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OCTOBER 2010

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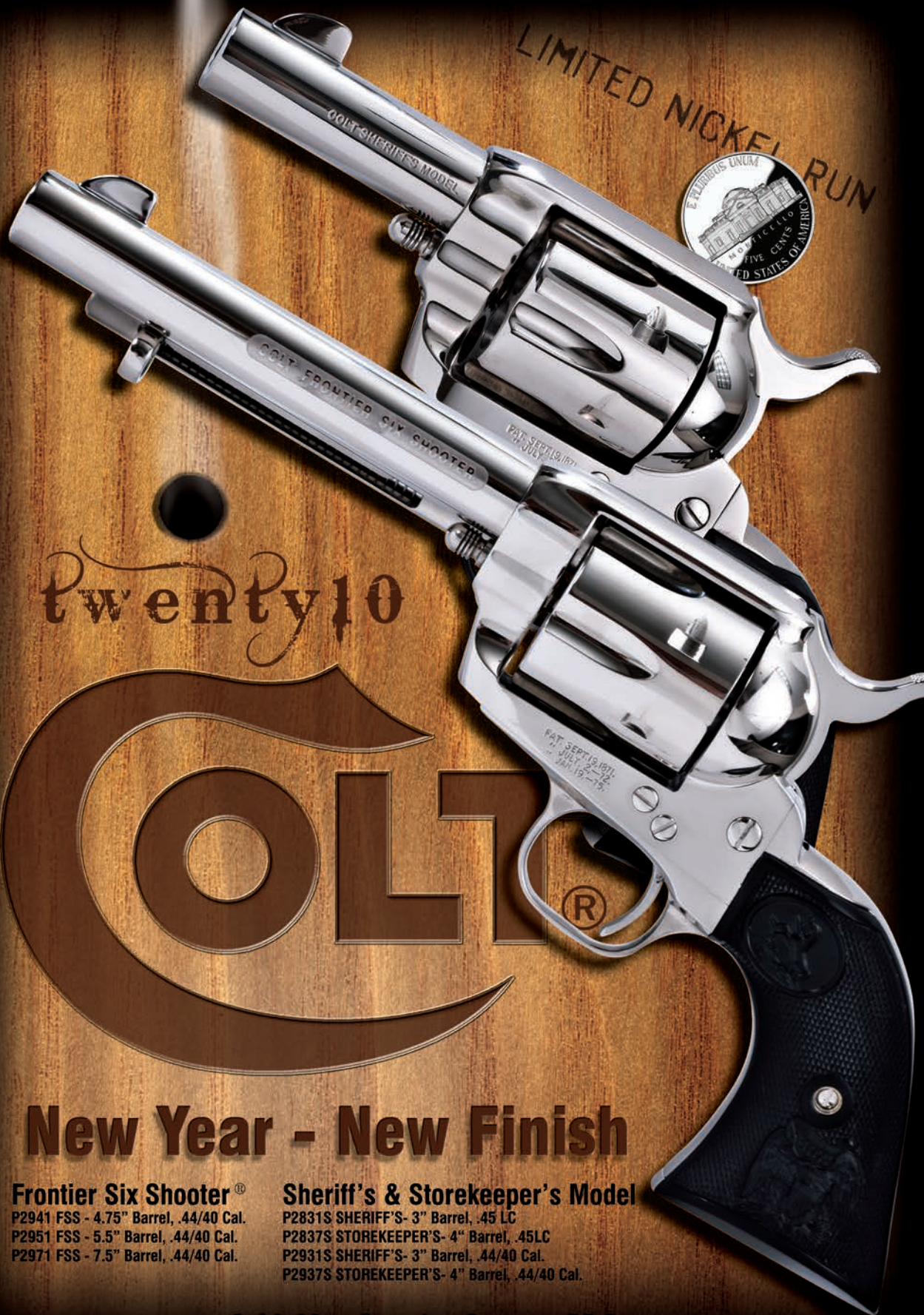


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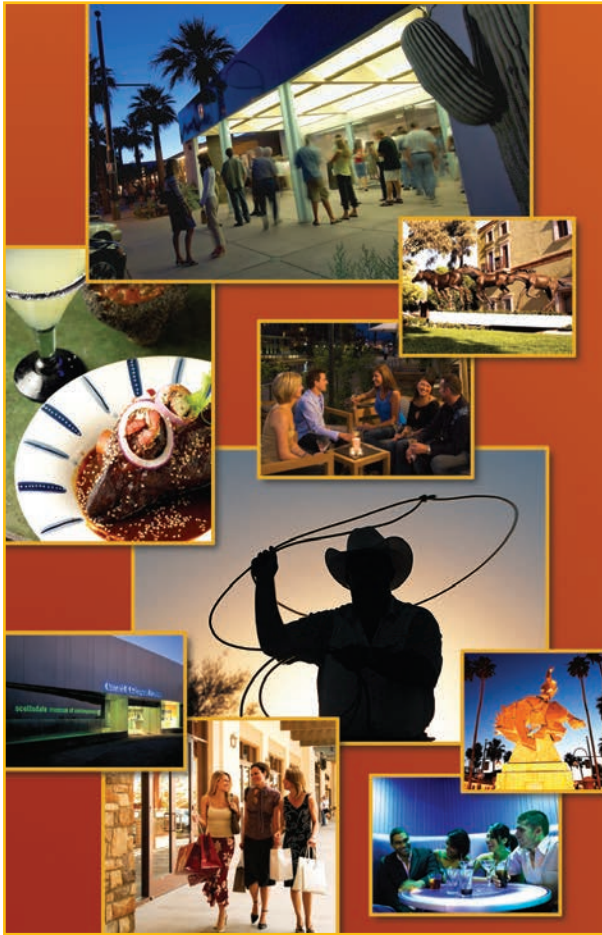
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31

34

50

**27 CUSTER & THE WAR BETWEEN THE STATES**

The painting *Custer's Last Stand* results in a real battle between Edgar S. Paxson's heirs, the Montana Historical Society and the Whitney Gallery of Western Art.

—Heidi Kennedy

**31 C.M. RUSSELL'S ILLUSTRATED COLT**

Recently acquired by the Gilcrease Museum, the cowboy artist's most treasured sidearm is documented in both his personal life and his Western art.

—R.B. Pickering

**34 "OLD TIMER" AND "FRIEND DIXON"**

A journey into the friendship of two artists who painted different American Wests: Charles M. Russell and Maynard Dixon.

—Thomas Brent Smith

**38 172 YEARS OF EXTRAORDINARY WESTERN ART**

See where your knowledge lies after quizzing yourself on some of this fall and winter's exhibiting Western artists and photographers, including Charles Deas and Ansel Adams.

—The Editors

**50 OUTERWEAR OUT WEST  
THE EVOLUTION OF WESTERN WEAR**

Even the most rugged fur trappers wore garments that fit their wilderness lifestyle, and much of those early styles are found in this winter's Western outerwear collections.

—G. Daniel DeWeese

**6 TO THE POINT**

**8 WESTERN ROUNDUP**

**12 INVESTIGATING HISTORY**

**14 OLD WEST SAVIORS**

**16 COLLECTING THE WEST**

**18 SHOOTING FROM THE HIP**

**20 WESTERNS**

**58 GRAPHIC CINEMA**

**60 CLASSIC GUNFIGHTS**

**62 WHAT'S IT LIKE TO LIVE THERE**

**64 FRONTIER FARE**

**66 BOGGS UNLEASHED**

**68 TRAIL RIDER**

**70 RENEGADE ROADS**

**78 WESTERN BOOKS**

**84 FRONTIER DOC**

**86 ASK THE MARSHALL**

**88 WHAT HISTORY HAS  
TAUGHT ME**



**OUR COVER**

Untitled (*Ute Indian, study for "A Monte Game at the Southern Ute Agency"*) by Frederic Remington in 1900.

—COVER DESIGN BY DANIEL HARSHBERGER; COURTESY BUFFALO BILL HISTORICAL CENTER, CODY, WYOMING, GIFT OF THE COE FOUNDATION, 26.67—



True West captures the spirit of the West with authenticity, personality and humor by providing a necessary link from our history to our present.

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**Joe Freedman** (joe@twmag.com)

Arizona, California, Idaho, Iowa, Kansas,

Nevada & Washington

**Sue Lambert** (sue@twmag.com)

Montana, New Mexico, North Dakota, Oklahoma,

South Dakota, Utah & Wyoming

**Sheri Riley** (sheri@twmag.com)

Colorado, Minnesota, Missouri, Nebraska, Oregon,

Tennessee & Texas

**ADMINISTRATIVE ASSISTANT:** Sally Collins

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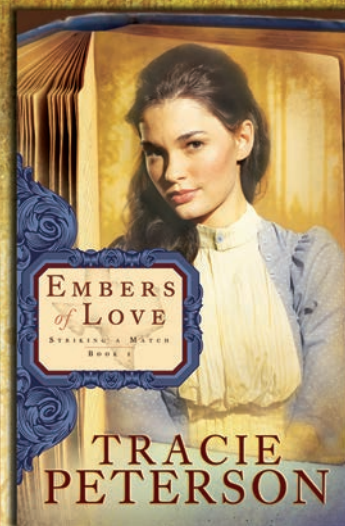
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*Within My Heart*  
by Tamera Alexander  
TIMBER RIDGE  
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*In Every Heartbeat*  
by Kim Vogel Sawyer

When Deborah Vandermark meets the new town doctor, conflicting desires awaken within her. Is it the man—or his profession—that has captured her heart?

*Embers of Love*  
by Tracie Peterson  
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*Head in the Clouds*  
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## Hot Off the Drawing Board

Take a gander at our new feature, Graphic Cinema.

It's déjà vu all over again.

Almost two years have passed since we published our 20-page graphic novel excerpt on Mickey Free. Although praised by more than a few of our readers, the feature was deemed a "mess" by others. Still believing we had a good story, the Top Secret Writer (Paul Andrew Hutton) and I went back to the drawing board, literally. I cleared out a room in my studio and set up a storyboard wall (see photo at right).

Rather than tell the entire story in one sitting, this time our goal is to thread the needle between a graphic novel and a movie; that's why we are calling this new feature *Graphic Cinema*, "movies on paper." Each episode will be a stand alone, meaning you don't need to know what happened before and it always ends with a satisfying punch line (or, so we hope). Mickey Free won't be the subject of every installment, as we have other vignettes, including episodes on Billy the Kid and Wyatt Earp, in the works. Get ready for a wild ride (see p. 58).

Speaking of wild rides, this art issue is full of some of my favorite art and artists. But since you'll get to see the works in all their full glory (p. 38), I'd like to talk about some other artists who I've been enjoying as of late.

For years, Charles Schridde has created the Scottsdale Rodeo posters, and I have been a big fan of his for a long time. We both share some of the same eclectic influences, among them, Vincent van Gogh, Frederic Remington and Henri de Toulouse-Lautrec.

Also, artist Ed Holmes has asked me to serve as emcee for his fellow Western Artists of America in Corsicana, Texas, this coming January 28-29. I'm looking forward to it, and I hope to see you all there.



**BBB Studio:** August 15, 2010. My storyboard room with all of the storyboard art spread out for the final layout of our first *Graphic Cinema* (most of these scenes ended up in the final), which premieres on page 58.

— ALL PHOTOS BY ROBERT RAY —



A good example of Ed Holmes's authentic Western art is this oil painting *Apache Scouts*.

— COURTESY ED HOLMES —

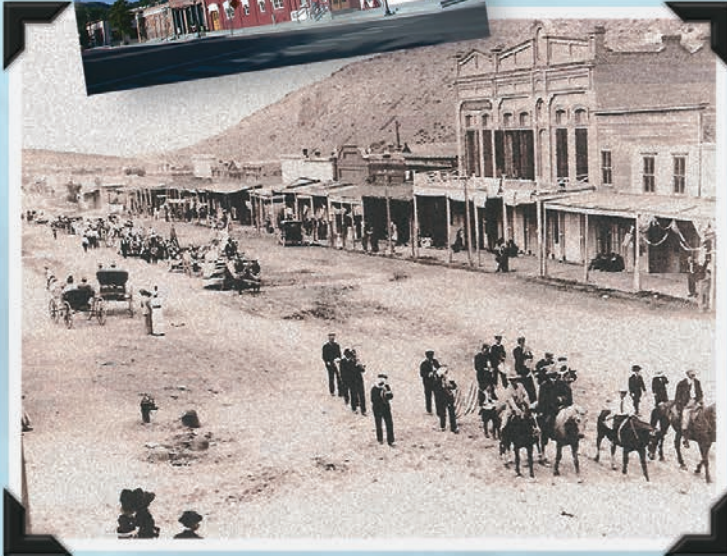


Charles Schridde's exquisite artwork can be seen in his 2000 book *Western Impressionism*.



For a behind-the-scenes look at running this magazine, check out BBB's daily blog at [TWMag.com](http://TWMag.com)

# Step back in time Eureka, Nevada



Discover this quaint community that started as a thriving mining town in 1864. Step back in time as you tour Eureka and enjoy the historical sites.

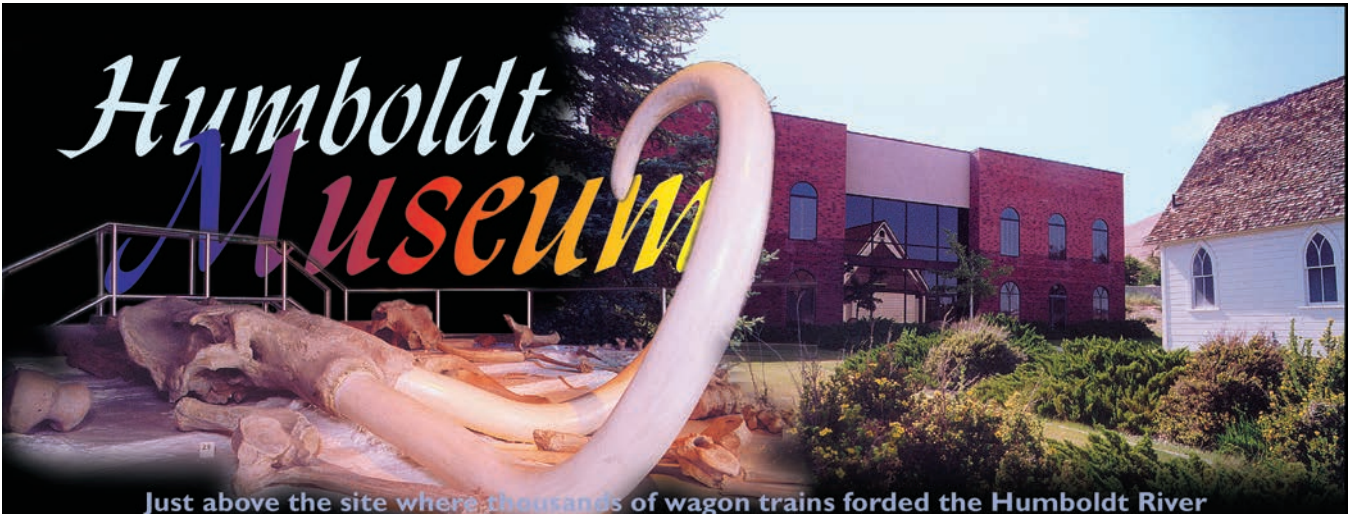
- 👉 Take a self guided historic walking tour.
- 👉 Trace the Pony Express and Overland Stage route in the heart of the county.
- 👉 Free wifi at the train car.

## Upcoming Events

- 👉 September 10 Canconier Medieval Music  
Eureka Opera House • 775-237-6006
- 👉 September 26 Bird Hunters Challenge  
Perdiz Sport Shoot 775-237-7027
- 👉 October 15 Joni Morris: A Portrait of Patsy Cline  
Eureka Opera House • 775-237-6006
- 👉 November 5 Steve Spurgin—Country/Folk Singer  
and Songwriter • Eureka Opera House  
775-237-6006
- 👉 November 19 & 20 Eureka Holiday Bazaar  
Eureka Opera House 775-237-5121

For information or a complete list of events for Eureka County please call  
775-237-5484, email [econdev@eurekanv.org](mailto:econdev@eurekanv.org) or  
[www.co.eureka.nv.us](http://www.co.eureka.nv.us) or [www.eurekacounty.com](http://www.eurekacounty.com)  
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# Humboldt Museum



Just above the site where thousands of wagon trains forded the Humboldt River on the long trek to California, sits the Humboldt Museum. The modern brick building mirrors its historic predecessor, a church turned museum.

Together, the buildings house the story of the community.

Remains from the ice age of 13,000 years ago, wonderful beaded and quilled regalia from an American Indian collection, vintage automobiles, keepsakes from Winnemucca's "art nouveau" period and a charming rural parlor from the early days of nearby Paradise Valley are among the treasures awaiting your visit.

The Humboldt Museum located on the corner of Jungo Road and Maple Ave.  
PO Box 819, Winnemucca, Nevada 89446 – 775-623-2912  
email: [museum@winnemucca.net](mailto:museum@winnemucca.net) Website: [www.humboldtmuseum.com](http://www.humboldtmuseum.com)

Experience the Old West.

**October 8-10, 2010**

Ruidoso Downs, NM, **Lincoln County Cowboy Symposium:** Cowboy poetry, Western music and art, and a chuckwagon cook-off.  
575-378-4431 • [CowboySymposium.org](http://CowboySymposium.org)

**Now Through March 6, 2011...** Little Rock, AR, **Badges, Bandits and Bars:** Criminal law from state's pre-territorial days to the mid-1980s.  
501-324-9685 • [OldStateHouse.com](http://OldStateHouse.com)

**Now Through May 8, 2011...** Santa Fe, NM, **Wild at Heart—Ernest Thompson Seton:** Boy Scouts of America founder's impact on conservation.  
505-476-5200 • [NMHistoryMuseum.org](http://NMHistoryMuseum.org)

**OCTOBER**

**1-2...** Coffeyville, KS, **Dalton Defender Days:** Re-enacts Coffeyville's 1892 defeat of the Dalton Gang's planned dual bank robbery.  
800-626-3357 • [CoffeyvilleChamber.org](http://CoffeyvilleChamber.org)

**1-2...** Bartlesville, OK, **Fall Traders Encampment:** Re-creation of Indian Territory trader's camp set during the 1820s to 1840s.  
918-336-0307 • [Woolaroc.org](http://Woolaroc.org)

**2...** Abilene, KS, **Chisholm Trail Day Festival:** Pioneer cooking, folk craft demonstrations, gunfight re-enactments and live Western music.  
785-263-2681 • [HeritageCenterDK.com](http://HeritageCenterDK.com)

**2...** Barnesville, OH, **Fall Fling Customer Appreciation Day:** Cattle branding lessons, bus tours of cow pastures and free chuckwagon lunch.  
740-758-5050 • [TexasLonghorn.com](http://TexasLonghorn.com)

**2-3...** Prescott, AZ, **Folk Music Festival:** Cowboy singers and string bands perform at Arizona's oldest continual folk music festival.  
928-445-3122 • [Sharlot.org](http://Sharlot.org)

**7...** Ruidoso Downs, NM, **Symposium Trail Ride:** Lincoln County Sheriff's Posse hosts this trail ride to kick off the Lincoln County Cowboy Symposium.  
575-354-8007 • [LincolnCountySheriffsPosse.org](http://LincolnCountySheriffsPosse.org)

**7-10...** Durango, CO, **Durango Heritage Celebration:** The 1880s come to life at a Victorian Ball, downtown shoot-out and historic trolley tours.  
970-382-9298 • [DurangoHeritageCelebration.org](http://DurangoHeritageCelebration.org)

**Now Through Oct. 3...** Fort Concho, TX, **National Cavalry Competition:** Horsemanship competition includes Indian Wars and Civil War.  
325-481-2646 • [FortConcho.com](http://FortConcho.com)

**Now Through Oct. 3...** Durango, CO, **Durango Cowboy Poetry Gathering:** Headliners Chris Isaacs & Red Steagall, plus a poetry train ride.  
970-749-2995 • [DurangoCowboyGathering.org](http://DurangoCowboyGathering.org)

**Now Through Oct. 3...** Valentine, NE, **Nebraska Cowboy Poetry Gathering:** Cowboy poets, trail ride and old-time melodrama.  
800-658-4024 • [NebraskaCowboyPoetryGathering.com](http://NebraskaCowboyPoetryGathering.com)

**Now Through Oct. 3...** Wilcox, AZ, **Rex Allen Days:** The singing cowboy's hometown rodeo, with a parade and concert by Rex Allen Jr. and sons.  
800-200-2272 • [RexAllenDays.org](http://RexAllenDays.org)

**Now Through Oct. 3...** Trinidad, CO, **Mitchell's National Invitational Painting Show:** Featured artists: Willie Greene, John Budicin and Gay Faulkenberry.  
719-846-4224 • [ARMitchell.org](http://ARMitchell.org)

**Now Through Oct. 3...** Elko, NV, **Will James 2010 Fall Gather:** Includes Don Frazier and Brian Winter's collections of James's books and art.  
719-488-3646 • [WillJames.org](http://WillJames.org)

**Now Through Oct. 17...** Santa Fe, NM, **Sole Mates—Cowboy Boot and Art:** Changing styles of cowboy boots through art and photos.  
505-476-5072 • [NMArtMuseum.org](http://NMArtMuseum.org)

**Now Through Oct. 24...** Prescott, AZ, **Rembrandt of the Rodeo:** Kenneth M. Freeman's portraits of rodeo performers and other Western folk.  
928-778-1385 • [PhippenArtMuseum.org](http://PhippenArtMuseum.org)

**Now Through Oct. 31...** Cody, WY, **Splendid Heritage—Perspectives on American Indian Art:** More than 140 objects of art from the Woodlands, Plains and Plateau regions.  
307-587-4771 • [www.BBHC.org](http://www.BBHC.org)

**Now Through Nov. 13...** Amarillo, TX, **America's Horse in Art:** Wayne Baize, Buckeye Blake and Buck Taylor art honors America's horses.  
806-376-5181 • [www.AQHHallofFame.com](http://www.AQHHallofFame.com)

**Now Through Nov. 28...** Denver, CO, **Charles Deas and 1840s America:** Includes art by Charles Deas that hasn't been displayed in 150 years.  
720-865-5000 • [DenverArtMuseum.org](http://DenverArtMuseum.org)

**Now Through Jan. 2, 2011...** Oklahoma City, OK, **Traditional Cowboy Arts Association:** Showcases cowboy crafts, such as leather crafting and spur making.  
405-478-2250 • [NationalCowboyMuseum.org](http://NationalCowboyMuseum.org)

**Now Through Jan. 10, 2011...** Oklahoma City, OK, **Flying High and Crash Landing:** Gut-wrenching bull wrecks photographed by Ralph R. Doubleday, Devere Helfrich and Bern Gregory.  
405-478-2250 • [NationalCowboyMuseum.org](http://NationalCowboyMuseum.org)

**Now Through Jan. 31, 2011...** Pendleton, OR, **Tall in the Saddle:** A 400-plus artifact exhibit of Pendleton Round-Up's 100 years.  
541-966-9748 • [Tamaststkt.org](http://Tamaststkt.org)

**Now Through Feb. 20, 2011...** Cartersville, GA, **Ansel Adams—A Legacy:** More than 100 photos by the 20th-century landscape photographer.  
770-387-1300 • [BoothMuseum.org](http://BoothMuseum.org)

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[www.HEBERCITYCOWBOYPOETRY.com](http://www.HEBERCITYCOWBOYPOETRY.com)

**435-654-3666**

**8-10...**Rapid City, SD, **He Sapa Wacipi Na Oskate:** Powwow dances, plus Lakota comedian J.R. Redwater and the Northern Cree Singers. 605-341-0925 • [BlackHillsPowwow.com](http://BlackHillsPowwow.com)

**8-16...**Waco, TX, **Heart o' Texas Fair & Rodeo:** This PRCA rodeo includes nightly calf scrambles, livestock shows and live music. 254-776-1660 • [HotFair.com](http://HotFair.com)

**10-15...**Tombstone, AZ, **True West's Wyatt Earp Vendetta Ride:** Shadow Wyatt Earp and his posse's trail of retribution; end at Helledorado Days. 505-286-4585 • [Great-American-Adventures.com](http://Great-American-Adventures.com)

**11-16...**Billings, MT, **NILE Stock Show:** Montana's largest PRCA rodeo and stock show, plus a Western expo, horse events and old-time music. 406-256-2495 • [TheNile.org](http://TheNile.org)

**14...**Scottsdale, AZ, **Scottsdale Western Art Walk:** Old Town Scottsdale art galleries stay open at night, plus live music and restaurant samples. 480-377-9366 • [ScottsdaleGalleries.com](http://ScottsdaleGalleries.com)

**15...**Glendora, CA, **Silver Spur Awards:** The Reel Cowboys present awards honoring Western film, TV and music performers. 818-769-4700 • [ReelCowboys.org](http://ReelCowboys.org)

**15-16...**Lander, WY, **Heart of the West:** Showcases fine Western art, an artists' quick draw competition and traditional cowboy gear. 307-332-3892 • [LanderChamber.com](http://LanderChamber.com)

**15-17...**Limon, CO, **Smoky Hill Trail Convention:** In the 1910 Limon depot, celebrates the 1859-60 trail to the Rockies goldfields. 719-775-8605 • [TownOfLimon.com](http://TownOfLimon.com)



**November 1-7, 2010**  
Heber City, UT, **Heber City's Cowboy Poetry Gathering and Buckaroo Fair:** Jam sessions, film festival, buckaroo dance and 10 headliner shows, including Riders in the Sky (the group's bass player Too Slim is shown above). 435-654-3666 • [HeberCityCowboyPoetry.com](http://HeberCityCowboyPoetry.com)

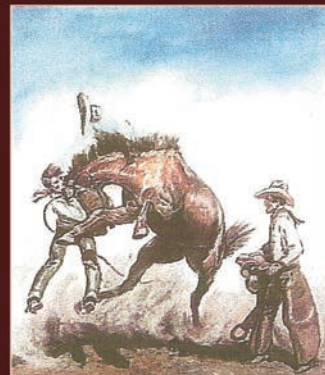
## Great Basin Western Art Foundation

Northeastern Nevada Museum

The spirit and mystique of the old west is alive today in Elko, Nevada. This is due in great part to the bustling ranching economy, active rodeo community and a common love of the outdoor experience that surrounds the high desert town.

