



The McCracken Research Library continues to add western photographs to the holdings of the Buffalo Bill Historical Center. Donations have traditionally been the major means of acquisitions, with some significant museum purchases as funds have allowed. To support this ongoing collection, to further exhibition of and educational programming for western photography, the Charles J. Belden Fund for Photography was set up in 1999. Margot Belden Todd, daughter of famous cowboy photographer Charles J. Belden of the Pitchfork Ranch, Meeteetse, Wyoming, began this fund as a way of honoring her father by supporting western photography at the BBHC.

We are now pleased to announce the first purchase with these funds, a vintage print of Erwin E. Smith, the renowned photographer of cowboy and ranching life in western Texas in the early 1900s. Titled, *Telling off the Riders-Matador Outfit*, this framed 9.25 x 12.8 in. silver print enlargement was created by Smith in the 1920s from a negative shot some years earlier. This is the first Erwin E. Smith print to be added to our library, though there is some Huffman-Smith correspondence present in our studio collection of Montana cowboy photographer L.A. Huffman. In 1999 the BBHC hosted the well-received exhibit *Imagining the Open Range: Erwin E. Smith, Cowboy Photographer*, which was organized by the Amon Carter Museum in Fort Worth, Texas.

Donations to the Charles J. Belden Fund for Photography may be made through the BBHC Office for Planning and Development at 307.578.4013. ■

"A hot time for the calves and hot work for the cowboys." Charles J. Belden took photographs of both posed and actual events at his Pitchfork Ranch at Meeteetse, Wyoming from 1914 to 1940. MS 3 Charles J. Belden Collection, P.67:135.



Above: "Telling Off the Riders—Matador Outfit," enlarged silver print, c. 1920s from an earlier negative. MS 217 Erwin E. Smith, P.217.1.

Right: "Cowboy life: Bobbie Burns, the mess cook, on the Pitchfork Ranch, c. 1920." Bobby was formerly a clown for the Ringling Bros. Circus before working on the Pitchfork Ranch, where he was photographed by Charles J. Belden. MS 3 Charles J. Belden Collection, PN.67.97A.







OLD FAITHFUL GEYSER.

SCENERY OF THE YELLOWSTONE NATIONAL PARK.

F. JAY HAYNES, PUBLISHER, FARGO. D. T.

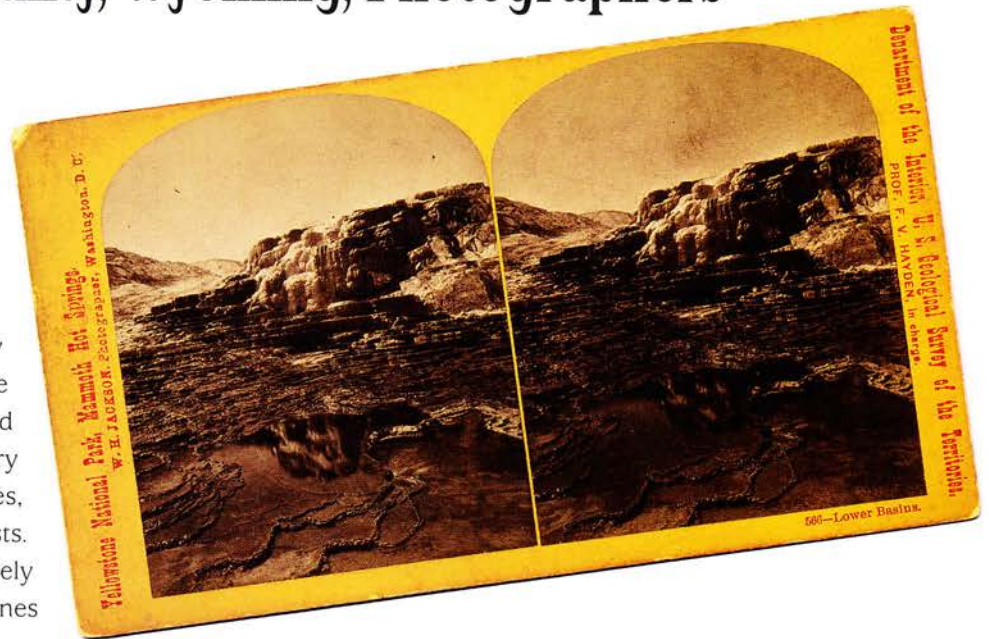
Yellowstone National Park and Park County, Wyoming, Photographers