The Great Basin Western Art Foundation is an organization associated with the Northeastern Nevada Museum in Elko. The goal of the foundation is to collect, preserve and display visual art of all medias specific to the Great Basin and to Western culture.

The foundation has been formed to expand on the Western Art legacy that exists at the Northeastern Nevada Museum due in large part to the Will James collection of 56 original pieces of art work and 24 first edition signed books donated to the museum by collector Don Frazier of Paradise, Arizona. The Northeastern Nevada Museum's collection is the second largest in the world.



Will James *untitled, 1928*  
Museum collection donated by Don Frazier



Will James *High Bucking Horse, 1930*  
Museum collection donated by Don Frazier

The Will James Society chose Elko, Nevada to host their annual gathering. The Northeastern Nevada Museum, home of the Great Basin Western Art Foundation along with the Elko Convention & Visitors Authority will host the Will James Society September 30 - October 3, 2010.

**See You In Elko!**

Membership is \$100 every year for the Great Basin Western Art Foundation.

[www.GreatBasinWesternArtFoundation.org](http://www.GreatBasinWesternArtFoundation.org)

## WILL JAMES SOCIETY ANNUAL MEETING

SEPTEMBER 30 - OCTOBER 3, 2010 • ELKO, NEVADA

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- October 22-23—Oklahoma State Fiddlers Convention
- October 31—Moonlight Maddness
- November 20—National Junior Heifer Show
- November 26—December 31—Christmas in the Park

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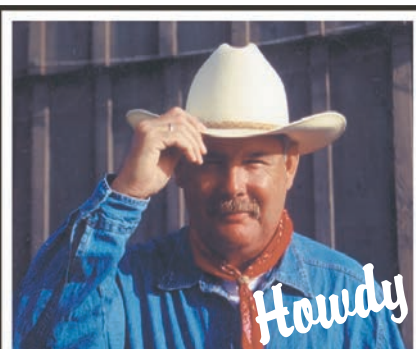
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**15-17...Llano, TX, Llano River Chuckwagon Cook-Off:** Chuckwagon cook-off, plus a ranch rodeo, live cowboy music and cowboy church.  
325-247-5354 • [LlanoChuckwagonCookOff.com](http://LlanoChuckwagonCookOff.com)

**15-17...Glendale, AZ, Wild Western Festival:** Classic TV and movie stars, Buffalo Soldiers encampment and cowboy fast draw competition.  
623-444-7121 • [WildWesternFestival.com](http://WildWesternFestival.com)

**15-17...Tombstone, AZ, Helldorado Days:** Tombstone's oldest festival celebrates the 1880s with fashion shows, gunfights and a carnival.  
520-457-9062 • [HelldoradoDays.com](http://HelldoradoDays.com)

**15-17...Vernon, TX, Cowboy Mounted Shooting on the Western Trail:** Cowboy mounted shooting meet benefits Red River Valley Museum.  
940-553-1848 • [RedRiverValleyMuseum.org](http://RedRiverValleyMuseum.org)

**15-17...Fort Worth, TX, Texas Gun Collectors Show:** Rare historical firearms are displayed from exhibitors worldwide; with Texas history exhibits.  
210-323-9519 • [TexasGunCollectorsShow.com](http://TexasGunCollectorsShow.com)

**16...El Paso, TX, Walk Through History:** Learn the history of the 60,000 permanent residents on a walk through this 1872 Texas cemetery.  
915-842-8200 • [ConcordiaCemetery.org](http://ConcordiaCemetery.org)

**16...Clovis, NM, Western Shooting Horse Mounted Shooting All-Stars:** Cowboy mounted shooters compete in a three-stage, high-stakes runoff.  
505-286-0100 • [MountedShootingAllStars.com](http://MountedShootingAllStars.com)

**17...Otsego, MN, Wild West Frontier Fest on the Mississippi:** Features Wild West shoot-outs, wagon rides, a family variety show and tasty provisions.  
325-247-5354 • [WildWestFrontierFest.com](http://WildWestFrontierFest.com)

**17-23...Whitefish, MT, Photography Week:** Combine horseback riding, cowboy cookouts and Montana wilderness for unforgettable photography.  
866-828-2900 • [TheBarW.com](http://TheBarW.com)

**21-24...Cartersville, GA, Southeastern Cowboy Festival and Symposium:** Pioneer crafts, music by Riders in the Sky and artwork by John Coleman.  
770-387-1300 • [BoothMuseum.org](http://BoothMuseum.org)

**22-23...Elk City, OK, Oklahoma State Fiddlers Convention:** Fiddlers and musicians from five states offer jam sessions and concerts, plus evening dances.  
405-733-8688 • [VisitElkCity.com](http://VisitElkCity.com)

**22-24...Fort Worth, TX, Red Steagall Cowboy Gathering:** Western swing festival, with plenty of cowboy music and poetry, plus chuckwagon fare.  
888-269-8696 • [RedSteagallCowboyGathering.com](http://RedSteagallCowboyGathering.com)

**23-Jan. 23, 2011...Tucson, AZ, Journey of Lewis and Clark:** Expedition art by Charles Fritz and Michael Haynes, and from a private collection.  
520-624-2333 • [TucsonMuseumOfArt.org](http://TucsonMuseumOfArt.org)

**30...Carson City, NV, Nevada Day:** Kit Carson Trail ghost walk, powwow, a train steam-up, beard contest and chili feed at the Carson Nugget.  
866-683-2948 • [NevadaDay.com](http://NevadaDay.com)

### NOVEMBER

**5-6...Guthrie, OK, Clem McSpadden National Finals Steer Roping:** Both a roping competition and a tribute to the legendary rodeo announcer.  
800-595-7433 • [LazyE.com](http://LazyE.com)

**5-7...Tombstone, AZ, Western Music Festival:** Features performances by Dave Stamey, Jean and



### November 6, 2010-October 31, 2011

**Canyon, TX, Working Saddles from the Permanent Collection:** Includes Western Stock saddles by top makers F.A. Meanea, R.T. Frazier, C.P. Shipley and H.H. Heiser, who made the saddle shown above. Fred Horsbrugh, manager of the Spur Ranch from 1889-1904, owned this circa 1880 saddle.  
806-651-2244 • [PanhandlePlains.org](http://PanhandlePlains.org)

Gary Prescott, and the Yampa Valley Boys.  
520-457-2295 • [TombstoneWesternMusicFestival.org](http://TombstoneWesternMusicFestival.org)

**6...Sunset Valley, TX, Austin Powwow and American Indian Heritage Festival:** Plus powwow music by Young Grey Horse and the Zotigh Singers.  
512-371-0628 • [AustinPowwow.org](http://AustinPowwow.org)

**6...Heber City, UT, Wild Horse and Burro Adoptions:** Wild horses and burros offered for adoption to folks providing long-term care.  
866-468-7826 • [BLM.gov](http://BLM.gov)

**10-14...Haines, AK, Alaska Bald Eagle Festival:** Celebrate the largest gathering of Bald Eagles in the world with workshops, tours and entertainment.  
907-766-3094 • [BaldEagleFestival.org](http://BaldEagleFestival.org)

**10-14...Amarillo, TX, WRCA World Championship Ranch Rodeo:** Plus a kickoff concert by Red Steagall & the Boys in the Bunkhouse.  
806-374-9722 • [WRCA.org](http://WRCA.org)

**12-13...Phoenix, AZ, Navajo Rug Auction:** Includes a lecture and rug previews at this auction benefiting the Pueblo Grande Museum.  
602-495-0901 • [PuebloGrande.com](http://PuebloGrande.com)

**12-13...Dallas, TX, Tom Thumb Texas Stamped:** Rodeo, plus a Boots & Bling Ball and concerts by Dierks Bentley and Montgomery Gentry.  
214-520-8874 • [TexasStamped.org](http://TexasStamped.org)

**12-14...Phoenix, AZ, Big Fall Phoenix Auction:** You can bid on more than 1,000 collectible American Indian and Old West artifacts.  
888-314-0343 • [AllardAuctions.com](http://AllardAuctions.com)

**12-Dec. 27...Rusk, TX, Polar Express:** This 1881 inmate-built railroad offers hot chocolate and gifts for kids riding on this journey to the North Pole.  
888-987-2461 • [TexasStateRR.com](http://TexasStateRR.com)

**19-20...Alpine, TX, Alpine Artwalk 2010:** Open air Western art marketplace with silent auction bidding and concert by Ray Wylie Hubbard. 432-837-3067 • [AlpineGalleryNight.com](http://AlpineGalleryNight.com)

**20...Kingsville, TX, Ranch Hand Breakfast:** Cowboy breakfast served outdoors at the 1853 King Ranch, plus demos of team roping and camp cooking. 800-333-5032 • [King-Ranch.com](http://King-Ranch.com)

**20...Sierra Vista, AZ, Buffalo Soldier Historic Sites Tour:** Starts at Fort Huachuca Museum with stops at the cavalry stables and Old Post Cemetery. 800-288-3861 • [VisitSierraVista.com](http://VisitSierraVista.com)

**20...Custer State Park, SD, Buffalo Auction:** Watch and participate in the auction of 200 to 500 head of live buffalo, both young and mature. 605-255-4515 • [CusterStatePark.info](http://CusterStatePark.info)

**20-21...Mesa, AZ, Mesa Old West Days Festival:** Gunfight re-enactments and period costume contest, plus meet reel cowboy Michael Dante. 480-835-0757 • [MesaOldWestDays.com](http://MesaOldWestDays.com)

**20-Dec. 28, 2011...Durango, CO, Polar Express:** This 1879 railroad offers kids a train ride sharing this Christmas tale, on the way to Santa. 877-872-4607 • [DurangoTrain.com](http://DurangoTrain.com)

**25-28...Tombstone, AZ, Tombstone Territorial Championship:** Cowboy shoots, plus faro, cowboy poker and a wine, cheese and cigar fest. 520-780-4852 • [TombstoneBuscaderos.com](http://TombstoneBuscaderos.com)

**26-27...Bisbee, AZ, Historic Home Tour:** Bisbee residents, some in costume, share the history and architectural details of their homes. 866-224-7233 • [DiscoverBisbee.com](http://DiscoverBisbee.com)

**28...Morrison, CO, Farolito Lighting:** Lantern-lighting ceremony includes seasonal carols, led by Southwestern musicians, and a pinecone ceremony. 303-839-1671 • [TesoroFoundation.org](http://TesoroFoundation.org)

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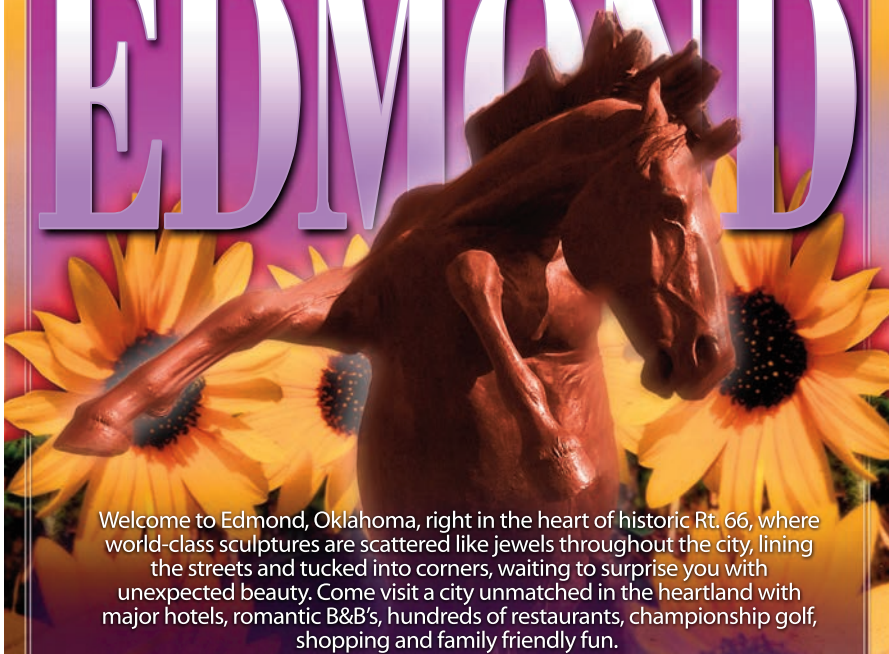
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## The Tunstalls Return

*John Tunstall's kin traveled from England to fathom death in Lincoln.*

You could call the visit a “belated family reunion.”

Five members of a proper English family gathered in a New Mexico canyon in July 2010 on an oppressively hot day, quite unlike the 70-ish summer climate of the United Kingdom. The visitors were uncomfortable, but not just from the heat. They were here to see where one of their kinsmen was murdered in cold blood.

Englishman John Henry Tunstall came to New Mexico Territory in 1876, seeking his fortune. He ran his cattle ranch on the Rio Feliz, some 30 miles from Lincoln, and established his mercantile store and bank in town. But he ran afoul of the powers that be—Irishmen by the name of Murphy, Dolan and Riley, who controlled mercantile and banking interests in Lincoln County. They were not about to brook competition.

Things came to a head on February 18, 1878. Tunstall and four of his employees—including one “Kid” Antrim, later known as Billy the Kid—were about 10 miles southeast of Lincoln and heading toward town. A large posse sent by Sheriff William Brady, a Murphy-Dolan-Riley ally, approached them, supposedly to seize some horses. The four Tunstall men sought shelter in the rocks. Their boss met the lawmen head on. One member of the posse shot him in the chest, knocking

him to the ground. Another posseman took Tunstall's own gun and shot him in the back of the head, killing him.

He was just 24 at the time.

The killers claimed self-defense, that Tunstall had fired at them first. Nobody believed it, but nobody was convicted of the crime either. His murder did fuel the start of the Lincoln County War.

Tunstall's body was buried, without a marker, in a lot just east of his store in Lincoln. Over time, the exact location of his grave has been lost.

But his family back in England never forgot John Henry and how he died. For more than 130 years, his descendants have honored their memories of him, keeping his letters and journals and documents.

On two occasions, Tunstalls have made the pilgrimage to New Mexico to see the locales where their ancestor lived and died.

For Hilary Tunstall-Behrens, the great-nephew of John Henry, this was his second trip to Lincoln; the first came in 1974. This time, he brought along his wife, two grown children and a nephew. At 82, he feels this might be his last visit, and he was determined to pass on this part of his family's history to the younger generation.

The family took the grand tour, accompanied by Tunstall biographer and fellow Englishman Frederick Nolan,

They came a long way to stand at the spot where their relative had died; Hilary Tunstall-Behrens stands in the center next to his wife Tatiana and their daughter Sophie, and next to their son Caedmon and nephew Peter. Shown in the inset is John Henry Tunstall, shortly after his arrival in San Francisco in February 1876.

— ALL IMAGES COURTESY FREDERICK NOLAN —





"As regards my getting shot, I don't expect it. There are two very prolific causes for shooting in this country, viz., Drink & jealousy. I don't frequent the locality of the former . . . & I don't make myself an object for the excitement of the latter. . . . I shall not get killed...I shall live to accomplish my schemes. . . ."

— JOHN HENRY TUNSTALL, IN A MARCH 9, 1877, LETTER TO HIS PARENTS

and *True West* Publisher Emeritus Robert G. McCubbin.

The group walked the streets of Lincoln. They visited the Tunstall store, which is virtually unchanged from 1878. They saw the approximate location of their ancestor's grave. They drove to the location of Tunstall's 3,200-acre spread, now known as the Flying H Ranch.

They also made their way to Tunstall Canyon, a remote spot in the mountains where the Englishman was shot down. Getting there is tough (a four-wheel drive is recommended), and once you're in the canyon, the "death spot" is even tougher to find. You've got to locate a couple of tree stumps on which red arrows have been painted.

As the Tunstall group stood at the clearing where John Henry bit the dust, Nolan shared aloud the story of the young Englishman. "Somber. Very moving. Emotional," is how Hilary described the moment. Tears were shed. Even today—after reading all the books and talking with experts—the family can't understand why John Henry was murdered. That type of crime just would not have happened in England.

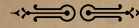
The family noted a certain irony: John Henry came to New Mexico seeking fame and fortune; he did become well-known, because of his death.

Hilary left Lincoln County satisfied he had accomplished his goal. His children and nephew vowed to keep alive the memory of a long dead relative, and to bring their own children to this spot. Future visits won't be comfortable, any more than this visit was for the family. But they're determined to honor their family heritage and the brief life of John Henry Tunstall.



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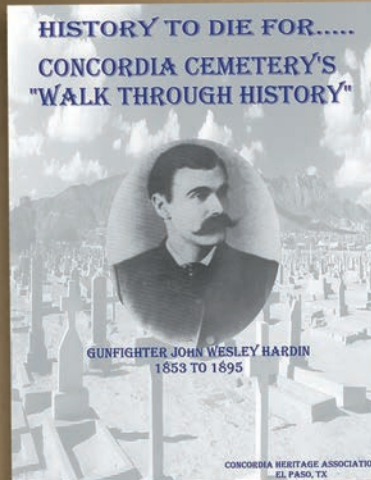


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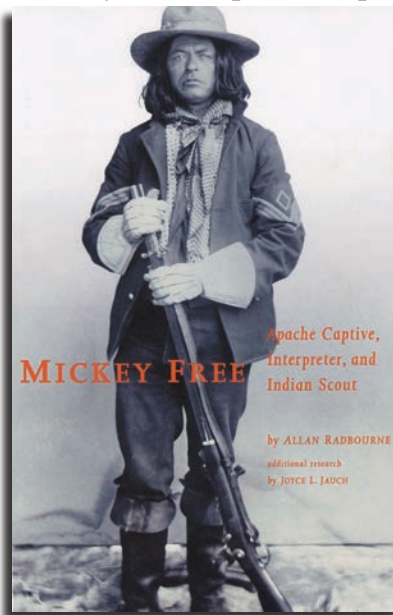
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## Mickey Free: Apache Captive, Interpreter, and Indian Scout

by Allan Radbourne



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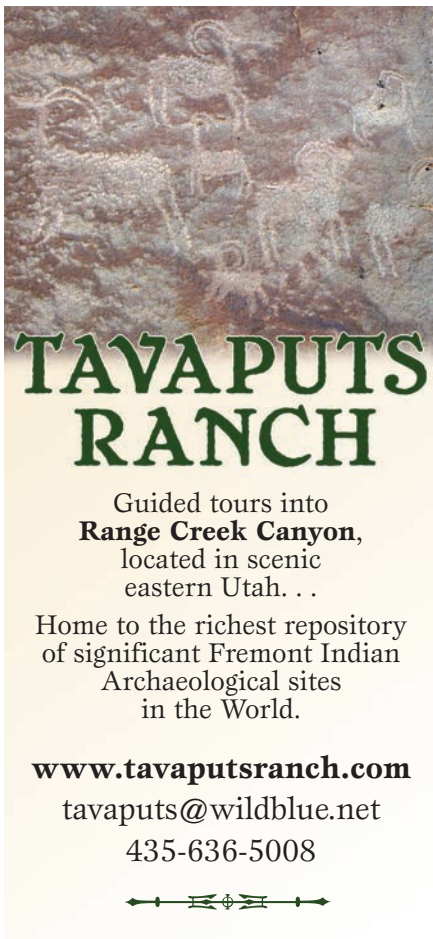
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**Some 30,000 pictures ago, Gil Gustavsen and Cheryl Stapleton thought they were going in a totally different direction.**

Both transplants to Arizona, they teamed up to sell photographs of beautiful Sonoran desert scenes and plant life, and of the Grand Canyon.

Then, in 2005, they met Bob Boze Bell of *True West* magazine, "and our entire focus changed," Stapleton remembers.

Today, their Gustavsen-Stapleton Studios in New River, Arizona, is known for its extensive photography of prehistoric ruins. They sell their art online and at art fairs in the Phoenix area, and they've become experts about Hohokam and Anasazi ruins in Arizona, Colorado, Utah and New Mexico.

Their journey of discovery started pretty badly, actually.

Hoping to get some photographic work with *True West*, they visited the Cave Creek office to show off their portfolio of modern desert scenes.

"Bob liked our work and said he was working on an editorial on petroglyphs and needed pictures of vandalism," Gustavsen remembers. "We wouldn't normally have photographed that, but we went looking."

They went to South Mountain Park, Camp Verde, White Tank Mountains and other sites, and "thankfully, we didn't find any vandalism," Gustavsen remembers. They didn't want

to go back empty handed, so, as a joke, Gustavsen says they photoshopped a "counterfeit" picture of a rock wall with red spray paint that read "I love Bob."

Bob loved their tenacity and put them on the trail of what would become their first of many prehistoric ruins—the remarkably pristine Range Creek Ranch near Price, Utah. But Bell warned them they might have difficulty, because the crotchety cowboy who owned the ranch didn't like anyone trampling around his 42,000 acres. That's how the pair met Waldo Wilcox and how the rest of their lives began.