Yellowstone National Park is a magnet for photographers. Early photographers shot and sold many views of the landscapes, geysers, hot springs and wildlife. Tourists using new photographic technology that allowed "snapshots" took full advantage of both the portable roll-film cameras and the views. The McCracken Research Library has numerous Yellowstone Park images, created by both professionals and tourists. Perhaps the one photographer most closely associated with the park was Jack E. Haynes (1884-1962), son of Yellowstone pioneer

photographer F. Jay Haynes. Jack continued the family tradition in the Park by not only becoming an expert photographer and concessionaire, but one of the most knowledgeable Yellowstone local historians as well. His images of Yellowstone shot with new films and cameras kept the Haynes Studios in the postcard and picture business through the first half of the twentieth century.

Local Cody photographer F. J. Hiscock (1873-1951) is represented in our collections with some early views of the town and its people after his arrival in 1904. His recording of the early growth of the town is essential for local area research. Taking up where Hiscock began are Cody photographers Jack Richard (1903-1992) and Stanley Kershaw (1891-1963). The Jack Richard Collection of the McCracken Research Library is the nearly complete studio collection of his images, records, and even much of his equipment. During the twentieth century Richard not only took family portraits, but was active in Yellowstone National Park, involved with the Cody newspaper business, and was on hand to photograph the excavation of Mummy Cave for the Buffalo Bill Historical Center project of the 1960s. Stan Kershaw was active at the same time as Jack Richard, and his views of dude ranching at Larry Larom's Valley Ranch are notable within our holdings.

Charles J. Belden (1887-1966) of the Pitchfork Ranch in Meeteetse, Wyoming is one of the great cowboy photographers of the twentieth century. His work is reminiscent of earlier photographers such as L. A. Huffman in that his passions were for illustrating the ranching life, and he also worked for wildlife conservation.



Above: "Yellowstone National Park, Mammoth Hot Springs: 566--Lower Basins." Stereoview taken by William Henry Jackson during the F.V. Hayden expedition of the U.S. Geological Survey of the Territories, 1871. Jackson was the first photographer in what is now Yellowstone National Park, and he used both single lens and stereo cameras. MS 21 Yellowstone National Park Collection, ST.21.8

Opposite page: "Old Faithful geyser." F. Jay Haynes was an early and influential western photographer who, in 1884, became the first officially designated Yellowstone National Park photographer. This image was published in a set of photographic prints entitled "Scenery of the Yellowstone National Park." MS 21 Yellowstone National Park Collection, P.21.84



"Riverside Geyser." This view of an erupting geyser in Yellowstone National Park is from a hand colored glass lantern slide produced by Haynes Studios. The YNP photographic business tradition started by F. Jay Haynes was continued and expanded by his son Jack Haynes well into the 20th century. MS 76 Camp Trails Collection, P.76.9. Permission to publish is courtesy of the Haynes Foundation Collections, Montana Historical Society.

His artistic abilities were considerable, as is evident in the composition and lighting of his images. The McCracken Research Library holds his personal papers, negatives and prints in one of our major photographic collections.

Documentary Research Collections

Other photographs within the holdings of the McCracken Research Library were created for different purposes. For example, the studio collections of artist Frank Tenney Johnson (1874-1939) contain much photographic documentation of his paintings, and images of the artist at work. Other artists, such as Winold Reiss, also had publicity shots of their studios.

Photographs in our library that relate to the Winchester Repeating Arms Co. include not only controlled studio images of their firearms, but also a few publicity shots with celebrities and some that show state-of-the-art industrial manufacturing c. 1912. Saddle making and leather craftsmanship of the same time period can be shown within our collections by photographs in the Victor Alexander Collection. The art and craft of gun engraving is documented by the photomicrographic studies of Dr. Frederic Harris, which slides detail stylistic techniques of particular engravers.

Dr. William G. Pierce was a geologist who spent much time researching the Heart Mountain Fault of the Big Horn Basin and Beartooth/Absaroka Mountains of Park County, Wyoming. His papers include hundreds of 35 mm slides showing the geologic strata and formations of this area. ■

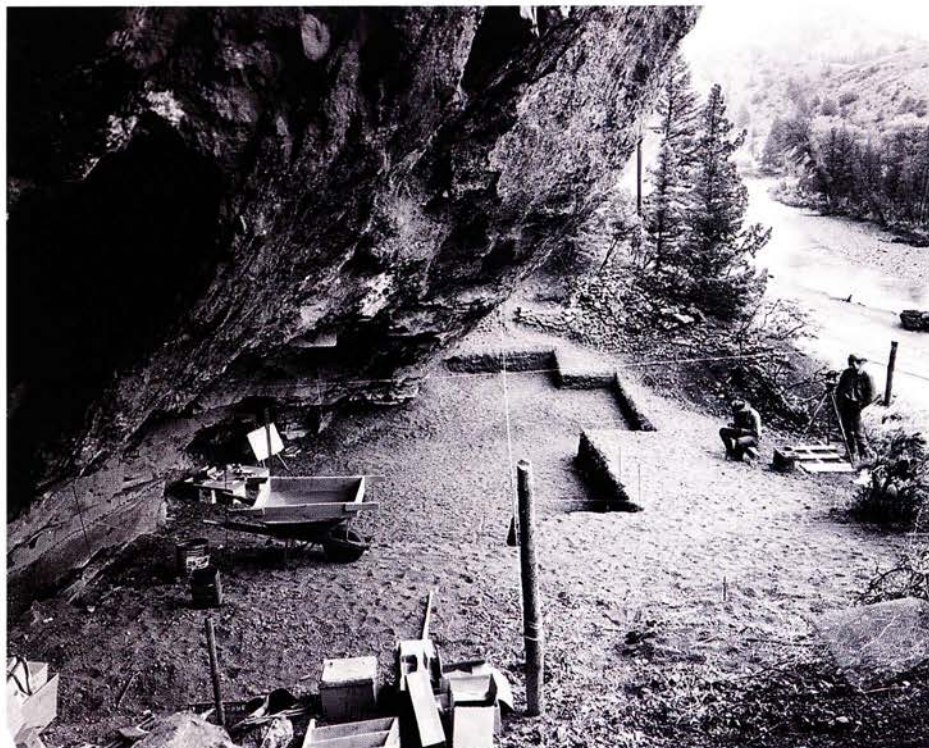


Above: "Frank Tenney Johnson." A studio portrait of western artist Frank Tenney Johnson. MS 12 Frank Tenney Johnson Collection, P.72.191.

Close-up of engraved bear's head on a Winchester Model 1866 rifle #112270, engraved by Conrad F. Ulrich. Dr. Frederic A. Harris used photography to study the metal engraving on firearms at the Buffalo Bill Historical Center. MS 215 F.A. Harris Collection, slide 30.



"National Park-to-Park Official Car in mudhole." Travel in the early national parks was not as easy as today. Photographer unknown. MS 21 Yellowstone National Park Collection.



"View of cave floor during the excavation of CL#1-2-3, 1963, #25." Jack Richard served as photographer for the archaeological excavation of Mummy Cave, on the North Fork of the Shoshone River. MS 29 Mummy Cave Collection.