"Waldo had a reputation of running everyone out of his valley," Gustavsen says. Waldo's father had bought the Range Creek Ranch in 1952. It had Fremont Indian pots lying on the ground, a granary that still had grain and untold number of petroglyphs.

"Waldo's father took him and his brother around the ranch when they were little, and told them, 'Leave these things



Photographers Gil Gustavsen and Cheryl Stapleton (right) serendipitously discovered their passion for prehistoric sites. Gustavsen's favorite photo of all the 30,000 they have taken is of a petroglyph of a pregnant buffalo—the only time he's ever seen that image on any rock wall. You can see it in the photo at top, in the far right corner.

— ALL IMAGES COURTESY GUSTAVSEN-STAPLETON STUDIOS —

Jana Bommersbach has been Arizona's Journalist of the Year, won an Emmy for her television reporting, has been awarded two Lifetime Achievement Awards and is the author of two nationally-acclaimed true crime books.

alone.' The boys did as they were told," Gustavsen says.

That's how Utah officials, who were "blown away" by the untouched artifacts, found the site when Waldo decided to sell it as he reached his 70s. The state bought the ranch, put it under the control of the Game and Fish Department and archaeologists began cataloging the artifacts.

Waldo wasn't interested in being interviewed, yet he said he'd give the photographers an hour of his time. "He loved Cheryl, and our one hour turned into three days," Gustavsen says. "It was like meeting Butch and Sundance for me."

One of the first facts they learned about America's prehistoric sites scares them to this day: "There's nobody out there protecting these sites," Gustavsen says. "The only reason most of them are still here is that nobody knows where they are—some of our pictures, we won't even identify the exact location in order to keep them protected." He notes they "photograph everything" because these sites could be destroyed. "We want to get it before it's gone," he says.

The 56-year-old Gustavsen, who used to make custom furniture when he moved to Arizona from New Jersey, admits it is physically hard work to reach many of the remote spots where the ruins are located, but the strain is worth the effort. "I personally find [Indians] absolutely fascinating. I'm learning about the cultures and their artwork."

For the 50-year-old Stapleton, a former Cape Cod journalist and photographer, the quest is in imagining how people lived. "We learn by seeing," she says. "There aren't blueprints or diaries to tell us how they built and how they lived, so we can only guess. Imagine living 200-300 feet up a cliff wall—the men are out hunting and the women have to get water every day way down in that stream. They have to keep the fires going; they have to keep the kids from falling off the cliff. I have a great regard for the women—it couldn't have been easy."

The pair's photographs are making a record of the ruins that will hopefully last forever. Visit the website [Gustavsen-Stapleton.com](http://Gustavsen-Stapleton.com) to view some of the fine art photography taken by these Old West Savivors.



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## Celebration of Non-Indian, Indian Art

Eanger Irving Couse's 1917 painting tops the Coeur d'Alene Art Auction this year.

**"In his *Kachina Painter*, Mr. Couse represents a modern Indian painting on a wall one of the sacred symbols of his ancestors.**

"There is a hint of racial scorn in the mask-like face of the 'Pottery Vendor,' a straight line against a wall in the midst of his wares, a hint of the sphinx-like reserve which the white man's commercial cunning can not penetrate."

When Rose Henderson wrote the above, this 1917 painting is the only one she took care to name. She recorded her visit with E. Irving Couse in his studio at Taos, New Mexico, which *El Palacio* published on April 15, 1921. On July 24, 2010, *Kachina Painter* hammered in as the top-selling lot, for \$650,000, at the 25th anniversary Coeur d'Alene Art Auction in Reno, Nevada.

Couse's granddaughter Virginia Couse Leavitt is the current custodian of the Kit Carson Road studios where her grandfather and Joseph Henry Sharp, his fellow charter member of the Taos Society of Artists, both painted. Virginia remembers bringing "Uncle Henry" bouquets of pansies from her grandfather's garden.

She graciously shares the story of the *Kachina Painter*, stating it was one of three paintings that her grandfather had chosen to include in the first national exhibition of the Taos Society of Artists, which opened in New York City at the Hotel Majestic in December 1917. New York collector Horatio S. Ruben had already purchased it the month before.

"A recurring theme in many of [Couse's] paintings is the native artist at work painting on a wall or a skin; forming or decorating a piece of pottery; or weaving a blanket or a basket," she states. "In the *Kachina Painter*, Couse captures the act of creation itself as the native artist completes his drawing. Of equal importance, however, is the beautiful painted jar behind the figure, another fine example of Indian artistry."

That fine jar is a polychrome olla from San Ildefonso Pueblo, while the kachina image the Taos artist is painting derives from Hopi culture. Yet, Virginia points out,



Virginia Couse Leavitt believes her grandfather may have seen examples of the kachina when he lived at the Hopi village of Walpi for six weeks in 1903. She says the source for this particular figure was a woven Hopi plaque in his collection, as a page in one of his sketchbooks reveals. Eanger Irving Couse's 1917 oil on canvas, *Kachina Painter*, hammered in as the top lot at \$650,000.

despite these tribal references, Couse intended for his painting to celebrate American Indian artistry overall.

Couse's appreciation of the native artists he encountered was mentioned by Henderson in her article: "Some of the Indians take up painting and do interesting work as long as they stick to the hereditary primitive symbolism. As a realist the Indian painter is a failure. Mr. Couse has in his studio some fine examples of the simple symbolic effects. He says that the Indian is a natural cubist, and often in his paintings he represents a battlefield by many points of horses hoofs and many dots with tails, indicating bullets.

This means a 'heap big fight,' to an Indian."

Couse's collection of Indian artworks and artifacts, many of which show up in his paintings, can be seen by visitors at his Taos studio and home. Virginia leads studio and garden tours from May through October, and arrangements to visit may be made by calling her at 575-751-0369 in the summer or 520-298-4535 in the winter.

This auction of fine 19th- and 20th-century paintings and bronzes totaled nearly \$8 million.



Couse's 1931 painting *Firelight* hammered in at \$75,000.

"*Firelight* was a much smaller painting—more of a potboiler, than a masterpiece," says Coeur d'Alene auction partner Mike Overby, explaining the \$575,000 price differential between this painting and the top-selling lot.





Paintings by Joseph Henry Sharp, another founder of the Taos Society of Artists, have hit the block for as high as \$1.359 million. Feminine subjects are rare for the artist, yet collectors today still seem to prefer the male subjects he painted more prolifically, as his 1928 *Acoma Pottery Decorators* sold for a \$325,000 bid.

Notable Art Lots Included  
 (All images courtesy Coeur d'Alene Art Auction)



"Hennings' most successful canvases are those in which he interwove the threads of landscape and figure forms. . . . Portrait and landscape are fused into a harmonious whole that proclaims the beauty and the vitality of life in Taos," writes Patricia J. Broder in her 1980 book *Taos: A Painter's Dream*. Ernest Martin Hennings was also a member of the Taos Society of Artists, and his oil on canvas, *Riders in the Sage*, sold for a \$350,000 bid.

The \$1.1 million record set for Gerald Curtis Delano's *Navajo* at Coeur d'Alene shocked the art world two years ago. "The Delano for \$1 million-plus was two guys with more money than brains; it was so far above the market, I doubt we'll see that again," Overby says. At this year's auction, *In Bonnet and Paint* secured its spot as the second-highest Delano work sold at an auction to date, for \$375,000.



## UPCOMING AUCTION

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## Uberti's Wild West

Just as passionate about the "ring of truth" in its ad campaign as the company is about its replica firearms.

Benelli USA wanted the characters, location and props in its latest Uberti ads, online catalog and videos to have an authentic Old West look and feel that would not only fit its frontier replica firearms, but also create an exciting atmosphere of Western outdoors adventure.

Yours truly was pleased to be brought on board to serve as the historical consultant for the project. Benelli hired me to ensure its Uberti campaign spoke directly to Old West historical firearms buffs and re-enactors.

Lee Thomas Kjos, a topnotch outdoor photographer, originally planned to shoot the campaign in Arizona. Yet when he realized that I was "dialed in" with people, places and animals in the southern California area, the game plan was moved to my home range.

Kjos wanted to photograph several hombres who had that "lean and mean" look of the Old West, but also could convincingly act out the scenes for his cameras. A colorful cast was assembled from several of my amigos who had played roles in various productions, including History Channel documentaries, and those I knew could be counted on to perform the roles accurately. These folks were Larry

While riding the horse Butch Cassidy, Wyatt McCrea (grandson of cowboy star Joel McCrea) charges with an Uberti Cattleman single-action revolver.



This smoky, gritty gunfight scene is just one of a number of exciting action shots that were filmed to feature Uberti's Cattleman revolvers, double-barrel shotguns, 1873 lever-action rifles and more in upcoming ads and the online catalog.

— UBERTI IMAGES BY LEE THOMAS KJOS / BENELLI USA —

Brady, Al P. Bringas, Erich Heisner, Brent Hudspeth and Wyatt McCrea (grandson of Joel McCrea, the actor who starred in numerous Westerns, including Peckinpah's 1962 film *Ride the High Country*).

Jay T. and Maria Rockwell, of Hollywood Trick Horses, brought in three of their horses. One of them, Butch Cassidy, a beautiful rearing buckskin that entertained at the Universal Studios tours for years, had been the double for the lead horse Cisco in Kevin Costner's 1990 multi-Oscar-winning film *Dances With Wolves*. (Butch Cassidy was used in the scene where the adolescent Indian braves try to steal Cisco, only to get bucked off.)

Al Frisch, of Hollywood Guns & Props, supplied the location, period gunleather and other props. Al and I have worked together on a number of film and TV productions; we can almost read each other's mind when it comes to proper gear for certain scenes, firearms safety and other important aspects of filmmaking. Frisch is well known for supplying authentic gear, along with a great-looking Western town set.

Frisch's partner, the cinematographer and director Stephen McCurry, even volunteered

to lend a hand. Under McCurry's able assistance and the guidance of Stephen McKelvain, Benelli's vice president of Marketing & Communications, the cast and crew shot the still photos and video scenarios for the 2010 campaign.

Utilizing a motor-drive camera, Kjos captured a host of exciting action shots featuring Uberti guns, rearing and galloping horses, and shooting scenarios involving buffalo hunters, cowboy camps and Indian fights. You've undoubtedly seen some of these eye-catching ads in *True West* already. Now you know the passion and hard work that fueled their creation. For more visuals and videos that show off Uberti's 2010 frontier replica firearms, visit [Uberti.com](http://Uberti.com).



Phil Spangenberg writes for *Guns & Ammo* magazine, appears on the History Channel and other documentary networks, produces Wild West shows, is a Hollywood gun coach and character actor, and is the Firearms Editor and a regular columnist for *True West*.



### SILVER SCREEN LEGEND XIII

In honor of Clayton Moore as the Lone Ranger, Happy Trails Foundation is raffling off the Silver Screen Legend XIII. This set includes: 1873 Colt Single Action revolvers donated by Colt's Manufacturing Co., a double holster rig from Legends in Leather and a set of Damascus steel spurs (with Lone Ranger-style spur leathers) by Charles Sauer. Carrying on the work started by Western actors Roy Rogers and Dale Evans, Happy Trails Foundation raises money for abused children. Visit [HappyTrails.org](http://HappyTrails.org) to purchase tax-deductible tickets for the December 18, 2010, drawing.

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## "That Cockeyed Little Old Thing"

Talking with Max Evans during the 50th anniversary of *The Rounders*.

*The Rounders* was Director and Screenwriter Burt Kennedy's first shot at making a Western comedy, and it's one of his best.

Other movies about aging cowhands and rodeo performers, like Sam Peckinpah's *Junior Bonner*, would follow, but *The Rounders* remains one of the best.

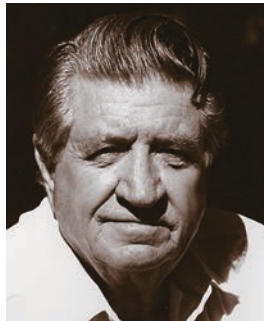
At 86, Max Evans is currently celebrating the 50th anniversary of the novel that inspired the film and brought the author all of his initial attention. Published in 1960, his book took a few years to get launched as a film, in 1965, and then, a year later, it became a short-lived TV series, running from 1966-67.

The picture starred Henry Fonda and Glenn Ford as a couple of contemporary broncbusters, Howdy Lewis and Ben Jones, respectively. More than a little busted themselves, the two get hustled into going upcountry for a season to round up strays for a local high-profile hustler named Jim Ed Love (Chill Wills). Along for the ride is a white-faced roan named Old Fooler who seems as smart or smarter than they are, and who won't be ridden. Lewis and Jones naturally figure they can make a profit betting on Old Fooler at the local rodeo.

A few decades later, in 1998, another Evans novel hit the screen, *The Hi-Lo Country*. This movie is a companion piece to *The Rounders* in that it also features Jim Ed Love, this time played by Sam Elliott. It also offered Penelope Cruz her first English-speaking part, and starred Woody Harrelson and Billy Crudup as post-WW II cowhands living in New Mexico.

Max still writes, and he recently supplied a foreword for the anniversary edition of *The Rounders*. When he's not writing, he's had a second career as a painter and some of his work can be found on the Internet.

From his home in Albuquerque, New Mexico, Max told us, "Goddamn, it's just a beautiful old day here. I ain't in jail, and I had a good breakfast. That's pretty good, you know?"



**True West:** How long have you lived in Albuquerque?

**Max Evans:** Been here 43 years. I came out of Taos. . . . I grew up down in Lea County, and then went to work up on a ranch when I was 11 years old, up on Glorieta Mesa, south of Santa Fe.

Where did you get the urge to write?

I think up on that mesa. The ranch lady there, everybody in that country called her Mother Young. I never did even know her name. She sort of mothered everybody. I cut all the wood and carried her water and helped her dry dishes for her ever' dern night. She was an amateur painter, and I just loved that. She got the creative bug in everybody one way or another. I think she stirred it up somehow.

She inherited some damn old books. There was some Balzacs there. I always liked to read, and I started readin' on those damn classics. I didn't know they were classics. I just loved 'em.

How did *The Rounders* get made into a picture?

Burt Kennedy discovered it in what they called the "slush pile." He took it to Fess Parker, 'cause he was so dang famous with that cockeyed show [1955's *Davy Crockett*, *King of the Wild Frontier*], Burt knew he could get it made. Fess jumped right over and took the option himself, instead of Burt—beat him to it. So then, he just dismissed Burt because he got William Wellman to come out of retirement to direct it. Nobody'd



*The Rounders* played in theaters around the world (see French poster), and we bet this interview with Max Evans (inset) has got you a hankerin' to see it again. Guess what? You can watch it for free online. Visit [MotionEmpire.com](http://MotionEmpire.com) and search for "The Rounders."

— COURTESY MAX EVANS —

been able to get him to come out of retirement.

Old William Wellman loved it so damn much he worked with that cockeyed Tom Blackburn who did all that Disney stuff (*Davy Crockett*; 1956's *Westward Ho! The Wagons*). He worked with him every day, all day on it, and they had a hell of a script. It all blew up over at United Artists within five minutes. The whole thing.

What killed it?

Well, I hate to say it, but the real truth is, Wellman and Fess weren't seeing anything the same.

Wellman was the finest gentleman who I ever met. He was tough on other people, but if he liked you and respected you, there wasn't a finer gentleman who ever walked.

When he killed the deal right there, he had the respect to call me out in the hall there and apologize to me, said that he could not work under those conditions

with those people. They did not qualify for what he had in mind. He invited me out for a drink, and he'd quit drinking, but I had a half a bottle with him. [Laughs.]

We had a grand time. . . . He had a punching bag, like the ones tied top and bottom, and he visited with me for 15, 20 minutes, just whamin' away at that bag. He told me, "I got to where I do this for my health, but in my mind, I'd put the head of a studio right there." And he'd wham that bag. I loved him from then on.

*What did you do after the deal failed?*

When the time ran out on [Fess], he very politely took me into town. I wasn't going to leave until I sold the sonofabitch [book], and he knew about this cheap hotel. I don't know how the hell he knew about it; maybe he dumped everybody else he'd ever had an experience with there.

Well, old Fess Parker had got me out [to California in the first place]. He gave me a \$20 bill, stuck it in my pocket so I couldn't see what it was. I thought it was \$100. I didn't want to be rude, and I waited till he was gone, and it was a 20. That old hotel was \$25 a week. I'd spent all my option money, and Fess knew it.

*How did you fare at the hotel?*

Well, then I was getting kicked out of the hotel. They threw me and my [suitcase]—at the time I had my suitcase held together with some old binding twine, and I tied it back up, and there I was on the sidewalk.

I went back in to ask if I could make a call. I remembered old Morgan Woodward, the old character actor [1967's *Cool Hand Luke*], told me one time at a party if I ever needed him, I could call him. I had the damn number!—couldn't believe it, still had it—and I didn't have a dime, couldn't make a 10¢ phone call. I had to go back in

there and literally beg those sonsofbitches who had thrown me out!

They weren't going to let me call anybody. I finally just talked them into it or threatened them or something, and they let me call old Morgan. It was one of those places—you know they're gonna tear it down; they just left it running 'til they get ready to tear it down.

So there I was, I just sat down there on that suitcase and waited. He drove up in the biggest, old, black, brand new Lincoln you ever saw. So we loaded my suitcase. That old boy who ran the hotel and his wife are standin' there, staring out the window at me. I just bowed to them and then crawled into that big ol', brand new car. [Laughs.]

*What happened with The Rounders?*

I sold two or three options right off, and old Burt Kennedy came back and put it together.

*At the time, not too many directors were making contemporary Westerns, except for The Misfits and Hud.*

Yeah, *Hud* was a hell of a good picture, and I'm not ever gonna put it down. But . . . having been raised on cow ranches and worked for as little as \$20 a month on those damned old outfits, there was a lot of things in *Hud* that just didn't ring true. *Rounders* is dead on, just like it was. . . .

In this new edition, they insisted, and I mean they insisted hard, that I write a new foreword, explaining what happened to me because of that little old book. . . .

I didn't want to do it. I said, "It'll sound like a goddamn telephone book." And they said, "No, it won't. Just put the people who *The Rounders* led you to, who directly had some affect on your life or their life, or somebody. . . ."

That cockeyed little old thing, it led to some of the finest people who I could

## HOLLYWOOD: A THIRD MEMOIR

By Larry McMurtry (Simon & Schuster)

That great whining noise you hear as you drive north on the 405 toward West Hollywood isn't air traffic at LAX.

It's the chorus of moans coming from all the angry scriptwriters who have been screwed, ignored or abused. Larry McMurtry is not one of them.



McMurtry—who authored the novels that 1963's *Hud*, 1971's *The Last Picture Show* and 1983's *Terms of Endearment* were based on—wants you to know, in his third and possibly

final memoir, *Hollywood*, that he loves the place. He enjoys the chatter and buzz at the Café of the Pink Turtle in the Beverly Wilshire Hotel. He loves (some of) the celebrities; he says nice things about award ceremonies and famous agents like his late friend Swifty Lazar. More than anything, he likes traveling on private jets; he thinks it beats first class. He may be right.

But McMurtry also loves the streets, even though he doesn't mention Raymond Chandler or Nathanael West. And he misses the rows of bookstores he used to visit, and, occasionally, buy out. (McMurtry is also a renowned book dealer.) He also misses the "two little men driving by in the big yellow shoe," who he used to spot while lunching on Santa Monica Boulevard. "A town where men can drive around in yellow shoes is my kind of town," he writes.

He tells us of many projects that were never realized, including a Western for Eddie Murphy, a story about Wyoming lawman Ed Cantrell, who shot his own deputy, and a Pretty Boy Floyd script, which became a novel. And Goldie Hawn was in line to play Honkytonk Sue, which, he writes, "was initially a comic strip by the brilliant Arizona cartoonist Bob Boze Bell." McMurtry imagined Honkytonk Sue occupying London Bridge at Lake Havasu City and defeating the Army Corps of Engineers in a bingo showdown.

He shares the details of his working relationship with Diana Ossana, who found Annie Proulx's story and co-wrote the script for *Brokeback Mountain*, which earned them both an Oscar.

This is a book about meetings (Warren Beatty), friends (Diane Keaton), spottings (Marlon Brando) and 50 years of ins and outs.

McMurtry apologizes, a little, for writing a few short chapters, but this 146-page book is actually pretty meaty. We learn that (lawyer) Gerry Spence has the "screen presence of a noodle," Peter Bogdanovich looks, more than once, like a "Serbian martyr," and he doesn't seem to care for being gripped by Shirley MacLaine's "scaly hand."

McMurtry seems to have enjoyed Hollywood to an uncommon degree, and the book ends with him, by accident apparently, walking back to his hotel after winning the Academy Award, down Hollywood Boulevard to Vine.

That's not quite right.

It ends with a cheeseburger, after his stroll, at the Casa del Mar. For McMurtry, that's Hollywood.

### HENRY FONDA MOVIE MONTAGE



As cowboy Gil Carter in 1943's *The Ox-Bow Incident*



As Wyatt Earp in 1946's *My Darling Clementine*



As the foolish Lt. Col. Owen Thursday in 1948's *Fort Apache*



As settler Gil Martin in 1939's *Drums Along the Mohawk*



ever have dreamed. It led to good people like William Wellman, Burt Kennedy was grand and all those kinds of guys. Old Morgan Woodward.

I read a lot of people didn't like old Glenn Ford, but he was just so wonderful to me. And I made lifelong friends out of old Henry Fonda. We trusted the same old woodcarver and that created a bond between us. And he raised tomatoes, and my wife was a tomato grower, and they hit it off. So we really got along good.

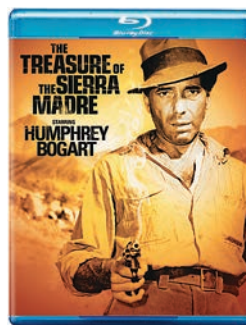
*Did you spend a lot of time on that set?*

No, I wish I had, on account of old Hank Fonda was painting pictures on that set, watercolors, and they were really good.

I asked him years later about that, how he learned to do watercolors with such finesse. He said, "You know, when I used to work on Broadway, in my later life, I had a tendency to go out and get drunk and hunt women. I got to doin' it so much, I was afraid I was going to ruin my career, so I took up painting watercolors. I'd get so

absorbed, the bars would be all closed and the women would be in bed." [Laughs.]

There's a pretty goddamned good plan he had there. It worked, whatever it was, it worked. And he meant that! That was a genuine statement of truth. It was profound to him, and it was to me. Still is.



Warner is also releasing a separate Blu-ray edition of 1948's *The Treasure of the Sierra Madre*, a film the Western Writers of America ranked as the 11th "Best

Western of All Time."

Directed by **John Huston**, the film is based on a novel by **B. Traven**, who remains one of the most mysterious and curious characters of the 20th century. No one knows his true identity. He was German, maybe, or even a revolutionary and international fugitive, possibly, who was living out the better part of his life in Mexico. He may have been hanging out on the set of the film while they were shooting, making sure that everybody knew who he was and that they weren't supposed to know who he was. Whatever and whoever Traven was, he wrote a couple of crackerjack books and was responsible for one of the all-time greatest American adventure movies.

Huston cast his father **Walter**, Bogart

## DVD REVIEWS

### The Treasure of the Sierra Madre

(Warner Home Video; \$24.98) In October, **Warner Brothers** is launching its **Humphrey Bogart** collection (\$99.98) that will box up 42 of Bogart's choicest pictures on 12 discs, together with a bonus 13th disc that features a documentary on the studio. Since Bogart worked for Warner for the better part of his career, all but a small handful of his best films are in the collection.

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and cowboy star **Tim Holt** as three men who set out to find gold in the wilds of Mexico.

Bogart played Fred C. Dobbs, a down-on-his-luck American, stuck in Tampico and reduced to panhandling from wealthy tourists and working for crooks. Dobbs starts out unlikable and goes downhill from there. By the end of the picture he's completely unraveled and the tragedy of this great story is entirely his to bear—a pretty daring role for Bogart to take on.

Walter Huston took home a Best Supporting Actor Oscar for his work, but the movie lost the Best Picture award to **Laurence Olivier's** *Hamlet*, and Olivier won Best Actor. Bogart wasn't even nominated.

The Blu-ray edition contains all the same extras found on the two-disc Special Edition from 2003, and the film itself has been remastered. Warner has been doing a pretty terrific job with its Blu-ray reissues, and we have every reason to think this new version of *The Treasure of the Sierra Madre* will be among the best releases of 2010.

## The Magnificent Seven

(MGM; \$69.98) *The Magnificent Seven* is a terrifically satisfying Western, and 2010 marks its 50th anniversary. The picture launched several actors, including **Steve McQueen**, **James Coburn** and **Charles Bronson**, from bit parts and small screens to full-blown wide screen stardom. The film was successful enough to generate three sequels—which was unusual at the time—a TV series, a number of flat-out imitators and even a two-part porn version. The producers took their inspiration from a 1954 Japanese picture, **Akira Kurosawa's** *The Seven Samurai*, but since Kurosawa was himself inspired by American Westerns, it's a case of what went around, came around.

Of the follow-up movies, which are all contained in this Blu-ray collection, **Yul Brynner** was the only member of the original cast to return, playing

veteran gunslinger Chris Larabee Adams again in 1966's *Return of the Seven*. The third picture, 1969's *Guns of the Magnificent Seven*, is actually the best of the sequels, with **George Kennedy** in the Brynner part.

**Elmer Bernstein's** great musical score played as big a part in the film's success as any other element, cast included, and his music followed the series in all of its official manifestations.

In this Blu-ray edition, the picture quality is certainly improved, primarily on the first three of the four movies, but putting the upgraded 5.1 DTS-HD lossless sounds through a decent stereo system, with the spectacular action flying across the screen, is sheer home-theater bliss.

This collection has all the extras that the two-disc edition has, with the curious exception of one of the commentary tracks. But



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what it really needs is a stand-alone soundtrack, as are available on the DVDs of 1955's *The Adventures of Robin Hood* and 1959's *North by Northwest*, among others.



**Jonah Hex**

(Warner Home Video; \$35.99) *Jonah Hex*, the 2010 movie, was a disaster at the box office. But *Jonah Hex* is a fine movie, in some respects; **Josh Brolin's** performance as the lead character is terrific, **Megan Fox** is much

better than expected, some of the action is very good and the film has a genuine sense of humor. Even some of the creepier elements work well.

The movie is worth renting or watching on cable. It might even be worth buying in this "combo-pack," which contains versions in Blu-ray, non Blu-ray and digital, as well as extras, including two

documentaries on the character and deleted scenes.

In the meantime, Hex is popping up all over the place. Some editions of the new animated DVD, *Batman: Under the Red Hood*, include an 11-minute *Jonah Hex* animated short, which is a little closer to what the movie should have been. In this vignette, Hex (voice actor: **Thomas Jane**) stumbles across a nasty scheme launched by a saloon girl and two thugs, and wraps it all up in his usual fashion, but with a bit of a twist at the end.

In the audiobook *DC Universe: Trail Of Time*, Jonah Hex and the rest of DC's cast of Western characters help Superman slog his way through time to prevent a passel of dedicated varmints from changing the future—turning Superman into an actual wimp (instead of a pretend wimp) and killing Lois Lane

*Jonah Hex* may be down, but he's far from out.

**Louis L'Amour Western Collection**

(Warner Home Video; \$19.98) **Catlow:** A middling Western, 1971's *Catlow* is worth watching to see **Yul Brynner** tapping an inner rascal that no one even imagined existed. Brynner spent so much time in his career playing scowling, serious guys that it comes as a shock to see him as the sort of lusty scamp that **Burt Lancaster** and **Errol Flynn** used to specialize in. *Catlow* is a comedy, an adventure picture and a buddy film; it isn't great, but it's definitely entertaining.

**Conagher:** *Conagher* offers plenty of cowboy action—fighting, rustling, Indian danger, folks doing right, others doing wrong—but the 1991 movie is a romance all the same. Hard-bark cowpoke *Conagher* (**Sam Elliott**) and a widowed woman (**Katherine Ross**), with two children, circle each other and eventually connect. Figuring ways to introduce capable, untutored loners to soulful



# from Wineries to Whiskey Row

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frontier women is a theme, a good one, that L'Amour kept returning to.

**The Sacketts:** About a Tennessee family named Sackett and their adventures out West, this two-part, 1979 miniseries opened the door for a string of **Sam Elliott** and **Tom Selleck** Westerns. For a picture with its share of drama, *The Sacketts* has a meandering quality; it shuffles from event to event, and it desperately needs a little humor and a lot more heat, especially where Selleck is concerned. The best thing about this miniseries was the parade of familiar faces: **Mercedes McCambridge**, **Ruth Roman**, **Glenn Ford**, **Jack Elam**, **Slim Pickens**, **Gilbert Roland**, **Pat Buttram**, **Buck Taylor**, **Gene Evans** and **Ben Johnson**.

## IN THE WORKS

### True Grit

Opening this Christmas is the remake of *True Grit* starring **Jeff Bridges**, **Matt Damon** and **Josh Brolin**. Some **John Wayne** fans are



getting a little frothy about replacing the Duke with the Dude, but while the **Coen Brothers** can perplex their audiences, nobody has ever accused them of taking the low road. Newcomer **Hailee Steinfeld** is playing **Mattie Ross**, who is the gritty heart of the story.

### Rango

In theaters this March, an animated featured called *Rango* stars the voice of **Johnny Depp**. His character **Rango** is a pet chameleon that leaves his safe suburban home to find his true path and winds up in a Western town called **Dirt**, surrounded by desperados and hungry predators.

**Gore Verbinski**, who first put **Depp** in the pirate's hat, directs it. Other actors giving voice to a variety of critters include **Ned Beatty**, **Harry Dean**

**Stanton** and, as the "Voice of the West," **Timothy Olyphant**.

### Convict Cowgirls

Finally, a documentary has been made with the *True West* reader in mind. *Sweethearts of the Prison Rodeo* will be touring cities through late October 2010, and it will also be available on **Cinemax** and as a DVD on October 25.

Directed by **Bradley Beesley**, this amazing work is about an extremely rough and tough rodeo event that's been taking place at the

**Oklahoma State Penitentiary** since 1940. Female inmates were first allowed to compete in 2006, and **Beesley's** documentary follows their journey to the 2007 prison rodeo. ✦



**Henry Cabot Beck** is the Film Editor for *True West*, writes about pop culture in general for other publications and is a member of the Phoenix Film Critics Society.

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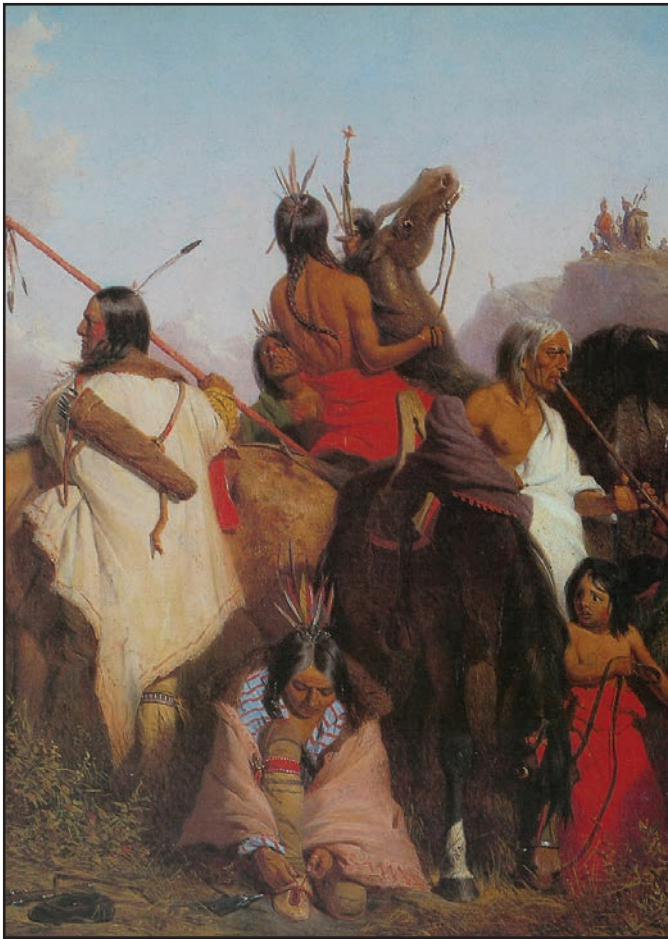
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# Custer & the War Between the States

Montana and Wyoming duke it out over a famous Custer battlefield painting.

Montana artist Edgar S. Paxson's painting *Custer's Last Stand* is a gripping depiction of the 1876 Battle of the Little Bighorn. Yet unknown to most viewers, another battle lurks behind this oil on canvas: a battle between the Montana Historical Society in Helena and the Whitney Gallery of Western Art in Cody, Wyoming, for possession of the painting.

A war of words played out between the two museums and the artist's heirs in the newspapers for four months starting in November 1962. The aggrieved party: Michael S. Kennedy, director of the Montana Historical Society. Not satisfied that the society was paying "proper respect" to their grandfather's art, William E. Paxson and Bette Paxson Dartnell, who had loaned the painting to the historical society, announced they were going to sell it to the Whitney Gallery.

Kennedy told *The Billings Gazette* on November 10 that he was "shocked" the grandchildren had not consulted him or

Gov. Tim Babcock on their decision, and that he had to read about it in the newspaper. He also disagreed with their assessment of the painting's value at \$50,000 (citing it to be closer to \$10,000 to \$15,000), and he pointed out its historical inaccuracies. (For example, some of the rifles in the hands of the cavalry were not yet in existence and most of the facial features of the cavalry were identical.)

William retorted the next day that only "apathy and false rationalization have been manifest and expressed through the years in Montana relative to the painting."

Kennedy continued to storm the field, claiming the society had legal rights to keep the painting until March 1, 1963, after which, the Montana State Legislature could vote on whether to buy the painting.

A fruitless fight? Most definitely, as William made perfectly clear on November 19 that he had no intent to sell the painting to the society. He was disgusted that "Kennedy continually downgraded Edgar S. Paxson and

his historical masterpieces," and asked, "Is this proper for a state employee who is supposed to pridefully support and favorably publicize Montana's cherished treasures? If he thinks and acts otherwise, he should resign immediately for the good of the state."

Yet Kennedy refused to quit the fight. He countered on November 20 by announcing he was accepting, on behalf of the historical society, a patron's donation of more than 100 works by Paxson, proving that he admired Paxson as an artist. "This puts the lie to the unfortunate rash of news stories inspired by the strange whim of William E. Paxson," he said. "I think it is unfortunate that William E. Paxson has never seen fit to contact any responsible member of the state government

*Custer's Last Stand*, an 1899 oil on canvas by Edgar Samuel Paxson. Nearly 200 figures people this six-by-nine-foot painting; their depictions are based on Paxson's interviews of 96 soldiers who were close to the June 1876 battle.


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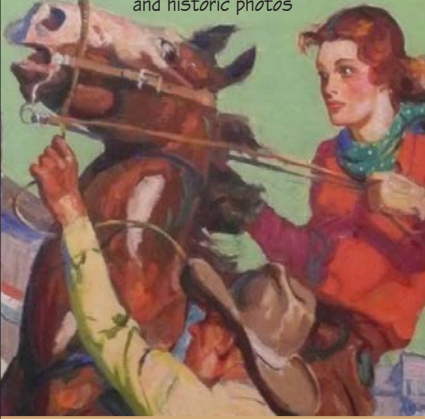
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in regard to this controversy, which started when he began firing acrimonious press releases all over the state. I feel the people of Montana will be able to judge who is loyal to the memory of Edgar S. Paxson."

On November 22, Attorney General Forrest H. Anderson ruled on the side of the heirs, saying, "The indefinite loan agreement is basically a receipt, a promise to ensure the painting for \$40,000 for the time it is in the Historical Society's custody and promise to return them upon presentation of receipt as contemplated in the agreement."

Kennedy still pressed on, yet by then, the locals were getting their own shots in. A Montana attorney wrote in a letter to the *Wyoming State Tribune* editor in December of 1962: "It is entirely fitting that *Custer's Last Stand*, by Edgar S. Paxson, should hang in Wyoming. Certainly a state whose historical fame rests on the twin acts of infamy embodied in the Teapot Dome Scandal and the murderous Banditti of the Plains, those hired killers imported by the art-loving cattlemen of Wyoming to slaughter the helpless homesteaders, should own this grisly painting depicting man's inhumanity to man."

On behalf of the Whitney Gallery, Dr. Harold McCracken announced on December 11 that he could wait to buy the painting

until the Paxson heirs and the historical society settled their dispute.

Despite William's pronouncement that he refused to sell the painting to Montana at any price, a bill to purchase the painting was introduced in the Montana Legislature on January 5, 1963. On January 21, Speaker of the House Frank W. Hazelbaker said, "*Custer's Last Stand* should be shipped to the Whitney Gallery. If Wyoming's repository for such items is less fireproof than ours I suggest we ship soonest."

William angrily sent a letter to Hazelbaker, stating, "Montana could no more buy *Custer's Last Stand* than it could buy the *Mona Lisa*."

Another reader weighed in on the battle on January 28, sending a letter to the editor of *The Billings Gazette*, asking, "Is Kennedy a despot or something? Have we given him the right to say what should or should not be kept among our art treasures in Montana's Historical State Museum?"

Apparently so. On February 3, *The Billings Gazette* announced that Wyoming had won the battle. *Custer's Last Stand* would be going to the Whitney Gallery, and Montanans could take a last look at the painting before it left the state.

That same day McCracken criticized Kennedy for downgrading the Paxson painting, stating that he was behind the

## PAXSON SHINES AGAIN AT THE WHITNEY

"As early as two weeks after the battle, artists attempted to re-create the mysteries of the battle in newspaper illustrations and major-scale works on canvas," says Christine Brindza, curator for "Brush, Palette, and Custer's Last Stand."

On exhibit at the Whitney Gallery now through February 28, 2011, the artistic depictions of the Battle of the Little Bighorn include works by

William de la Montagne Cary, John Mulvany, Cassilly Adams, Edgar S. Paxson, Allan Mardon, Earl Biss and Fritz Scholder.

The exhibit will include 14 sketches Paxson used to complete his 1899 painting *Custer's Last Stand*, as well as a photograph of Paxson working on this piece and some of his paintbrushes, charcoal holders and paint boxes.



To advertise its beer, Budweiser sent this 1895 colored lithograph of the 1885 *Custer's Last Fight* by Cassilly Adams to saloons across the country.

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In his 1969 oil on canvas, *Custer & 20,000 Indians*, Fritz Scholder posed Custer alone, dispensing with the Indians entirely, to comment on how most remember the Boy General but not the Indians.

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"Yes, Remington has tried it;  
 Mulvaney, too, as well;  
 But none so true has pictured,  
 how gallant Custer fell!  
 See, that picture of the Battle  
 and the after awful hush!  
 No need is there of asking;  
 for Paxson held the brush!"

—MONTANA ARTIST JOANNA S. GRIGG, 1905

times in current pricing of Western art. But McCracken also said he never agreed to pay \$50,000 for *Custer's Last Stand*: "I never pay for paintings until I get them." (He did end up paying that fee.)

When McCracken received the painting on February 21, he called it the "most important historical painting of the West in existence today." He also could not resist a parting shot at the director of the Montana Historical Society: "It is extremely unfortunate that such an important historical painting by such an important painter has been so sadly downgraded recently from a source ethically dedicated to the edification and perpetuation of our Western Heritage."

Although this war of words was indeed bitter at times, no lasting grudge exists between the Montana Historical Society and the Whitney Gallery of Western Art. In fact, the museums have collaborated on several projects to further the study of the American West.

*Custer's Last Stand* still hangs in the Whitney Gallery of Western Art. In 1988, William E. Paxson issued one of his last press releases, which ran in the *Helena Independent Record*. The article, titled "Painter's Grandson Laments Loss," reported: "William E. Paxson complained for years about the removal of the painting from Montana to the Buffalo Bill Historical Center in Wyoming." It also quoted William as saying, "although the Custer Massacre has inspired many paintings, only one is acknowledged by qualified experts to be historically accurate. And that is the Montana artist Edgar S. Paxson who painted the internationally famous painting."

The battle that took place in 1962 was not mentioned.



Sharing no relation to the Kennedy in the article, Heidi Kennedy grew up in Red Lodge, Montana. She graduated from Montana State University with a B.A. in History in 2001. She learned the story behind the Paxson painting while working in the McCracken Research Library of the Buffalo Bill Historical Center in Cody, Wyoming. She now lives in Enid, Oklahoma, with her husband and two children.

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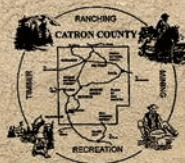
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By R.B. PICKERING

# C.M. Russell's Illustrated Colt

*Documenting the cowboy artist's most treasured sidearm.*



The Colt and double loop holster worn by Russell in the above photo also appear in his art housed at public collections: 1896's *The Ambush* (Sid Richardson Museum), 1903's *Roping a Rustler* a.k.a. *Roping a Grizzly* (Buffalo Bill Historical Center), 1909's *The Cinch Ring* (Anschutz Collection), 1912's *Smoking Cattle Out of the Breaks* (Wichita Center for the Arts) and 1923's *Men of the Open Range* (Montana Historical Society).

The Montana Historical Society owns C.M. Russell's 1922 painting *Charlie Russell and His Friends* (right, at top). The gear worn by the rider in the foreground shows the bull's head grip that appears on his actual pistol (top of this page).

(Right, at bottom) Dexter, Russell's favorite horse, with some of Charlie Russell's gear at the time of his funeral in 1926.

— ALL IMAGES COURTESY GILCREASE MUSEUM UNLESS OTHERWISE NOTED; PAINTING COURTESY MONTANA HISTORICAL SOCIETY X1952.01.10 —

For Charlie Russell's funeral on October 27, 1926, a pistol and rig, along with his chaps, were draped over Dexter, the cowboy artist's favorite horse.

That nickel-plated Colt revolver and double loop holster are among the many treasures in the Charles M. Russell Research Collection, acquired last October by the Gilcrease Museum in Tulsa, Oklahoma.

The collection consists of more than 13,000 letters, photographs and objects either made or owned by Russell. Photographs of Russell with family and friends range from him with cowboys and

local acquaintances to celebrities such as Douglas Fairbanks, Mary Pickford and Will Rogers.

Three photographs have been found in the archive showing Charlie wearing what appears to be his Colt in the double loop holster. Only one of the photos has an associated date. The bull's head ivory grip on the pistol and some of the details of the holster can be seen in the photos. These images provide strong evidence that the gun was Russell's personal sidearm, but they don't tell us when he acquired it.

We do have the factory records from the Colt Manufacturing Company.



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Charles Fritz, *Captains Lewis and Clark Departing for the Northwest Passage* 1804, 2000, oil on canvas; Collection of Timothy Peterson

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**"You need not fear a man,  
That walks beneath the skies.  
Tho' he be strong & you be weak,  
I will equalize."**

— POEM C.M. RUSSELL CARVED ONTO HIS COLT

According to the serial # 57698, the .44-40 caliber revolver was shipped to Hartley & Graham on July 24, 1880, writes Colt archivist Beverly Jean Haynes. She also notes that the trigger guard and back strap have another serial number (90554) that denotes a .45 caliber revolver, which was shipped to the same company on June 14, 1883. An incomplete serial number (7698) is stamped on the cylinder. On the left side of the barrel, "Frontier Six Shooter" can still be seen.

When it was new, the ivory-gripped, nickel-plated pistol would have been an expensive item for a young cowboy and artist, not yet famous in 1883. In at least eight of Russell's paintings, a figure (sometimes Charlie, himself) is depicted with a nickel-plated pistol with white grips and a double loop holster. Of the paintings depicting the pistol and double loop holster, the earliest, *Casa Alegre*, was finished in 1890, just seven years after the shipping date of the .45 caliber to Hartley & Graham.

In two of his paintings, 1899's *The Hold-Up* and 1912's *The Camp Cook's Troubles*, the careful observer can see that Russell skillfully painted a bull's head ivory grip on the pistol. Amazing detail for an image that is only a few millimeters in length!

The art matches the real deal. On one side of the white ivory grips, Russell carved a short poem, probably based on a famous set of lines attributed to Sam Colt, about his gun being an "equalizer" among men. Beneath that, Russell not only carved a bull's head but even flowers under the bull's nose. Perhaps he was suggesting that the bull find time to stop and smell the flowers. Anyone who knows Russell's paintings, illustrated letters or irreverent

A close inspection of Russell's 1922 painting *Charlie Russell and His Friends* shows that Russell depicted the bull's head grip on his pistol (opposite page, top). Beneath that bull's head on the right grip (opposite page, center) is a poem; note how he emphasized the phrase, "I will equalize," by using broader letters. The cowboy artist also engraved a chase scene into the left grip (right).

The well-worn, double loop holster worn by Charlie Russell and often used as a model in his paintings.



sculptures knows that he had a great sense of humor. On the opposite grip, Russell etched a chase scene depicting a cowboy shooting his pistol at a pursuing Indian warrior.

Russell also attempted to engrave his hallmark buffalo on the frame of the gun, but he completed only a portion of the outline. Perhaps engraving steel may have been too difficult for the tool that he had at hand. Later in his life, however, he did engrave some animal figures, including his signature bison skull, into the steel magazine of a model 1895, .35-caliber Winchester lever action rifle that belonged to his friend, Frank Bird Linderman. He also embellished his own rifle, now in the collection of the Amon Carter Museum in Fort Worth, Texas, but currently on loan to the C.M. Russell Museum in Great Falls, Montana.

With all of its scratches and worn spots, the nickel-plated Colt revolver not only is an artistic specimen in itself, but it also provides a tangible connection to Charlie Russell, the cowboy and artist who created the iconic images of the Old West.



**Robert B. Pickering** is the senior curator at the Gilcrease Museum and the director of the Museum Science and Management degree program at Tulsa University. Formerly, he served as deputy director at the Buffalo Bill Historical Center.





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## “OLD TIMER” AND “FRIEND DIXON”

THE FRIENDSHIP OF TWO ARTISTS WHO PAINTED DIFFERENT AMERICAN WESTS.

**“YES,**

I knew Charlie Russell — though not too well. I have always regretted that I did not know him better,” Maynard Dixon told an aspiring biographer who had asked about Russell in 1937, more than a decade after the cowboy artist’s death.

Dixon’s statement could easily be misunderstood if one did not know that the two artists were friends for nearly two decades. Yet like any of us feels about good friends who have come into our lives, they always leave us too soon for us to accept we have learned all we can from them.

Theirs was a friendship based on common interests of art and the American West, however different their perspectives

might have been on the subjects. It was a friendship of mutual respect and recognition for the other’s view. Not too long after Dixon died in 1946, his second wife, the photographer Dorothea Lange, was asked to name her husband’s artistic influences. She replied, “He had a couple of old cowpuncher friends, whose

opinions he valued very highly.