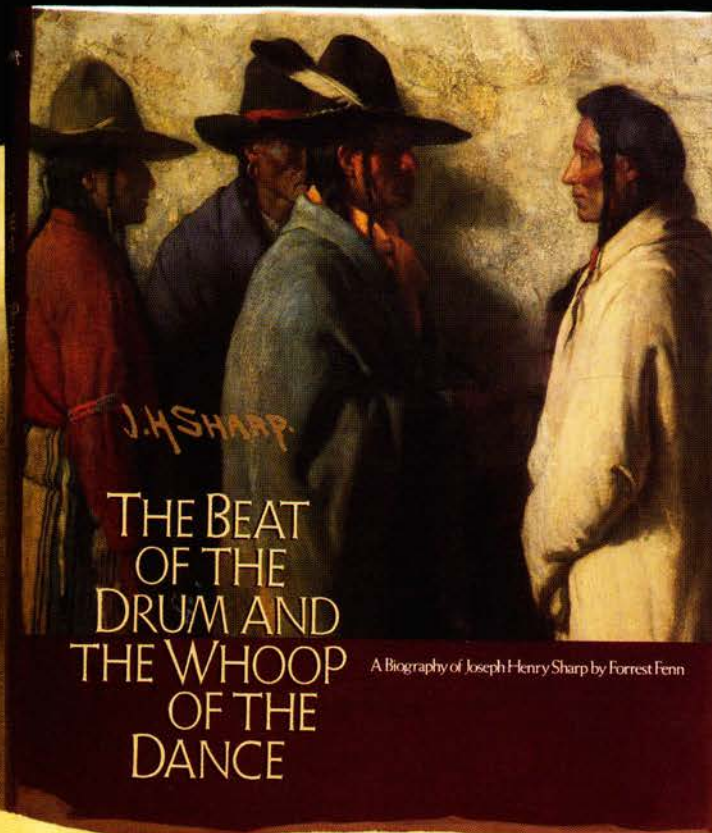


"Train time." F. J. Hiscock, a popular local Cody photographer, captured this busy view of the Cody, Wyoming railroad station. MS 89 Jack Richard Archives, P.89.1085.



"Valley Ranch gate." Larry Larom, owner of the Vally Ranch, stands behind the signature gate of this famous dude ranch on the Southfork of the Shoshone River, accompanied by two women on horses. Print by Cody photographer Stan Kershaw. MS 14 Irving H. "Larry" Larom Collection.

This book, a product of years of research, is the **only** biography of J. H. Sharp!



Museum Selections

Joseph Henry Sharp

This biography by Forrest Fenn reveals the art, life and career of Joseph Henry Sharp who devoted his artistic talent to the subject of the American Indian. He left a rich legacy of paintings portraying beautiful visions of Indian life.

First Edition, Out-of-Print Book: "The Beat of the Drum and the Whoop of the Dance"—a biography of Joseph Henry Sharp by Forrest Fenn. Autographed by the author. This book is in excellent condition! Our price: \$637.50

Also available in limited edition: No. 145 of 227. Complete with original etching of Standing Deer. Our price was \$1,500, now \$1,250



CAMP ON THE LITTLE BIGHORN 106/227



GEORGE EATS ALONE 221/227



RUNNING HORSE 131/227



STANDING DEER 111/227

Etchings—pulled directly from the plates hand-etched by Joseph Henry Sharp, printed after the artist's death. Sharp etched 16 different Indian subjects, but only produced a few prints of each. The copper plates survived and collector/author Forrest Fenn authorized a posthumous edition. These special offerings come from his collection.

1. Camp on the Little Big Horn (106/227)—was \$550, now \$450
2. George Eats Alone (221/227)—was \$1,000, now \$850
3. Running Horse (131/227)—was \$450, now \$350
4. Standing Deer (111/227)—was \$700, now \$550
5. White Swan (not shown—1/227)—was \$600, now \$500

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