One of them was Charlie Russell, a great American legendary painter.”



Years before the artists met, a watercolor self-portrait of C.M. Russell (above) and a photograph of Maynard Dixon in San Francisco (right), both done in 1900, reveal an eerily similar dress and posture. Both artists wear Western hats sitting high on their crowns, white shirts, trim black suits and heeled Western riding boots. What’s most interesting is the sash each one wears around his waist.

Russell often wore the brightly-colored Metis-style sash, yet Dixon didn’t often wear one. He might have gotten this Navajo sash during his first visit to Arizona in 1900.

— RUSSELL: COURTESY BUFFALO BILL HISTORICAL CENTER, CODY, WYOMING; GIFT OF THE CHARLES ULRICK AND JOSEPHINE BAY FOUNDATION, INC., 98.60; DIXON: COURTESY COLLECTION OF JOHN AND LOLITA DIXON —

### THE EAST BRINGS THE WEST TOGETHER

Russell and Dixon may not have been best friends, yet they enjoyed an infrequent kinship that began around 1908 and lasted until Russell’s death in 1926.

They found each other in the most unlikely of places, metropolitan New York City. In middle age at the time of their chance meeting, they recognized each other as kindred spirits; they later became the foremost artists of two different American Wests.

Long before the artists met, their Western experiences shaped their characters and likewise formed their insatiable love for the Old West.



Russell, the elder of the two by 11 years, left his Missouri home for Montana at the age of 16. Shortly thereafter he became a night wrangler for the Judith Basin roundup. Progressing as an artist slowly but steadily in isolated Montana, Russell set his mind to serious oil painting in 1885. The artist continued to refine his craft throughout the 1890s, and by the turn of the 20th century was receiving some national attention. In his hometown of St. Louis, Missouri, he was described as the logical successor to Frederic Remington.

Dixon was born on the plains of the San Joaquin Valley in central California, near the boomtown of Fresno. The sickly youngster was in the midst of characters left over from California's gold rush era. "Rocky Mountain trappers, miners and adventure seekers abound," he later recalled of his youth. At 18, he enrolled at the California School of Design in San Francisco for formal art training but lasted only three months. The artist then turned to illustration for practical training and financial opportunity. Dixon published his first illustration in *Overland Monthly* at the age of 18. "The readers of the *Overland Monthly* are familiar with the work of Maynard Dixon, perhaps the coming rival of Frederic Remington," touted Pierre Boeringer in the San Francisco periodical in July of 1895. By the turn of the 20th century Dixon, like Russell, had an enthusiastic following.

So how exactly did the two artists come across each other in New York City of all places?

On April 18, 1906, an earthquake devastated San Francisco and subsequent fires burned uncontrollably for three days. Many of the city's artists lost their life's work, and the tragic event forever changed San Francisco's art community, which was then the art center of the American West. Most resident artists scattered. While many went to Europe, most painters and illustrators moved to New York City, the nation's art and publishing capital.

Dixon did not jump on that bandwagon immediately, heading first to Los Angeles to seek out new opportunities. Yet, at 32, he did relocate to New York. His arrival in 1908 brought him good fortune; he landed commissions for *Century* magazine and became an instant success. In the subsequent years the artist would complete illustrations for *Scribner's*, *Collier's*, *The Saturday Evening Post*, *McClure's* and *Harper's Weekly*.

Dixon recalled first meeting Russell in New York in 1908 or 1909. At this point in their careers Dixon was likely the more famous of the two, at least on the coasts. "I first began to hear about Charlie Russell 'the cowboy artist' as far back as 1890," Dixon recalled, "and from then on with fair regularity in almost any part of the west wherever pictures of western life might be mentioned."

Russell had made frequent visits to New York since 1904 and was evolving as a painter at a feverish pace. In 1908, he completed several notable paintings, among them his iconic image of cowboys as hooligans, *Smoke of a .45*, and one of his greatest paintings, *The Medicine Man*. Russell was

beginning to hit his stride, and these paintings were only an indication of what was to come. The artist's use of color improved dramatically between 1900 and 1908, which can largely be attributed to his proximity to other painters. *The Medicine Man* and *Smoke of a .45* far exceed anything Dixon had completed up to this point in complexity and ambition.

## MATCHMAKER EDWARD BOREIN

Dixon and Russell shared a mutual artist friend, Edward Borein, and he was likely the occasion of their first meeting.

In 1893, Dixon and Borein had attended the California School of Design together. Eight years later Dixon accompanied Borein on a horseback trip through the Sierras.

Borein met Charles and Nancy Russell in the winter of 1908. Not only were Borein and Russell both cowboys of sorts, each was trying to find his way in the complex New York art world. Borein quickly sized up Russell's work. "Me and Russell had each painted the same subject on canvas and after seeing Charlie's painting, and comparing it to mine," observed Borein, "I felt I had no business working in the same medium."

In the following years Russell sent several commissions Borein's way. Borein went on to enjoy a successful career as an etcher, and he completed some of his most famous works during the years he was close with Russell.

Borein's "owl's nest" at 138 W. 42nd Street was known as an informal meeting place for displaced Westerners. The bounty of Western characters who found their way to Borein's studio made a lively scene for both Russell and Dixon to patronize.

Actors including Leo Carrillo, Fred Stone and Will Rogers; fellow artists Jimmy Swinnerton, Will James and Olaf Seltzer; and Buffalo Bill's Wild West performers including Annie Oakley were all visitors to Borein's makeshift Western studio.

Dixon's studio likewise became a hub for camaraderie; additional patrons included Western writers Eugene Manlove Rhodes, Emerson Hough and Andy Adams, and artists including Ernest Blumenschein and Robert Henri.



Edward Borein told another displaced San Francisco artist, James Swinnerton, that he was giving up oil painting because he felt he would never equal Charlie Russell's work. Shown above is an example of the pen and inks the artist would become famous for: his 1913 *Riding a Bronc*, which hammered in at Coeur d'Alene Art Auction on July 24, 2010, for \$2,750.

— COURTESY COEUR D'ALENE ART AUCTION —

Russell made several trips between Montana and New York during the years 1910-12. He was continuing his ascendancy into the national consciousness, through lucrative commissions with the calendar company Brown & Bigelow and the



Ridgley Printing Company, and by securing a major mural commission in the Montana state capitol. In 1911, Russell's exhibition, "The West that Has Passed," at Folsom Galleries in New York (on Fifth Avenue, across the street from Tiffany & Co.), was a milestone in the artist's career. One would assume that Dixon saw the exhibition of 13 oils, a dozen watercolors and six bronzes. Russell would follow with exhibitions at Folsom Galleries in 1912 and 1913.

Yet 1912 was the year Dixon left New York and returned to San Francisco, where he re-established himself.

## FRIENDSHIP FROM AFAR

Back in California, Dixon did not forget his new compadre. He wrote Russell requesting his company on a painting trip to the September 1913 rodeo in Pendleton, Oregon. Russell graciously declined, as he had just returned from the Winnipeg Stampede. He kindly reciprocated by inviting Dixon to visit him at Lake McDonald or Great Falls.

Although Dixon's letter to Russell no longer exists, Russell's response to it indicates Dixon included photographs of the murals he was creating for Anita Baldwin in 1912. The mural commission was a landmark in Dixon's career; he'd later write: "As a painter, then, I date 1912."

Newspapers in Los Angeles and San Francisco praised the murals for their beauty and scope of design. Russell, too, responded with praise: "Think your pictures were fine they looked mighty real to me your Indians ponees and lldges [lodges] were all mighty shookum I am glad of your success and hope you keep pulling off[f] good things till your light goes out and hope it burnes long and bright with out a flicker."

Although Russell was complimentary in his response to Dixon's paintings, his comments were likely not what the California artist was searching for. Dixon would have been more concerned with the painterly qualities, execution of design or overall aesthetics of the works, but Russell commented on what he considered important—"they looked mighty real."

Russell's comments are a testament to the differing approach of the two artists. In 1937, Dixon reflected on

Russell's approach: "Natural fact and historical accuracy were his aims; imagination, interpretation—a re-creation of the subject matter—to him were nonsense."

In contrast, Dixon was quoted in *The Los Angeles Times* as stating that the "melodramatic Wild West is not for me

the big possibility. The nobler and more lasting qualities are in the quiet and most broadly human aspects of Western life. I aim to interpret, for the most part, the poetry and pathos of the life of Western people, seen amid the grandeur, sternness and loneliness of their country."

Dixon aligned himself with the arid Southwest, while Russell is associated with Montana and subjects of the northern Plains. One needs to look no further than the artists' monograms, which they include in their signatures, to see that each artist wanted to identify himself with a region. Russell's famed buffalo skull, which he copyrighted in 1906, came to signify the passing of the Old West through the near extinction of the buffalo herds of the northern Plains. Dixon chose a thunderbird as his mark of distinction; a mythic figure of Southwest Indian lore, the thunderbird possesses the power to generate storms.

## DIXON VISITS RUSSELL COUNTRY

The artists' first visit since their time together in New York took place almost a decade later.

In 1917, representatives from the Great Northern Railway approached Dixon about producing paintings of Blackfeet Indians for use in promotional materials for the railroad's lodges in Glacier National Park. Within a few weeks Dixon wrote Russell proposing that he and the Chicago artist Frank B. Hoffman would drop by Lake McDonald for a visit while on assignment in Montana.

"Will be glad to see you over here," Russell replied quickly, "and when you come the robe will be spred [*sic*] and the pipe lit." He continued, "There are no injuns here but there is lots of good picture country and I think we can have a good time."

At that time, Dixon was recovering from an emotional and physical breakdown from the prior year, brought on by his irreconcilable marital issues and financial problems. He had recently divorced his first wife Lillian Tobey, and the journey to Montana was a welcome one. The artist wrote to his mentor Charles Lummis from Red Eagle Lake, Montana: "The world, and all that's in it, is too far away to care about."

After arriving in Glacier National Park in August of 1917 and touring the park, Dixon made his way to Bull Head Lodge

to reunite with Russell. Bull Head Lodge was surrounded by dark woods that limited the views of the sky, making it almost impossible for Dixon to paint as he was accustomed and thus possibly limiting his stay. Dixon had a self admitted “weakness” for horizontal lines and preferred distant horizons.



“I did not think too much of the mountains,” he wrote to Western author Dane Coolidge, “but the Blackfeet are the best Indians I have seen yet, bar none.” Dixon and Russell enjoyed each other’s company while at Bull Head Lodge and likely spun yarns or traded anecdotes on Western lore, which both artists were known to do well. Seven years elapsed before they would see each other again, and the next time Russell would be on Dixon’s turf.

### RUSSELL’S CALIFORNIA DREAMS

In 1920 Charlie and Nancy Russell began their winter sojourns, escaping the harsh Montana winter to find new prospects for art sales in southern California. During Russell’s visits, Borein introduced him to local artists such as Carl Oscar Borg, Frank Tenney Johnson and Thomas Moran. Russell again found himself among a circle of Western types as he had in New York.

All the while Nancy was making quick sales of Charlie’s paintings. In March of 1923 *The Los Angeles Times* reported the sale of six paintings totaling \$20,000, to which Lummis famously responded, “You’ve shown ’em an American artist can get European—or Dead Men’s—prices.”

Meanwhile, Dixon had married photographer Dorothea Lange in March 1920, and he was frequently absent from San Francisco. His own travels may account for his failure to connect with Russell between 1920 and 1924.

His absence from the city may not have been the only reason the two failed to connect, since, according to Russell’s sole protégé Joe De Yong, “Mrs. Russell doesn’t like him [Dixon] but he is sure a go getter at some angles [angles] of the paint game.”

Nancy tended to not like any other painters, especially one of Dixon’s caliber, whom she would have seen as competition for potential sales.

Although the artists had little connection during this period, Russell wasn’t totally out of Dixon’s mind. On New Year’s Day

1920 Dixon sent Russell a poem titled “To an Old Timer,” using “old timer” as a term of endearment for Russell.

### GREAT TALK FESTS

Beginning in 1924, Russell and Dixon saw each other more frequently. They both exhibited at Los Angeles’s Biltmore Salon, and

Russell visited Dixon in San Francisco whenever he traveled south to Los Angeles in the fall.

“He knew that Dixon and Ed Borein would come down to the train, and we would meet him,” illustrator Harold von Schmidt wrote about Russell. “Then they’d have a great talk fest, spend all day and all night talking, go from one restaurant, then on to another ending up in a coffee joint that was open all night. Then we’d go back to Dixon’s studio and talk some more. He’d finally take the morning train, the Lark, to Los Angeles.”

Lange recalled another visit Russell made to Dixon’s studio when she took a photograph of Russell: “What I remember is the atmosphere, the light, the qualities of easy going conversation or communication between Charlie Russell and Maynard Dixon. . . . However I do know that this was a serious conversation. They were not on this occasion spinning yarns, or trading anecdotes on western lore, or entertaining each other, which both these men knew how to do very well. I seem to remember that Charlie Russell was just passing through town. I never saw him again, or heard of his being in San Francisco again.”

Russell died in October 1926. Dixon would survive his friend by 20 years, and many of his greatest works were still ahead of him at the time of Russell’s death.

Their visions of the American West certainly differed. Yet their friendship likely enriched each other’s art for the better. If only we could have known more about their friendship.



**Thomas Brent Smith** is director of the Petrie Institute of Western American Art at the Denver Art Museum. As a former curator at the Tucson Museum of Art, he organized the exhibition “A Place of Refuge: Maynard Dixon’s Arizona” and authored the eponymous companion publication. This edited excerpt appears in its full-length version in *Charlie Russell & Friends*, published by the Denver Art Museum and distributed by University of Oklahoma Press.



As a Southwestern painter, Maynard Dixon began painting Navajo subjects regularly, typified by his 1914 painting, *The Navajo* (opposite page). Yet C.M. Russell tried his hand with Navajo subjects after his 1916 visit to Navajo lands with the Eaton party. “They were not like the Indian I know, but everything on them spelt wild people and horsemen and in a mixture of dust and red sunlight it made a picture that will not let me soon forget Arizona. . . . If I savged the South west I’d shure paint Navys [Navajos],” Russell wrote Edward Borein. Shown at the top of this page is Russell’s 1919 watercolor gouache on paper, *Navajo Wild Horse Hunters*.



**2. E.L. BLUMENSCHNAIN SPENT TWO MONTHS LIVING AND PLAYING BASEBALL AMONG THE SIOUX WHILE WORKING ON ILLUSTRATIONS FOR INDIAN BOYHOOD, A BOOK WRITTEN BY THE GRANDSON OF WHAT WESTERN ARTIST?**

*Blumenschein Studio Portrait* (1923)  
"50th Anniversary of Blumenschein's Death"  
October 1 through December 31, 2010  
E.L. Blumenschein Home and Museum  
in Taos, New Mexico

— Courtesy E.L. Blumenschein Home and Museum /  
575-758-0505 / [TaosHistoricMuseums.org](http://TaosHistoricMuseums.org) —

BY THE EDITORS

# W 172 YEARS OF EXTRAORDINARY WESTERN ART

How well do you know the artists behind these 30 exhibitions?  
Take this quiz and find out!

**1. WHO CREATED THE FILM POSTERS FOR 1963'S CLEOPATRA, 1965'S DOCTOR ZHIVAGO AND 1965'S THE SOUND OF MUSIC?**

*The Sound of a Distant Bugle* (2010)  
"Masters of the American West"

February 5 through March 20, 2011  
Autry National Center of the American West  
in Los Angeles, California.

- Courtesy Autry National Center of the American West /  
323-667-2000 / [TheAutry.org](http://TheAutry.org) -



**3. LIKE LANDSCAPE AND WILDLIFE ARTIST GREGORY MCHURON, WHO ALSO GOT AN ARTISTIC START IN INTERIOR DESIGN BEFORE BECOMING A FULL-FLEDGED WESTERN ARTIST?**

*Evenings' Touch* (2010)  
"Cowgirl Up"  
March 25 through May 1, 2011  
Desert Caballeros Western Museum  
in Wickenburg, Arizona

- Courtesy Desert Caballeros Western Museum /  
928-684-2272 / [WesternMuseum.org](http://WesternMuseum.org) -

1: **Howard Terpning**; At this year's Masters of the American West sale, *The Sound of a Distant Bugle* sold as the top-selling artwork for \$1.05 million.

2: **Seth Eastman**; E.L. Blumenschein stands in front of his 1913 painting *The Peacemaker*, which was shown at his first solo show at the Palace of the Governors in Santa Fe, New Mexico.

3: **Linda Loeschen**; She won the Artist's Choice Award at the 2010 Cowgirl Up for *Evenings' Touch*.

**4. AT WHAT AGE WAS CHARLES DEAS ADMITTED TO A MENTAL INSTITUTION, CUTTING SHORT HIS ARTISTIC CAREER?**

*Walking the Chalk* (1838)  
 "Charles Deas and 1840s America"  
 Now Through November 28, 2010  
 Denver Art Museum in Denver, Colorado

– Denver Art Museum / 720-865-5000 / [DenverArtMuseum.org](http://DenverArtMuseum.org) /  
 Courtesy The Museum of Fine Arts, Houston. Museum Purchase with  
 Funds Provided by the Agnes Cullen Arnold Endowment Fund –



**5. WHO WAS DUBBED THE "MAGICIAN OF THE NEEDLE...ONE OF THE GREATEST AMERICAN LYRIC ETCHERS WORKING TODAY?"**

*The Wichita and Bluff* (Undated)  
 "Painting the Texas Landscape"  
 Now Through January 2, 2011  
 Tyler Museum of Art in Tyler, Texas

– Courtesy Tyler Museum of Art /  
 903-595-1001 / [TylerMuseum.org](http://TylerMuseum.org) –

**6. WHOSE ARTWORK THE RETURN OF THE WHITE BUFFALO CALF WOMAN IS THE CENTERPIECE OF THE RED CLOUD HIGH SCHOOL, ON THE PINE RIDGE RESERVATION, WHICH WAS RENOVATED AND RE-OPENED IN OCTOBER 2009?**

*Woodpecker (Ske-Luta-Win)* (2006)  
 "Wolakota"  
 Now Through February 6, 2011  
 Missoula Art Museum in Missoula, Montana

– Courtesy Missoula Art Museum / 406-728-0447 /  
[MissoulaArtMuseum.org](http://MissoulaArtMuseum.org) –



4: **29**; Thumbing his nose at the just-passed law banning gambling at places selling liquor in St. Louis, Missouri, Charles Deas painted a drunk taking a sobriety test while his friends bet on whether or not he would pass, in 1838's *Walking the Chalk*.

5: **Louis Oscar Griffith**; he likely painted this oil on canvas after either his 1905 or 1909 trips in West Texas with his mentor Frank Reaugh. During both trips, the pair sketched at Wichita Brakes, the watershed located between the south fork of the Wichita and Brazos Rivers.

6: **Angela Babby**; The first to introduce enameled art glass mosaics at the Santa Fe Indian Market four years ago, Babby won second place in the market's Diverse Arts Category for *Woodpecker (Ske-Luta-Win)*.

# 172 YEARS OF EXTRAORDINARY WESTERN ART

## 9. WHO WORKED AS AN ANIMATOR FOR DISNEY'S *LADY AND THE TRAMP*?

*Green River Bound* (2010)  
"Cowboy Artists of America"  
October 15 to November 21, 2010  
Phoenix Art Museum in Phoenix, Arizona

— Courtesy Phoenix Art Museum / 602-819-0390 /  
CowboyArtistsOfAmerica.com —



## 7. WHAT ARTIST WAS INVITED, IN BOTH 2001 AND 2005, TO HANG HIS ARTWORK AT THE BLACK TIE AND BOOTS INAUGURAL BALL FOR PRESIDENT GEORGE W. BUSH?

*Brother* (2008)  
"Working the West"  
November 6, 2010, to February 20, 2011  
Phippen Museum in Prescott, Arizona

— Courtesy Phippen Museum / 928-778-1385 /  
PhippenArtMuseum.org —

## 8. WHO DESIGNED THE COWBOY HAT LOGO FOR ARBY'S FAST FOOD RESTAURANT CHAIN?

*Her Mother Taught Her Well* (2010)  
"Quest for the West"  
Now Through October 10, 2010  
Eiteljorg Museum of the American  
Indians and Western Art in Indianapolis, Indiana

— Courtesy Eiteljorg Museum of the American Indians and  
Western Art / 317-636-9378 / Eiteljorg.org —



7: **J. Mark Kohler**; Awarded the Phippen Museum's Foundation Award in 2008, *Brother* portrays "Brother Daniel" at the Pitchfork Ranch, a West Texas ranch first established in 1883.

8: **Robert Griffing**.

9: **David Halbach**.



**10. WHOSE EUROPEAN ART EDUCATION WAS PARTLY FINANCED BY JOHNS HOPKINS, AFTER PAINTING A PORTRAIT OF THE BALTIMORE ENTREPRENEUR'S MOTHER?**

*Fort Laramie* (1851)  
 "America: Life, Liberty and the Pursuit of a Nation"  
 Now Through July 3, 2011  
 Gilcrease Museum in Tulsa, Oklahoma

– Courtesy Gilcrease Museum / 918-596-2752 /  
 Gilcrease.UTulsa.edu –



**11. WHO BECAME ONE OF THE FOUNDING PIONEERS OF THE BOY SCOUTS OF AMERICA?**

*Black Wolf of the Currumpaw* (1893)  
 "Wild at Heart"  
 Now Through May 8, 2011  
 New Mexico History Museum in  
 Santa Fe, New Mexico

– New Mexico History Museum / 505-476-5200 /  
 NMHistoryMuseum.org / Courtesy Philmont  
 Museum, Seton Memorial Library Cimarron, New  
 Mexico. A Gift of Mrs. Julia M. Seton –



**12. WHICH WORKING COWBOY ARTIST QUOTES C.M. RUSSELL IN HIS BROCHURE: "ANY MAN WHO CAN MAKE A LIVING DOING WHAT HE LIKES IS LUCKY, AND I'M THAT...?"**

*Monte* (2010)  
 "America's Horse in Art"  
 Now Through November 13, 2010  
 American Quarter Horse Hall of Fame  
 & Museum in Amarillo, Texas

– Courtesy American Quarter Horse Hall  
 of Fame & Museum / 806-376-5181 /  
 www.AQHHallOfFame.com –

10: Alfred Jacob Miller (see *Renegade Roads* on p. 70 for more on this artist).

11: Ernest Thompson Seton.

12: Brian Asher.

**13. FACED WITH A LIFE EXPECTANCY OF SIX MONTHS BECAUSE OF TUBERCULOSIS, WHO WAS SENT OUT WEST IN 1899 AND EVENTUALLY MOVED TO DENVER, WHERE HE LEARNED THE TRADE OF LITHOGRAPHY?**

*Master of Ceremonies* (1925)  
Permanent Collection  
Panhandle-Plains Historical Museum in  
Canyon, Texas

— Courtesy Panhandle-Plains Historical  
Museum / 806-651-2244 /  
[PanhandlePlains.org](http://PanhandlePlains.org) —



**14. AFTER FIRST VISITING BOB SCRIVER AT HIS BLACKFOOT RESERVATION STUDIO IN 1986, WHAT TEACHER-TURNED-ARTIST WOULD, AS A RESULT, FIND HIMSELF CREATING 100 PAINTINGS ILLUSTRATING THE LEWIS AND CLARK JOURNALS OF THE FIRST OVERLAND EXPEDITION UNDERTAKEN BY THE U.S. TO THE PACIFIC COAST IN 1804-06?**

*Cordelling the Red Pirogue—White Cliffs of the Missouri, May 31, 1805* (2007)  
“The Journey of Lewis and Clark”  
October 23, 2010, to January 23, 2011  
Tucson Museum of Art in Tucson, Arizona

— Courtesy Tucson Museum of Art / 520-624-2333 / [TucsonMuseumOfArt.org](http://TucsonMuseumOfArt.org) —

13: Gerald Cassidy.

14: Charles Fritz.



**15. WHO FELL IN LOVE WITH PAINTING THE AMERICAN WEST AFTER VISITING THE HISTORIC BELL RANCH IN NEW MEXICO TO PAINT THE QUARTER HORSE BREED FOR A NATIONAL GEOGRAPHIC ASSIGNMENT?**

*Ten Miles to Saturday Night* (1978)  
"Sole Mates: Cowboy Boots and Art"  
Now through October 17, 2010  
New Mexico Museum of Art in Santa Fe

– New Mexico Museum of Art / 505-476-5072 /  
NMArtMuseum.org / Gift of Mrs. Robert Lougheed,  
1986. © Clagget-Rey Gallery –

**16. WHAT AUSTRALIAN-BORN ARTIST, WHO FIRST BEGAN GETTING COMMISSIONS FOR ARTWORKS AT THE AGE OF 14, STARTED A FASHION WEAR COMPANY BEFORE MOVING TO SPOKANE, WASHINGTON, TO PAINT THE AMERICAN WEST?**

*Yellow Chinks* (2010)  
"Heart of the West"

October 1 to December 5, 2010  
National Cowgirl Museum & Hall of Fame in Fort Worth, Texas

– Courtesy National Cowgirl Museum & Hall of Fame / 800-476-3263 / Cowgirl.net –



**17. INSPIRED BY ROY LICHTENSTEIN'S COMIC BOOK ART, WHAT ARTIST'S PAINT-BY-NUMBER SERIES OF WESTERN PAINTINGS EVOLVED INTO KELLOGG'S CEREAL BOX FRONTS PORTRAYING COWBOYS AND COWGIRLS?**

*Sunset in Superior* (1977)  
"The Serigraphs"

November 18, 2010, to January 15, 2011  
Larsen Gallery in Scottsdale, Arizona  
February 12 through June 5, 2011  
Tucson Museum of Art in Tucson, Arizona

– Courtesy Larsen Gallery / 480-941-0900 /  
LarsenGallery.com / Tucson Museum of Art  
520-624-2333 / TucsonMuseumOfArt.org –

**18. WHO TRAINED ABSAROKE ARTIST EARL BISS IN THE STYLE OF ABSTRACT ART AT THE INSTITUTE OF AMERICAN INDIAN ARTS IN SANTA FE?**

*Warriors Crossing Gold Canyon* (Undated)  
"Earl Biss: Between Sky, Earth and Water"

Now through November 14, 2010  
Colorado Springs Fine Arts Center in Colorado Springs, Colorado

– Colorado Springs Fine Arts Center / 719-634-5581 /  
CSFineArtsCenter.org / Courtesy Earl Biss Estate, EarlBiss.com / Photo  
by Laurel Swab, Gift of Susan and Leslie Kotval, FA2006.4 –



15: Robert Lougheed.

17: Bill Schenck.

16: Krystii Melaine.

18: Fritz Scholder.



**19. WHICH FULL-TIME PAINTER TODAY PREVIOUSLY CREATED BUCKSKIN GARMENT DESIGNS THAT WON "BEST NEW COLLECTION" AT THE WESTERN DESIGN CONFERENCE IN CODY, WYOMING?**

*Kattle Kate* (2010)

"Fall Roundup on the Rio Grande"

October 3, 2010, to January 2, 2011

Gallery at the Windsor in Del Norte, Colorado

— Courtesy Gallery at the Windsor / 719-657-9030 /

GalleryAtTheWindsor.com —

**20. WHICH SOUTHWESTERN ARTIST FOUND A RENEWED CONNECTION WITH THE DESERT SOUTHWEST AFTER SPENDING A SUMMER TEACHING ART ON THE HOPI RESERVATION IN ARIZONA?**

*Diamond Bloom* (1998)

"Paintings of the New West"

Now through October 31, 2010

Museum of Northern Arizona in Flagstaff

— Courtesy Museum of Northern Arizona / 928-774-5213 / MusNAZ.org —





**21. WHAT ARTIST RESPONDED, "THIS IS A GOOD STUDY," TO A FIRST PORTRAIT CREATED BY MAYNARD DIXON IN JUNE 1890?**

*Shadow Side (Mt. Carmel, UT) (1944)*  
 "Space, Silence, Spirit:  
 Maynard Dixon's West"  
 Now through October 17, 2010  
 Joslyn Art Museum in  
 Omaha, Nebraska

— Joslyn Art Museum / 402-342-3300 /  
 Joslyn.org / Courtesy Collection of  
 Mr. and Mrs. A.P. Hays —

**22. WHO TEACHES STUDENTS THE VALUE STRUCTURE OF PLEIN AIR PAINTING BY QUOTING POET STEPHANE MALLARME: "IT IS THE JOB OF POETRY TO CLEAN UP OUR WORD-CLOGGED REALITY BY CREATING SILENCES AROUND THINGS?"**

*Taos (2010)*  
 "A.R. Mitchell Museum Invitational Show"  
 Now through October 3, 2010  
 A.R. Mitchell Museum in Trinidad, Colorado

— Courtesy A.R. Mitchell Museum / 719-846-4224 /  
 ARMitchell.org —



**23. LIKE FREDERIC REMINGTON'S ARTWORK BASED ON HIS 1893 VISIT TO THE SAN JOSÉ DE BAVICORA CATTLE RANCH IN MEXICO, WHAT PHOTOGRAPHER ALSO FOCUSED ON CAPTURING VAQUERO LIFE, BEFORE EARNING NOTORIETY FOR SET PHOTOS OF LONESOME DOVE?**

*Leaving Time (1988)*  
 Lonesome Dove Photographs  
 Now through November 30, 2010  
 Chisholm Trail Heritage Center in Duncan, Oklahoma

— Chisholm Trail Heritage Center / 580-252-6692 / OnTheChisholmTrail.com /  
 Courtesy Wittliff Collections, Alkek Library, Texas State University-San Marcos —



21: Frederic Remington.

22: Frank LaLumia.

23: Bill Wittliff; Shows Robert Duvall, as Gus McCrae, saying goodbye to his beloved pigs before he begins the trail drive north to Montana with the Hat Creek Company.



**24. COWBOY ARTISTS JAMES BOREN AND MEL WARREN, WHO ALSO RESIDED IN CLIFTON, TEXAS, INSPIRED WHAT 18-YEAR-OLD TRUCKER FOR THE FAMILY'S GASOLINE DISTRIBUTORSHIP TO BECOME A FULL-TIME PAINTER?**

*Apsaalooke Foot Soldiers* (2010)  
"Prix de West"  
June through September 2011  
National Cowboy & Western Heritage  
Museum in Oklahoma City, Oklahoma

— Courtesy National Cowboy & Western  
Heritage Museum / 405-478-2250 /  
[NationalCowboyMuseum.org](http://NationalCowboyMuseum.org) —

**25. WHICH ARTIST BORN ON AN OREGON RANCH HAS A PENCHANT FOR COLLECTING EARLY CARTOON ART SUCH AS RED RYDER, LITTLE BEAVER, KRAZY KAT, ALLEY OOP, LITTLE NEMO IN SLUMBERLAND AND THE LONE RANGER?**

*Man of the West* (2008)  
"21st-Century Regionalists:  
The Art of the Next West"  
Now through January 9, 2011  
Rockwell Museum of Western Art in  
Corning, New York

— Courtesy Rockwell Museum of Western Art /  
607-937-5386 / [RockwellMuseum.org](http://RockwellMuseum.org) —



**26. GEORGE CATLIN, WHO VISITED 48 TRIBES DURING HIS TOURS OUT WEST BETWEEN 1830 AND 1836, IS RELATED BY FAMILY BLOODLINES TO WHICH TWO OLD WEST ARTISTS?**

*Buffalo Hunt, Chasing Back* (1844)  
"George Catlin's North American  
Indian Portfolio"  
Now through November 7, 2010  
Albrecht-Kemper Museum of Art in  
St. Joseph, Missouri

— Courtesy Albrecht-Kemper  
Museum of Art / 888-254-2787 /  
[Albrecht-Kemper.org](http://Albrecht-Kemper.org) —

24: [Martin Grelle](#); *Apsaalooke Foot Soldiers* was, at \$151,000, the top seller at Prix de West in 2010.

25: [Gary Ernest Smith](#).

26: [Frederic Remington](#) and [Earl W. Bascom](#).



**27. WHERE DID THE THEN-UNKNOWN PHOTOGRAPHER ANSEL ADAMS FIRST MEET FAMOUS WESTERN ARTIST GEORGIA O'KEEFFE IN 1929?**

*Georgia O'Keeffe and Orville Cox, Canyon de Chelly National Monument, Arizona (1937)*  
 "Ansel Adams: A Legacy"  
 Now through February 20, 2011  
 Booth Western Art Museum in Cartersville, Georgia

– Booth Western Art Museum / 770-387-1300 / [BoothMuseum.org](http://BoothMuseum.org) / Courtesy Collection Center for Creative Photography, University of Arizona, © 2010 The Ansel Adams Publishing Rights Trust –



**28. WHAT RECORD DID GEORGIA O'KEEFFE SET, IN 1928, FOR A SET OF SIX PAINTINGS OF THE CALLA LILY?**

*Black Place III (1944)*  
 "O'Keeffiana: Art and Art Materials"  
 Now through May 8, 2011  
 Georgia O'Keeffe Museum in Santa Fe, New Mexico

– Georgia O'Keeffe Museum / 505-946-1000 / [OKeeffeMuseum.org](http://OKeeffeMuseum.org) / Courtesy Private Collection, Gift of the Burnett Foundation (2007.01.026) © 1987 –



**29. WHICH MEXICO-BORN ARTIST NOT ONLY PAINTED THE CHARRERÍA TRADITIONS, SUCH AS THIS ONE OF THE "PASS OF DEATH," BUT ALSO DISNEY'S 1940 SPANISH-LANGUAGE PINOCCHIO POSTER?**

*Paso de la Muerte (circa 1962)*  
 "Arte en la Charrería: The Artisanship of the Mexican Equestrian Culture"  
 February 19 through May 8, 2011  
 Bob Bullock Texas State History Museum in Austin, Texas

– Bob Bullock Texas State History Museum / 512-936-8746 / [TheStoryOfTexas.com](http://TheStoryOfTexas.com) / Courtesy Luis González Cárdenas –

27: Mabel Dodge Luhan's cultural salon in Taos, New Mexico; Ansel Adams captured this moment between artist Georgia O'Keeffe and Orville Cox, the wrangler at O'Keeffe's Ghost Ranch north of Abiquiu, New Mexico, as Cox guided the artist around Canyon de Chelly National Monument in Arizona, in 1937.

28: Largest sum paid for a set by a living American artist (\$25,000).

29: Avila Sigler; The exhibit panel states: "In this challenge, a charro riding bareback, with reins, attempts to leap from his horse to a wild horse without reins. He must remain mounted until it, the horse, stops bucking."

**30. DURING THE 1900 SKETCHING TRIP IN WHICH HE CREATED THIS STUDY, FREDERIC REMINGTON FAMOUSLY DECLARED "SHALL NEVER COME WEST AGAIN." WAS THIS INDEED HIS LAST TRIP OUT WEST?**

*Untitled (Ute Indian, study for "A Monte Game at the Southern Ute Agency") (1900)*

"Curator's Choice:

The Art of Frederic Remington"

Now through February 28, 2012

Buffalo Bill Historical Center

in Cody, Wyoming

— Courtesy Buffalo Bill Historical Center / 307-587-4771 / [www.BBHC.org](http://www.BBHC.org) / Frederic Remington (1861-1909) Oil on Board, Gift of the Coe Foundation, 26.67 —



30: No, he made his last trip out West in 1908, dying a year later of complications following an emergency appendectomy; Remington worked on this study for his artwork *A Monte Game at Southern Ute Agency*, published in 1906 in *Collier's Weekly*.



## "GAILY FRINGED AT THE SEAMS"

(Clockwise, from top left)

**Rusty Dorr:** Handmade deerskin Sun Rise Duster features bone hair pipe trim applied in a chevron pattern, with a sunlight-catching bead representing the sun rising over the mountain peaks. The turquoise detail represents Mother Earth; \$3,495.

**Double D Ranch:** The two-tone distressed lambskin jacket is dubbed the Sabatino Chaps jacket for the red-hued cutouts and studding patterns inspired by Chuck Sabatino's paintings of fancy chaps, which are juxtaposed with art by W.H. "Buck" Dunton and Frederic Remington. The fringe is both straight and hand twisted; \$878.

**Montana Dreamwear:** Elk in the Woods leather jacket has an elk in the woods of Montana hand tooled on the back, plus elk horn buttons and a silk brocade lining; \$2,400.

**River Crossing:** The Santa Fe jacket was inspired by coats in Southwest museum collections. An Apache buckskin coat was the basis for the body of the deerskin jacket, which features two-tone and hand twisted fringe. The small, folded-down lapel is borrowed from an early Spanish coat seen in the Palace of the Governors in Santa Fe; \$795.



THE EVOLUTION OF



# WESTERN WEAR

## OUTERWEAR OUT WEST

**"A**

*genuine mountaineer is a . . . kind of sui generis, an oddity, both in dress, language and appearance, from the rest of mankind. Associated with nature in her most simple forms by habit and manner of life, he gradually learns to despise the restraints of civilization, and assimilates himself to the rude and unpolished character of the scenes with which he is most conversant. . . .*

*"His head is surmounted by a low crowned wool-hat, or a rude substitution of his own manufacture. His clothes are of buckskin, gaily fringed at the seams with strings of the same material, cut and made in a fashion peculiar to himself and associates. . . ."*

—RUFUS B. SAGE, IN 1857'S *ROCKY MOUNTAIN LIFE: OR, STARTLING SCENES AND PERILOUS ADVENTURES IN THE FAR WEST DURING AN EXPEDITION OF THREE YEARS*

The fur trappers, traders and Mountain Men who traversed the prairies and the mountains between the Great Lakes and the Mexican territories to the south and west learned quickly to live off the land.

Seasonal changes in the West brought extremes in temperature and inclement weather that required protective clothing. As described by Rufus Sage in his account of his 1841-44 expedition through the region, most of these early pioneers relied on animal hides and furs for their clothing, just as the Indians in the region did. Yet even the wildest of these trailblazers wore garments that were somewhat tailored. Where the Indians wore ragged edged hides and skins, the white men among them managed to create sleeves.

As trade with the Indians flourished, blankets and textiles replaced hides and skins as the preferred materials for clothing. Indians warded off cold winds and rain by wrapping themselves in

brightly colored wool blankets. Like their French voyageur counterparts in the Great Lakes region, white trappers created hooded coats out of the blankets, which they called capotes.

The cowboys who moved herds of Texas cattle to the railheads in Kansas, and the settlers who ultimately plowed and fenced the prairies wore more traditional European-style coats and jackets made from woven wool, linen, hemp and cotton. Canvas dusters and oil- and wax-impregnated slickers warded off wind and rain in warmer seasons; wool coats and jackets, including Mackinaws and capotes, were common in winter. Women often wore cloth cloaks, capes and shawls to protect them from the elements.

Leather was worn by buffalo hunters and Army scouts who were more closely



In this photo, stage driver Hank Monk dons a fur coat—most likely bearskin—and wool muffler to ward off the chill of the Sierra Nevada winter. Monk was something of a folk hero after his safe delivery of newspaper editor Horace Greeley in 1859. In his 1872 book *Roughing It*, Mark Twain made fun of how often the "deathless incident" had been retold. Monk died of pneumonia in February 1883. Perhaps the 57 year old had gone out in the cold without his fur coat.

—TRUE WEST ARCHIVES—



Denim, a rugged cotton twill textile identifiable by its diagonal ribbing on the reverse of the fabric, remains a durable choice for Western outerwear.

**BrazilRoxx** gives the basic denim jacket (above) a major fashion makeover as its blue-toned ombre gradient wash goes from black to grey. Part of the Annee Tout collection, the jacket is accented with embroidery, metal studs and stone work; \$340. Shown with matching jeans; \$320.

**Wrangler's** classic Western jean jacket (right) features side-entry pockets, button-down front flap pockets with W stitching and button closures on the front and on the cuffs; \$50.



The Cowgirl Cruiser lambskin jacket from **Patricia Wolf** is a motorcycle-style jacket offering plenty of Western attitude. Made from abstract-color lambskin, the jacket features an asymmetric front, Tibetan sheep collar trim and attached self belt with an antiqued silver and turquoise colored ranger set. The zippered front, pockets and cuffs have lambskin pulls; \$1,129.

***The cowboys and settlers wore more traditional European-style coats and jackets made from woven wool, linen, hemp and cotton.***

# THE EVOLUTION OF WESTERN WEAR

According to the manufacturer, **Caden McCoy Outer Wear**, the company's namesake first created a waterproof and breathable slicker in 1861, after the 12 year old accidentally discovered that water did not soak through fabric treated with candle wax. He was distraught over his father dying of pneumonia on a rainy Civil War battlefield, and he wanted other soldiers to escape his father's fate. Just as waterproof and breathable as that first slicker is the company's Cowboy jacket, made from 12.5-ounce cotton duck, treated with Teflon to make the fabric resistant to stains and grease, and insulated with Thinsulate. The corduroy collar and reinforced cuffs and hem are a nice touch; \$155.

associated with the Indians—and thereby damned by that association among folks who still feared the original inhabitants.

Many of those early, highly functional styles are still part of the Western wardrobe. Indian-inspired designs are popular standards. Capotes come and go with styling trends and availability. Capes and ponchos, their Hispanic cousins, are making a fashion comeback.

Outerwear is the one Western category that has shown the greatest acceptance of synthetic materials, such as poly fleece and Thinsulate insulation. Outerwear is also unique in that it embraced a foreign interloper in the late 20th century—the Australian drover coat. With its rainproof exterior, signature caped silhouette and Australian stockman's pedigree, oiled-and-waxed coats and jackets are as much a fixture in the wardrobes of contemporary Westerners as a sheepskin ranch coat or an Indian-patterned cape.

Yet make no mistake, just as in the case of Sage and his peers, the outerwear donned by a Westerner today is still very much “made in a fashion peculiar to himself and associates.”



Sheepskin coats were the warmest remedy to cold weather from the Dakotas to the northern Rockies and beyond. Some hardcore cattlemen wouldn't be caught dead in something so obviously sheepish, so they froze in lesser coats. The Open Range Drifter from **Schaefer Ranchwear** offers a New Zealand sheepskin shawl collar, then goes high-tech and lightweight with 100 grams of Thinsulate insulation under a 24-ounce Legacy Melton wool shell. Loaded with pockets inside and out, this taffeta-lined coat features a draw cord waist, logo snap front closure and side riding vents, and double needle seams; \$300.



— BY G. DANIEL DEWESE —



The polyester shell is bonded to keep out the elements, and fleece lined to keep in the warmth, on this **Cinch Bonded** jacket from Rocky Mountain Clothing Company. Plus the zippered front closure has an inside storm flap; \$125.

Valued for its heat retention and moisture-wicking capabilities, synthetic fleece lets even the slightest breeze through, unless it has a windproof shell or lining. The Pine Creek Windbreak micro-denier fleece jacket from **Outback Trading Company** has a mini-berber fleece lining and a windbreaking membrane between the two layers. The front and back of the jacket also feature Western yokes; \$79.95.



**Canvas dusters and oil- and wax-impregnated slickers ward off wind and rain in warmer seasons.**



The 1982 movie *The Man from Snowy River*, based on Aussie poet Banjo Paterson's 1890 epic poem of the same name, established the Outback drover as an Aussie version of the American cowboy. The saddle-friendly Traditional Drovers coat by **Kakadu Traders Australia** is made with 12-ounce oilskin canvas. The coat features a detachable cape, a storm collar tab, a storm placket with snap closure over a zippered front, inner riding leg straps, flap pockets and a map print, cotton fabric lining; \$129.



In 1881, Abner J. Tower created his mustard yellow, Fish Brand slicker made out of durable oil cloth. Four years later, a red wool collar appeared on his slickers. You'll find a red wool collar with a storm tab on the Cowboy Pommel slicker from **River Junction**. This updated, waterproof slicker is made out of a cotton muslin fabric and features two rows of metal buttons up the front—one row for riding, the other for walking; \$79.95.



COURTESY: DRYSDALES

The three-quarter-length Copperfield Oilskin jacket from **Down Under Saddle Supply** is sized and proportioned for the ladies. Features include a full shoulder cape, zip-up front with snap-over storm flap, drawstring waist, cotton lining and a built-in hood that rolls up into the collar; \$109.



This modern-day caped duster by **Brassada** is 11-ounce cotton duck. The removable cape helps thwart rain from seeping through the untreated canvas. The coat is long enough to cover boot tops when in the saddle, with leg snaps to keep it in place and cantle gusset to cover the back of the saddle. This unlined duster features a front storm flap and drawstring waist. The oversized flapped pockets have hidden handwarmer pockets; [Drysdale.com](http://Drysdale.com) offers it at \$69.99.

# THE EVOLUTION OF WESTERN WEAR

*Indians warded off cold winds and rain by wrapping themselves in brightly colored wool blankets.*

Featuring a geometric Western design in gray, turquoise, pink, plum and green on both the front and back, this handloomed jacket from **Tabask** is 40-percent alpaca, 20-percent wool and 40-percent acrylic; \$275.



The earliest French and English traders in the northern Plains and the Rocky Mountains turned some Indian wool blankets into hooded coats called capotes. **Wakina's** Next Generation Heartline Waistcoat (at left) features a detachable hood with capote-style tail and coyote fur trim. The topcoat pattern is a grey wool-nylon blend with red and grey stripes, heartline applique, deer or elk horn buttons and a split back for riding. The Gunslinger Coat (at right) is also a wool blend, shown in brown. The coat features engraved silver concho buttons tied with leather straps, faux leather collar, pocket and back belt trim; \$500 each.



Capes, cloaks, ponchos, shawls and stoles are a rising fashion trend in women's outerwear. These sleeveless wraps are valued for their elegance and versatility. The Rose fringe cape from **Rhonda Stark Designs** is produced in Utah from Italian acrylic; \$125.95. Shown with crinkle velvet top-and-skirt ensemble from Rhonda Stark Designs; \$99.95 each.



- Brassada:** 972-552-2612 • [Brassada.com](http://Brassada.com)
- BrazilRoxx:** 877-285-7735 • [BrazilRoxx.com](http://BrazilRoxx.com)
- Caden McCoy Outer Wear:** 888-899-2664 • [CadenMcCoy.com](http://CadenMcCoy.com)
- Cinch:** 303-428-5696 • [RockyMountainClothing.com](http://RockyMountainClothing.com)
- Double D Ranch:** 800-899-3379 • [DDRanchwear.com](http://DDRanchwear.com)
- Down Under Saddle Supply:** 800-395-8225 • [DownUnderWeb.com](http://DownUnderWeb.com)
- Kakadu Traders Australia:** 800-852-5288 • [USA.OnlineKakadu.com](http://USA.OnlineKakadu.com)
- Montana Dreamwear:** 406-225-3909 • [MontanaDreamwear.com](http://MontanaDreamwear.com)
- Outback Trading Company:** 800-932-5141 • [OutbackTrading.com](http://OutbackTrading.com)
- Patricia Wolf:** 800-728-9653 • [PatriciaWolf.com](http://PatriciaWolf.com)
- Rhonda Stark Designs:** 801-262-1155 • [RhondaStark.com](http://RhondaStark.com)
- River Crossing:** 970-221-2992 • [RiverCrossingInc.com](http://RiverCrossingInc.com)
- River Junction Trade Co.:** 866-259-9172 • [RiverJunction.com](http://RiverJunction.com)
- Rusty Dorr Originals:** 877-787-8936 • [RustyDorr.com](http://RustyDorr.com)
- Schaefer Ranchwear:** 800-426-2074 • [Schaefer-Ranchwear.com](http://Schaefer-Ranchwear.com)
- Tabask:** [Tabask.com](http://Tabask.com)
- Wakina:** 760-340-6898
- Wrangler:** [Wrangler.com](http://Wrangler.com)

G. Daniel DeWeese co-authored the book, *Western Shirts: A Classic American Fashion* (Gibbs Smith, 2004). Ranch-raised near the Black Hills in South Dakota, Dan has written about Western apparel and riding equipment for more than 25 years.

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## ADVENTURE

175th Anniversary of the Alamo Tour	p.6
Durango & Silverton Railroad	p.14
Lincoln County Symposium Trail Ride	p.81
McDonald Observatory	p.63
Tavaputs Ranch	p.14
Wyatt Earp's Vendetta Ride	p.57
Wind River Casino	p.74

## APPAREL & ACCESSORIES

Bandit and Belle Vintage Western Wear	p.81
Beaver Brand Hats	p.15
Caden McCoy Outerwear	IFC
Catalena Hatters	p.83
Cowboy Corral	p.15
Down Under Saddle Supply	p.65
Harry's Boots	p.65
Jaxonbilt Hat Co.	p.82
Michael Guli Clothing	p.68
NES Enterprises, Inc.	p.66
River Junction Trade Co.	p.67
Wild West Mercantile	p.85
Texas Hatters	p.81
Texas Jack's	p.81
Wrangler	p.23,BC
Western and Wildlife Wonders	p.83

## COLLECTIBLES

Bradford Exchange	p.56
Buckaroo Artist	p.85
Charles Schridde Studios	p.26
Cowboy Legacy Gallery	p.33
Dakota Rocks Western Gallery	p.32
Gallery at the Windsor	p.83
Gustavsen-Stapleton Studios	p.28

## EVENTS

Alpine Artwalk 2010	p.63
American's Horse in Art	IBC
C.M. Russell Auction	p.30
Charles Deas and 1840's America	p.26
Cochise Cowboy Poetry Gathering	p.81
Cowgirl Up! Show and Sale	p.33
Heber City Poetry Gathering	p.8
Journey of Lewis and Clark	p.32
Palm Springs Western Expo	p.69
Pendleton Round-Up/ Fox Sports Network TV Series	p.25
Scottsdale Western Art Walk	p.67
Vaquero Show and Sale	p.12
Western Artists of America Show & Sale	p.29
Wild Horse & Burro Adoptions	p.87
Will James Society Annual Meeting	p.9

## FIREARMS & KNIVES

A. Uberti	p.19
Circle KB Leatherworks	p.82
Collector's Armoury, Ltd.	p.85
Colt's Manufacturing Co.	p.1
Merz Antique Firearms	p.83
Wellington, Ltd.	p.12
Working Cowboy Gun Leather Shop	p.83

## HOME

Cowboy Living	p.64
Longhorns Head To Tail	p.83
Nailhead Spur Co.	p.68
Sloan Brands	p.81
Treemendous Designs	p.81
West Creation	p.82

## LODGING

Buffalo Bill's Irma Hotel	p.22
Carefree Resort & Conference Center	p.3
Marriott Hotels-Prescott	p.24
Veranda Historic Inn	p.63

## MEDIA

Bethany House Publishers	p.5
Blue Book of Gun Values	p.77
Douglas Brode	p.82
Leonard Marks Books	p.77
Doc's Girls by Elizabeth Bogue	p.78
Front Street Books	p.63
L. Ron Hubbard Books	p.80
Lost Classics Book Company	p.79
Last Train From Cuernavaca by Lucia St. Clair Robson	p.84
Saga of the Commanche Warrior Series by Max Oliver	p.83
Mickey Free by Allan Radbourne	p.13
University of New Mexico Press	p.80
University of North Texas Press	p.79
University of Oklahoma Press	p.79

## MUSEUMS

A.R. Mitchell Museum	p.28
Golden Spike Tower and Visitor Center	p.73
Harold Warp Pioneer Village	p.72
Humboldt Museum	p.7
Old State House Museum	p.11
Stark Museum of Art	p.76
Trail Dust Town	p.82

## PRESERVATION

American Heritage Center	p.73
Concordia Cemetery	p.13
Elfego Baca Memorial	p.30
Nebraska State Historical Society	p.72
Willa Cather Foundation	p.77

## TOURISM

Deming, NM	p.69
Edmond, OK	p.11
Elk City CVB	p.9
Elko, NV	p.10
Eureka, NV	p.7
Fort Davis, TX	p.63
Gothenburg, NE	p.72
Buffalo & Kaycee, WY	p.2
Kearney, NE	p.74
Kingsville, TX	p.10
Scottsdale, AZ	p.2
Silver City, NM	p.69

## OTHER (no information)

Blevins Manufacturing Co.	p.83
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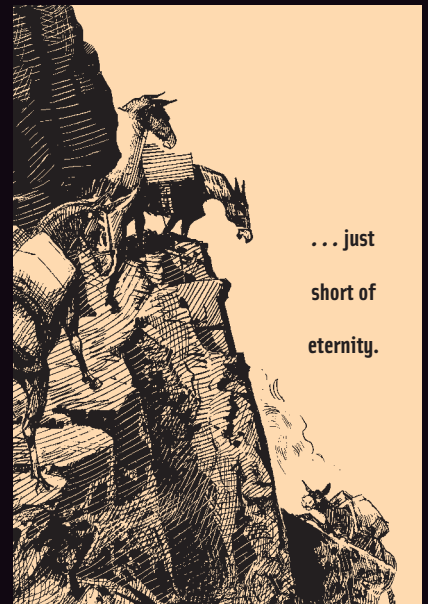
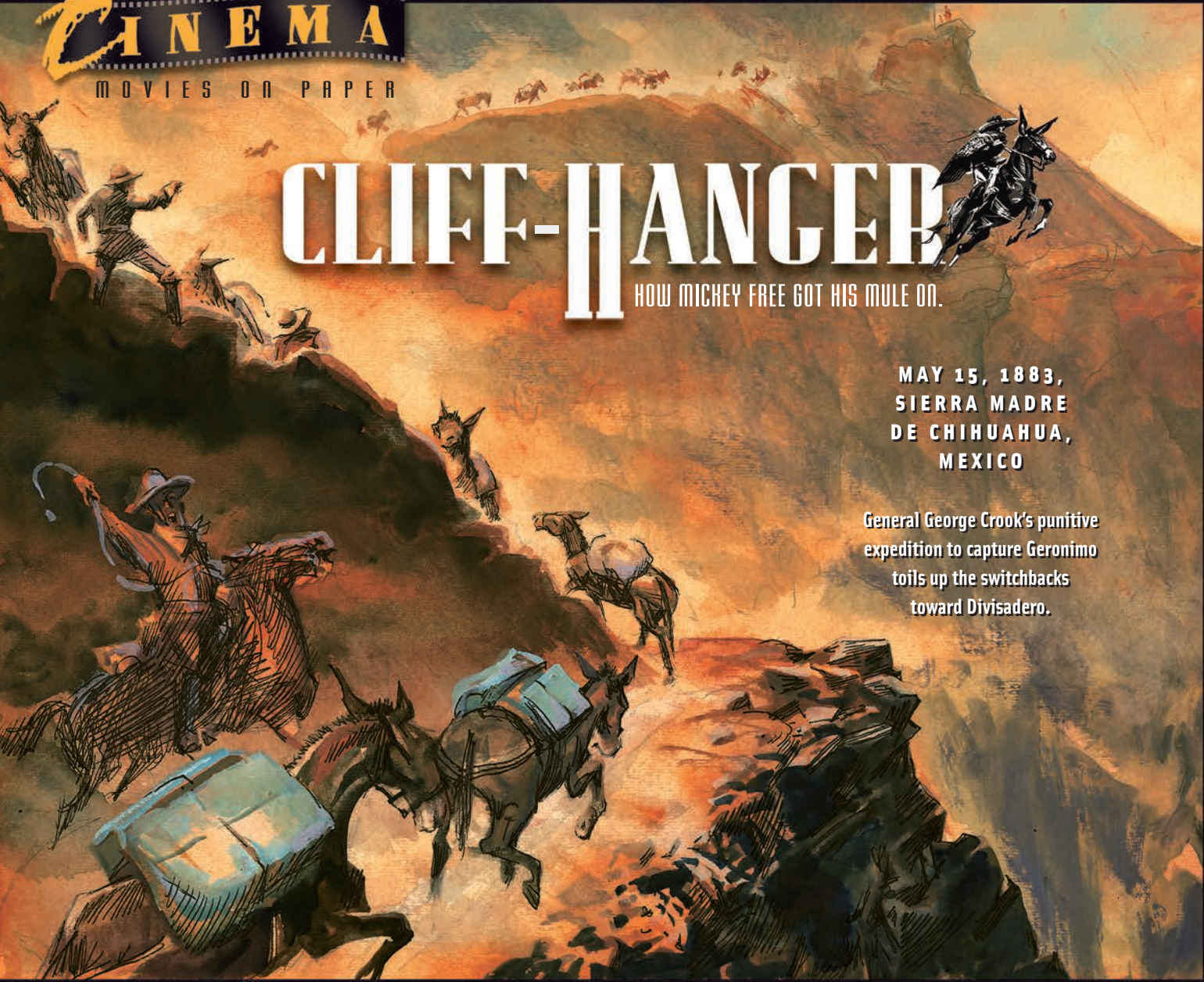
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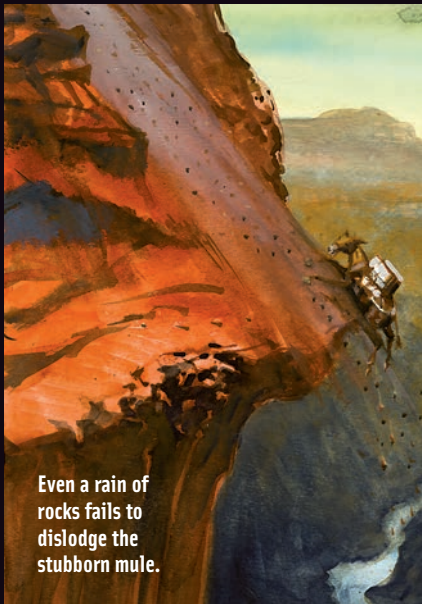
# CLIFF-HANGER

HOW MICKEY FREE GOT HIS MULE ON.

MAY 15, 1883,  
SIERRA MADRE  
DE CHIHUAHUA,  
MEXICO

General George Crook's punitive  
expedition to capture Geronimo  
toils up the switchbacks  
toward Divisadero.

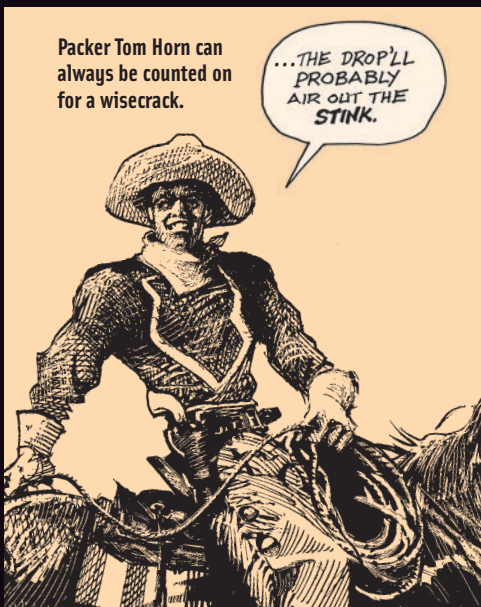




Even a rain of rocks fails to dislodge the stubborn mule.



As the troopers and packers wait for the mule to fall, Al Sieber, the chief of scouts, is not amused.



Packer Tom Horn can always be counted on for a wisecrack.

...THE DROP'LL PROBABLY AIR OUT THE STINK.

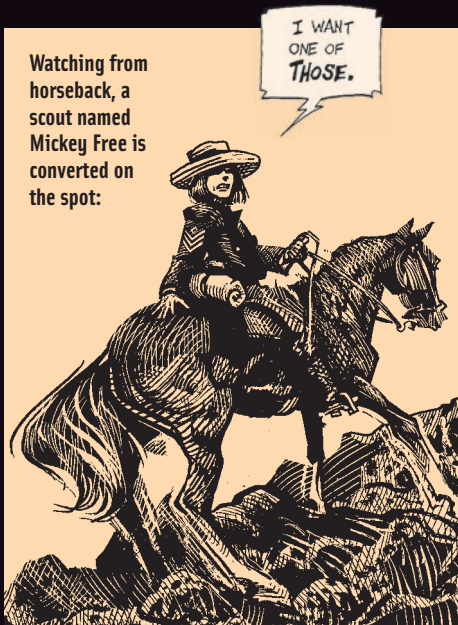
**INCREDIBLY...**



The cliff-hanging mule paws at the rocks and pulls himself up off the ledge. Slowly but surely, he climbs back up to the trail. At the head of the column, Gen. Crook beams and says:



A MULE IS LIKE A HORSE, BUT EVEN MORE SO.



Watching from horseback, a scout named Mickey Free is converted on the spot:

I WANT ONE OF THOSE.



From that day on Mickey Free always rode a mule.

When you choose to ride a mammoth jack, 16 hands high, every day starts out with a bang.

But that's another story . . .

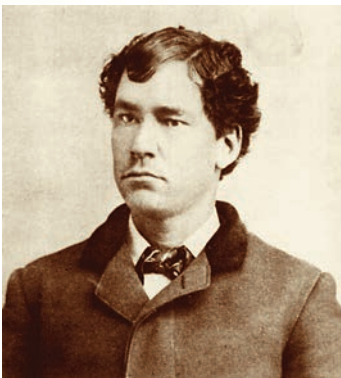
TRUE WEST  
EXCLUSIVE

# CLASSIC GUNFIGHTS

¡UNO,  
DOS,  
TRES!

## ELFEGO BACA VS THE COWBOYS

THE "MEXICAN WAR"  
IN SOCORRO COUNTY



"I will show the Texans  
there is at least one  
Mexican in the county  
who is not afraid of an  
American cowboy."

—ELFEGO BACA, 1884

BY BOB BOZE BELL

Maps & Graphics by Gus Walker

Based on the research of Howard Bryan and Henry Martinez. This "classic"  
Classic Gunfight originally appeared in the September 2000 *True West*.

At the count of  
three, a dozen  
guns opened  
fire at close  
range and some  
50 shots were fired.



OCTOBER 28, 1884

While visiting Upper Frisco Plaza in western Socorro County, New Mexico, 19-year-old Elfego Baca is asked to arrest a drunken cowboy, 22-year-old Charles McCarty, for firing his pistol in Milligan's saloon.

The cowboy shoots the unarmed Baca's hat off. Baca leaves to recruit some fellow New Mexicans, who help him arrest McCarty, when they catch up to him on a nearby ranch road. McCarty is put under guard at a private residence in Middle Plaza (probably Deputy Sheriff Pedro Sarracino's home).

Within a short time, a large number of Slaughter Ranch cowboys show up, led by ranch foreman Young Parham. They are "miffed at the insulting treatment of one of their own," and they demand McCarty's immediate release.

As Baca tries to negotiate, his prisoner quickly grabs a pistol from Parham's scabbard and shoots at Baca once again. At this point, Baca informs the would-be liberators there will be no bail. Reluctantly, the cowboys retreat back to Upper Plaza and Milligan's liquor emporium.

Returning some three hours later, and this time led by saloonkeeper William Riley Milligan (ironic, because Milligan requested McCarty's arrest in the first place), the cowboys once again demand McCarty's freedom. Baca stands firm, but the crowd is quite aggressive, especially the inebriated Milligan. Feeling threatened, Baca draws his pistol and fires a bullet into the ground for effect.

Milligan scoffs, "You are a bad shot; you didn't hit me."

Baca tells them to get out. Milligan and crew leave, going toward their hitched horses. Yet when the tipsy

barkeep mounts his horse, he dismounts and walks back to Baca, saying, "The devil may take me if I don't get Charlie McCarty out."

Exasperated, Baca informs the mob he will count to three, and if they don't vacate, he and his guards will open fire. At this point, both sides draw their weapons.

"One, two . . . three!" says Baca, making good on his threat. Baca orders the "guards to fire, and the two discharges [go] off about the same time—their fire and our fire."

Chloride's *Black Range* newspaper reports Baca's forces open fire "from a dozen or more guns which [constitute] Baca's guard," adding, "the range [is] short the shots not less than fifty."

In the exchange of shots, Parham is crushed when the horse he is riding is hit by gunfire and falls on top of him. Parham lives through the night, but he dies the next day from his injuries. Another casualty is Tabe Allen, a cowboy who takes a ball in the knee.

Once again, the cowboys gather up their wounded and retreat to Upper Plaza.

During the next 24 hours, cowboy couriers swiftly ride to cattle ranches in the vicinity, claiming the Mexicans at the plazas have "gone on the warpath," killing four or five men, and are threatening to kill all Americans in the area. The alarmed cowboys saddle up and head to the scene of the supposed conflict.

After a hasty trial, McCarty is dismissed with a \$5 fine. But the crowd grows ugly and turns on Baca. He retreats to a nearby jacal, where he fires through the door at the angry mob, killing Bert Hearne. A siege begins.

After an attempt to burn Baca out fails, a truce is called. Baca surrenders and is taken to the county seat.





*Baca is holed up in the jacal for most of two days and survives a barrage of bullets. An eyewitness remembers, "Suddenly Baca sprang out of the jacal through a small window.... He had a six-shooter in each hand and was clad only in his underclothes."*

## Was Elfego Baca a Deputy Sheriff at the Time of the Fighting?

At his trial in Albuquerque, Baca's lawyers produce an affidavit that shows Baca was issued a deputy sheriff's commission by Socorro County Sheriff Pedro Simpson on October 26, 1884 (two days before the trouble in Frisco). This document is hotly contested as being created after Baca's arrest and backdated to help give his actions the veil of authority. In later years, Baca maintains he was "self-appointed."

Several sources claim Baca visits the Frisco plazas to electioneer for Sheriff Simpson. (Ironically, Simpson will lose the election.)

Even if Baca had no official badge at the time of the gunfight, his bold actions against such overwhelming odds are still amazing.

## Aftermath: Odds & Ends

Tried twice, once in Albuquerque (for the death of Hearne) and once in Socorro (for the death of Parham), Elfego Baca is acquitted both times.

Baca later explained how he survived the two-day fusillade: "It was only by lying on the floor," Baca said, "which was a foot or more below the level of the ground, that I escaped being hit."

Baca claimed the door of the jacal in Frisco was produced as evidence at his trial (it contained 367 bullet holes), along with a broom that had eight bullet holes in the handle.

The cowboys assumed they had to talk to Baca in Spanish, but, ironically, it was his second language. He had been schooled in Topeka, Kansas, and was not fluent in his native language at the time of the fight.

Charlie McCarty lived a quiet life around Reserve, New Mexico, until his death at 77 in 1939. His granddaughter claimed he never talked about the gunfight or its causes. As of July 2010, his grandson, also named Charlie McCarty, runs a ranch and hardware store just north of Reserve. He talks about his granddad and Baca in the introduction of his 2010 book *Trouble in a Green Pickup*.

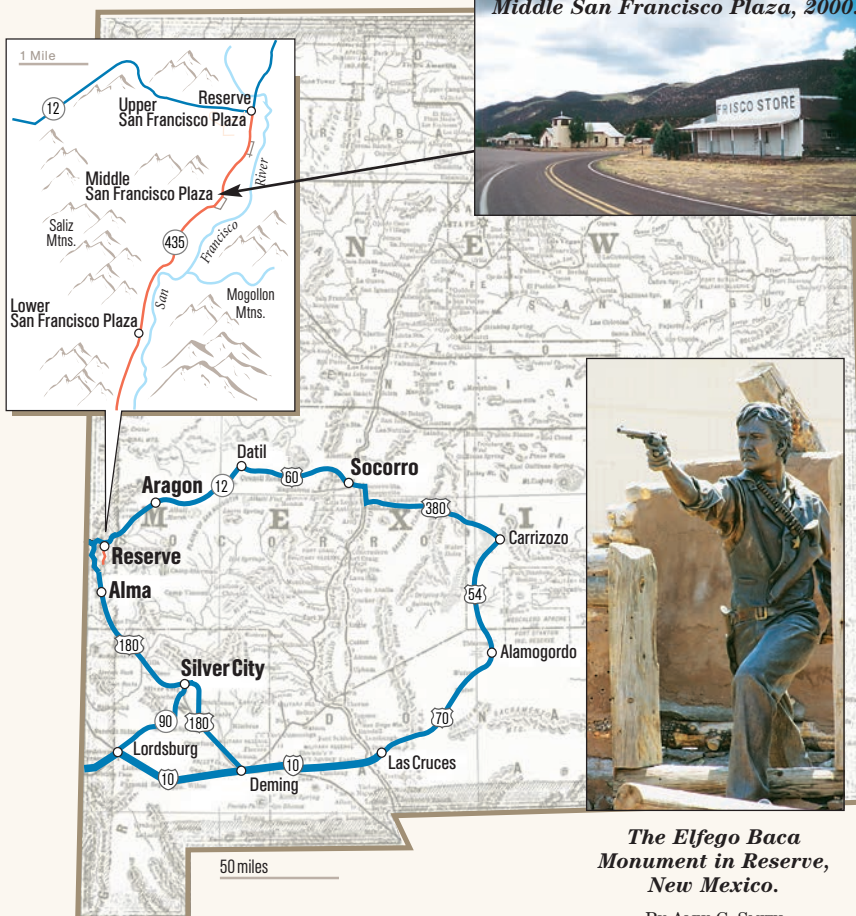
Baca was so impressed with the attorneys who defended him, he decided to become a lawyer. In 1919, he was elected sheriff of Socorro County and served one term. In 1940, the City of Socorro honored Baca with the key and door to the jail cell he had occupied in 1884. Baca died in 1945 at age 80.

On May 24, 2008, a life-sized statue of Baca, sculpted by Sedona, Arizona-based artist James Muir, was dedicated at the Upper Plaza in Reserve.

**Recommended:** *Fifty Years on the Old Frontier* by James Cook, published by Yale University Press.

## The Frisco Plazas

Located in extreme western New Mexico, the plazas Baca visits in October 1884 are extremely isolated (much like they are today). The plazas are 90 miles away from the nearest railhead.



— BY ALEX C. SMITH —

# Fort Davis, Texas

The #3 True Western Town of 2010.

**"Most people still don't believe that there are mountains in Texas," says Larry Francell, the just-retired director at the Museum of the Big Bend in Alpine, Texas.**

Yet the mild climate amid the Davis Mountains is precisely what made Fort Davis—population 1,400 today—a popular summer resort in the 1900s.

Under Francell's leadership, a 1935 native stone building was restored as a Texas Centennial project to house the museum. And he created a permanent exhibition of Big Bend history and art, with his most noteworthy acquisitions being the diversified Texas maps in the Marty and Yana Davis Map Collection. The ever-capable Elizabeth Jackson moved up as director in September.

At his home in Fort Davis, Francell prefers porch sitting to work. (At least, that's what his byline reads when he contributes to *The Big Bend Gazette*.) He knows all the good spots in town and nearby, and he shares them with us here.

**Good Cowboy Bar:** That's an interesting question, since we only have one bar in the entire Jeff Davis County. I suppose the 1884 Hotel Limpia's bar counts for cowboy bar, fern bar and sports bar all in one.

**Popular Local Hangout:** Besides my front porch on the Fourth of July, that fern bar might be it.

**Favorite Local Cuisine:** Anytime our local newspaperman Bob Dillard cooks barbecue; and the local Mexican restaurant Cueva de Leon, where they make a mean chili relleno.

**Best Art Gallery of the West:** Like bars and traffic lights (of which we have none), galleries are rare. One will have to head off to Santa Fe, New Mexico (only 430 miles), to find a good Western gallery.

**Best Bookstores of the West:** The Hotel Limpia has a good bookstore with local titles, and Front Street Books in Alpine (only 20 miles away) is excellent.

**Best Spot to View Wildlife:** The Lawrence E. Wood Picnic Area on the Davis Mountains Scenic Loop. The Nature Conservancy of Texas maintains a hiking trail that starts and ends at that point.

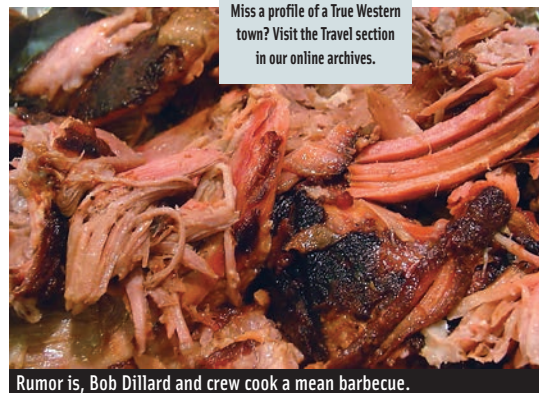
**Historic Site Schoolchildren Visit:** The 1854 Fort Davis National Historic Site, which is certainly the best preserved Western fort in the National Park System.

**Do-Not-Miss Attraction:** The University of Texas McDonald Observatory, where, at night, the stars come out to play.

**Popular Local Event:** The coolest Fourth in Texas, our old-fashioned Fourth of July celebration, but get your reservations early.

**Where to Go in October:** The Retreat to Tattoo barbecue at Fort Davis NHS, on the Saturday of Columbus Day. The retreat offers a late afternoon barbecue (by Bob Dillard) and a lantern light tour of Fort Davis built around actual events that took place on the post in the 1870s and 1880s.

A bank robbery re-enactment is included among the Fourth of July festivities in Fort Davis, Texas.



Rumor is, Bob Dillard and crew cook a mean barbecue.

**Radio Personalities Locals Listen To:** Like bars and traffic lights, we don't have a radio station either.

**Best Time of Year:** Most people visit in the spring, but the fall is actually best (don't tell anyone).

**Avg. House Cost:** We have a little of everything, from high-end subdivisions to small, fix-up adobes in town. Regardless of what you buy, if your street isn't paved when you buy it, it will never be paved, so remember that.

**Avg. Temperature:** Perfect year round, with four seasons you can count on. Denver might be the Mile High City, but Fort Davis is the Mile High Village. Fall is 85 to 54; Winter is 62 to 29; Spring is 75 to 50; Summer is 90 to 61.

**Who knows Fort Smith's history best?** Besides me, Lonm Taylor, retired deputy director of the Smithsonian, and Mary Williams, the park service historian at Fort Davis.

**Who's the person in Fort Davis everyone knows?** County Commissioner Curtis Evans, because everyone wants to know what he will do next.

**Preservation Project:** The restoration of the Veterans of Foreign Wars post for county offices. This building is on the old Main Street, which was the Butterfield Overland Trail; it's the only section of that 1858-61 mail route that has not been paved over.


Special thanks to **Larry Francell**, author of *Fort Lancaster: Texas Frontier Sentinel* and a volunteer at Fort Davis National Historic Site, for sharing his love of the town with us.

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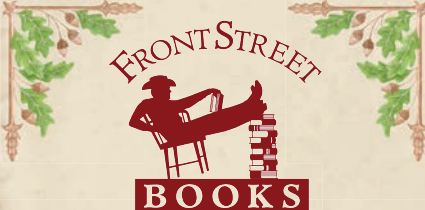
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## Exploding Ginger Snaps?

*Not quite; although molasses can get that sticky.*



— BY SHERRY MONAHAN —

**“Ours was a high classed outfit and we would treat even a tenderfoot right until he got smart.**

“We wouldn’t tolerate any smart alects in our bunch. We got one such number from Virginia once, so one day he got drunk and we poured sorghum molasses all over him, from the top of his high silk hat, to the toe of his highly polished boots. When he sobered up enough to realize his predicament, he made for the creek and we never saw him again,” recalled San Angelo, Texas, cowhand J.F. “Red Horse” Henderson in the late 1800s.

Beyond its use for practical jokes and life lessons, molasses was used for a multitude of purposes, including as a medicine for coughs, blood purification or other ailments. In March 1886 a Grand Forks, Dakota Territory, man entered a saloon hoping to get a remedy for his cough. He said to the bartender, “Gimme rum and molasses.” To which the bartender replied, “Sorry, sir, but we

haven’t a bit of molasses.” The coughing man remarked, “Well, I’ve got to do something to stop this terrible cough. Gimme the rum without the molasses.”

Trail pioneers often traveled with molasses, instead of sugar, since it had so many uses. Too much of the trail sometimes proved messy because of the fermenting properties of molasses; sometimes it oozed, bubbled or exploded. The Germans took advantage of this tendency, and on June 25, 1889, the New Mexico *Mesilla Valley Democrat* reported that Germany had created a new explosive that was three times more powerful than nitroglycerine. It was made from molasses and was called Petargit.

Molasses was also a highly traded commodity on the 1880s New Orleans and Havana markets, was used in many colorful sayings and, in 1883, became the trendy new color for the fall. That year, the Austin *Texas Siftings* reported the fashionable “crushed strawberry” color that was once trendy had been replaced by the new “spilled molasses.”

While spilled molasses may have been the new color for 1883, spilled molasses



One whiskey historically made with molasses that traces back to the Old West era is Kessler’s.

Born in Budapest, Julius Kessler distilled his whiskey from molasses he bought in Havana and began selling his concoction when the silver boom struck Leadville, Colorado, in the late 1870s. Driving pack mules over the hills from Denver to Leadville, he sold his whiskey at \$2 for three fingers. Establishing his firm in 1888, Kessler beat out his rivals by selling directly to retailers. At the age of 65, he retired to Vienna in 1921, with several million dollars.

Surprisingly, Kessler was a temperate man; he estimated he consumed no more than five gallons of whiskey in his lifetime of selling (and tasting) it. Yet you can measure the success of his recipe by taking a slug of Kessler’s Whiskey, still distilled to this day.

## GINGER SNAPS\*

- ½ c. water
- ½ c. butter
- 1 c. molasses
- ½ c. sugar
- 1 tsp. baking soda
- 1 tsp. ginger
- 3½ to 4 c. flour

Heat the butter and water in a small saucepan over low heat until the butter melts. Place the molasses and sugar in a large mixing bowl. Add the soda and ginger, and blend well. Slowly pour the water and butter into the bowl of molasses, and stir until well blended.

Add three cups of flour and stir to combine. Add the remaining flour in half-cup increments until the dough is stiff enough to drop onto a cookie sheet. Note: The dough will thicken after it sits for a minute or two.

Grease a cookie sheet and drop the dough by teaspoon or tablespoon, depending upon the size cookie you desire. Bake at 325°F for about 13 minutes. Check with a toothpick. Place on wax paper or cookie racks.

*\*Altitude and weather affect baking time and the amount of liquid and flour.*



*San Francisco Bulletin, January 10, 1880, recipe slightly modified for today's cook*

in Terrell, Texas, in 1889 proved quite messy. On August 24 a horse team ran away with a wagon and a poor soul only identified as Frances. During the melee, a barrel of molasses rolled from the wagon, emptying its contents all over the sidewalk. It also "painted" the *Star* newspaper's office with the 1883 fashionable color of "spilled molasses."

Since sugar and syrup were hard to come by in remote and early frontier towns, molasses served as their substitute. Folks grew sorghum cane and took it to a nearby distiller who turned it into molasses. General stores sold molasses in barrels to customers who brought their jugs in to be filled up. This thick, gooey substance topped cornbread, mush and pancakes, and was also used in various recipes including candy, cakes, cookies, breads and baked beans. Have fun making the yummy 1880 ginger snaps, which are more like molasses cookies! ❏

Sherry Monahan has penned *Taste of Tombstone, Pikes Peak: Adventurers, Communities and Lifestyles, The Wicked West* and *Tombstone's Treasure: Silver Mines and Golden Saloons*. She's appeared on the History Channel in *Lost Worlds, Investigating History* and *Wild West Tech*.



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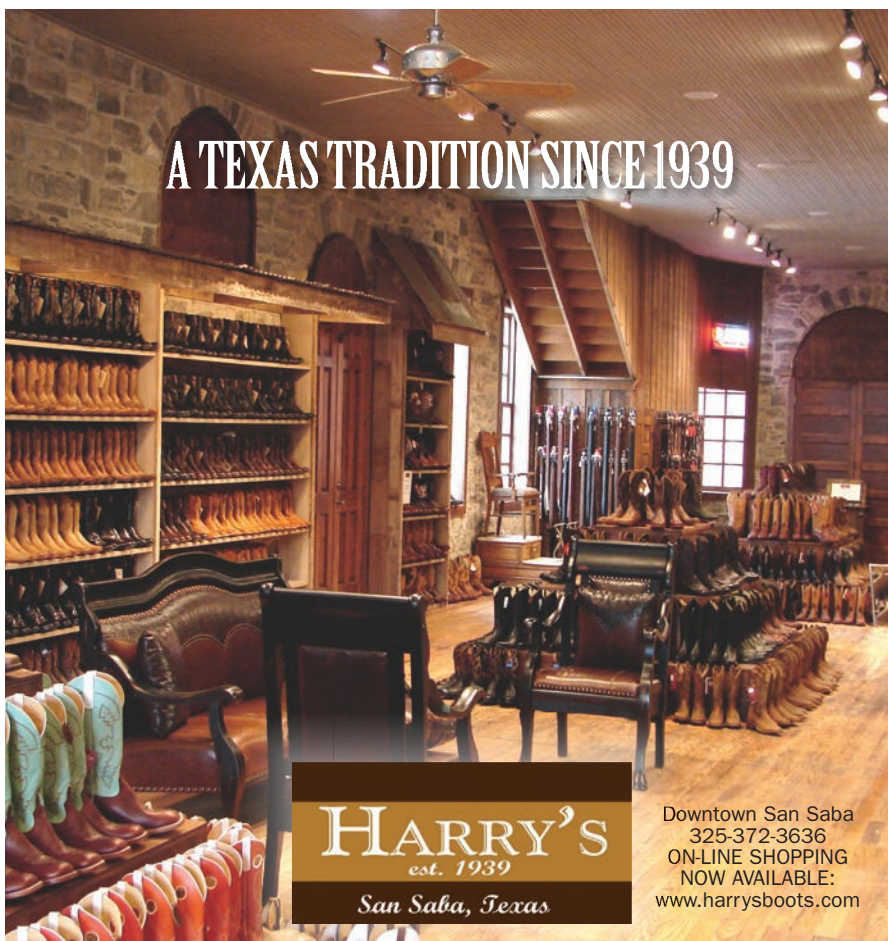
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## Forget *The Alamo*

Remember *The Last Command*.

**Everybody has been talking about Alamo movies this year, but they keep forgetting the best of the bunch.**

Actor Fess Parker's death led every Baby Boomer who got a coonskin cap to recall the legendary 1955 Walt Disney production about Davy Crockett. I always thought Fess was underrated as an actor (remember him in 1954's *Them!*?), and he sure knew how to make good wine.

Of course, this year marking the 50th anniversary of the release of *The Alamo* brought up many retrospectives about John Wayne's train wreck of a film.

That movie was in the news for other reasons too.

In Brackettville, Texas, Alamo Village—the movie set that became a tourist stop—was closed to the public after the deaths last year of “Happy” Shahan's widow and daughter. Shahan had lured Wayne to his ranch to film the movie there, and he kept the set open for movie companies and tourists. (The set was reopened to tourists this past summer for three days a week.)

Then Robert A. Harris got press for his efforts to save the “Roadshow” version of *The Alamo* that debuted in San Antonio in October 1960. Wayne later cut 31 minutes out of the 192-minute movie, and DVDs today are of the edited version in a 35mm reduction of the original. The 70mm “Roadshow” version was presumed lost until 1991, when Harris receive a phone call from a stranger who had discovered a print in Toronto. Somehow that one never made its way to cold storage; Harris found it a decade later in Los Angeles “rotting,” he says, “with no color left.” Harris, who has restored

classics such as *Lawrence of Arabia*, *My Fair Lady*, *Rear Window* and *Spartacus*, says it will take about \$1.6 million to restore what he can of the “Roadshow” Alamo. Why bother with “*The Alamo*”? “I just love movies,” Harris tells me, “and I like saving them. It's as simple as that.”

In all this talk about *The Alamo*, what gets overlooked is the best movie about the battle. That's *The Last Command*, the 1955 film from B-programmer Republic Pictures starring Sterling Hayden as Jim Bowie, Arthur Hunnicutt as Davy Crockett and Richard Carlson as William B. Travis. Few recall the movie. It's not even available on DVD.

Republic's 1955 movie *The Last Command* and John Wayne's 1960 train wreck *The Alamo* have a lot in common. Both were filmed near Huntsville, Texas. Both had Davy Crockett dying by blowing up gunpowder. Both had a character called “Parson.” And both were historically inaccurate. One difference: *The Last Command* was, actually, a pretty good movie.

— COURTESY REPUBLIC PICTURES —



Johnny D. Boggs highly recommends Fess Parker's 2007 Ashley's Pinot Noir, and Ben Cooper's performance in the “Hand on the Gun” episode of 1960's *The Westerner*.



More than 1.25 million handmade adobe bricks were required to construct the Alamo replica for John Wayne's 1960 movie. Construction of the set—which used real buildings, not false fronts—began on “Happy” Shahan's ranch in 1957.

— BY JOHNNY D. BOGGS —

So I called Ben Cooper, who played Jeb Lacey in *The Last Command*. You remember Jeb Lacey. “They always made the guy who leaves the Alamo the nice-looking kid,” Ben says.

“*The Last Command's* a better picture than *The Alamo*,” I tell Ben.

Says Ben: “I think so, and I think John Wayne did too. Bill Witney directed the second unit [for *The Last Command*], a fabulous action director, and John Wayne. . . told Billy Witney—they'd known each other for many years—‘Billy, I think you got a lot better action in yours than I did in mine.’ And I think he's right.”

Both movies were filmed in Brackettville. “Quiet and dusty,” Ben recalls. Hmmm. The place hasn't changed much in 50-plus years.

So why don't we remember *The Last Command*?

“It was made by Republic,” Ben says, “and people thought that's like being made by [low budget] Monogram [Pictures]. But we who worked on it put everything we had into it.”

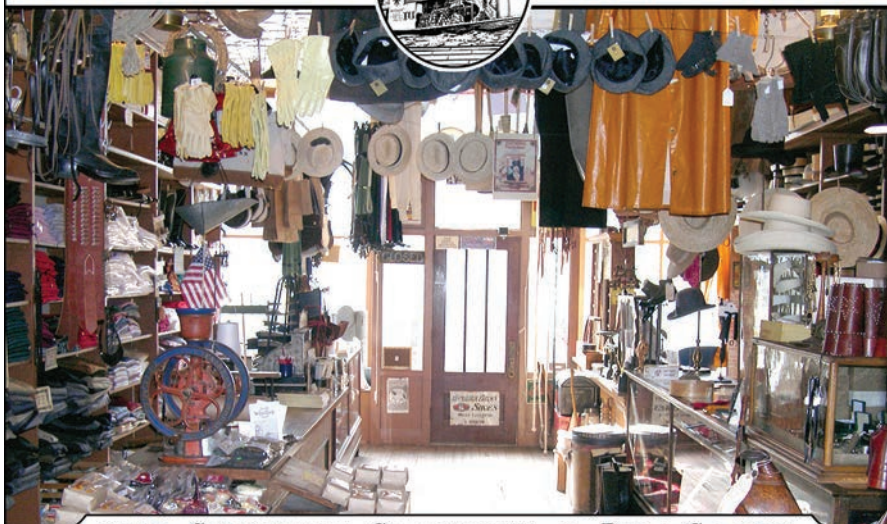
“*The Last Command* departs from the pattern of the elementary action film to the extent of showing motivations that are not simply black and white,” *The Christian Science Monitor* noted in 1955, while *The New York Times* called Wayne's Alamo “another beleaguered blockhouse Western.”

Yep, *The Last Command* wins hands down—even if nobody remembers it.

Says Ben Cooper: “I thought it was one hell of a good picture.”

Maybe Harris should consider restoring that film!

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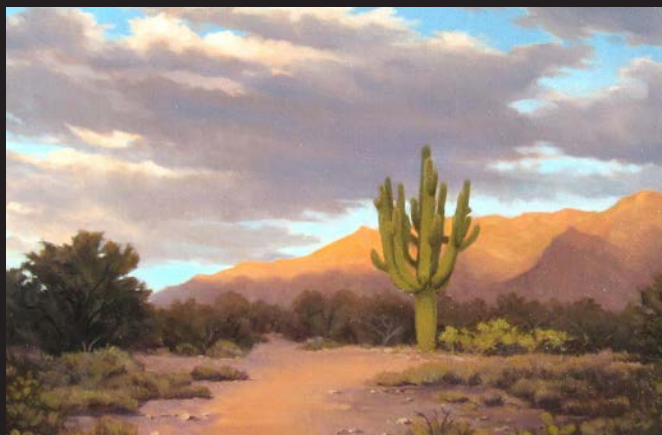
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## Cowgirl 101 in Apache Country

Boosting your confidence at the Double E Ranch.



Our Cowgirl Camp group rides through Bear Creek in a historic patch of Apache Country in southwestern New Mexico. I'm in the lead, behind Double E Ranch co-owner Alan Eggleston (far right).

— ALL IMAGES COURTESY DARLEY NEWMAN —

I rode a Mexican Mustang named Pancho through areas that would have felt downright claustrophobic during the days of Apache reign.

While astride Pancho in southwestern New Mexico beside the Gila National Forest, his hooves noisily splashing through Bear Creek's water, I stared at the lush vegetation along the creek and the canyon walls which rose up, locking in travelers on each side. Settlers wouldn't have found many places to run to if the tough Chiricahua Apaches had attacked. The Apaches knew this rugged terrain much better than the newcomers who ranched and mined here, suffering through raids during the 18th century.

In addition to the Apache and Mogollon Indians, lion hunter Ben Lilly, ecologist Aldo Leopold and Geronimo trod through the Gila, our nation's oldest established wilderness area. I was riding here as a part of the Double E Ranch's Cowgirl Camp, where women get to experience the life of a cowgirl for a week.

We embarked on this trail ride after having moved some cattle through the Double E's tricky terrain, with its rocky

footing and dense brush, juniper trees, mesquite and devil's claw. These trail obstructions give the cattle ample the chance to try to lose riders like me, who carefully navigate horses around the prickly plants while the cows barrel right through them.

We cowgirls had an advantage in that horses can intimidate the cows. Alan Eggleston, who has owned the ranch with his wife Debbie since 1996, suggested that we each keep our horse's head pointed toward the cows to keep them in line. While riding at an easy pace, we let out some yelps intermixed with tongue trills—my favorite part—to keep the cattle moving along. I don't know how helpful our vocals were, but we sure had fun herding those cows.

The Double E Ranch is a real working ranch located on nearly 30,000 acres about 30 minutes from Silver City. I signed up for the ranch's Cowgirl Camp because trying something new with horses, especially well trained mounts that help you through the exercise, can be a real confidence booster.

As part of your stay at the ranch, you can take part in the morning chores, including grooming and saddling your own horse. Don't worry if you need help at first, because by the end of the week,

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you'll be in top form. Some guests before us were helping out with morning chores and got to witness the birth of a calf. Those unexpected joys make staying at a working ranch so exciting.

The pros may make the job look easy, but being a cowgirl is downright tough, especially when it comes to roping. As Preston Johnson, an expert roper and cowboy, explained, one daily risks losing a finger while dallying. That's when you quickly wrap the rope around the saddle horn once a catch is made. You really don't want to catch a finger as you turn the rope!

While standing in the shade of an oak tree, we women attempted to learn how to first coil the rope up and then wave our lasso in the air to catch the horns of a plastic steer a mere two feet away. My beginner's luck was on high, as I catapulted my lasso forwards and roped the steer's horns. Reeling it in was the tricky part. I could barely do it on foot and wondered how I would be able to catch a cow while riding a horse, which required holding the reins and steering.

The answer was that I wouldn't. In fact, I'm not sure that any of the 10 women in our group actually roped a moving target once we were out in the arena with the cows. We sure did have a good time trying, while we trained as cowgirls in the rugged land of the Apache at the Double E.

Preston Johnson trains these cowgirls in the art of dallying, with a warning that getting a finger caught between the rope and saddle horn will pop it off!



**Darley Newman** is the host and producer of the Emmy-winning Public Television series *Equitrekking*® and the founder of Equitrekking Travel, offering diverse equestrian vacations. Watch video clips at [Equitrekking.com](http://Equitrekking.com) and [EquitrekkingTravel.com](http://EquitrekkingTravel.com).

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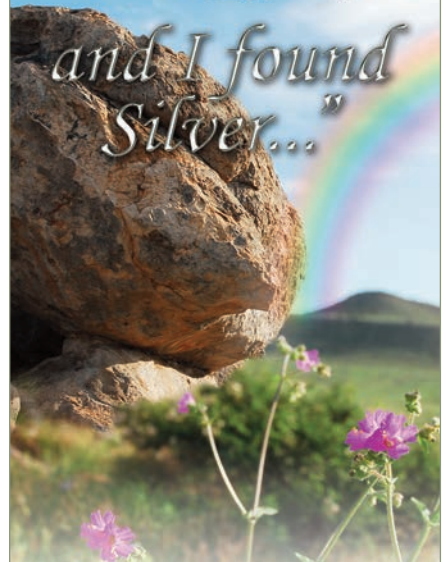
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# Trailing Alfred Jacob Miller in the West

Following the artist 200 years after his birth, from Independence, Missouri, to Daniel, Wyoming.



Alfred Jacob Miller was 27 years old when Scotsman Capt. William Drummond Stewart visited his Baltimore studio in 1837.

Stewart thought his upcoming journey into the American West might be his last. He wanted an artist who could travel with him and record the scenes they would see together.

With strong support from his family and wealthy residents of Baltimore, Miller had freedom to work on his art unhindered with the concern about how to pay his bills. He had traveled to France and Italy in 1832-34, where he viewed—and in some cases copied—paintings by Old Masters. He was already adept at sketches and portraiture, and had moved on to painting landscapes by the time Stewart met him.

After some discussion, the two decided to set off in the spring of 1837 from Independence, Missouri, heading for the fur traders' rendezvous that would occur on the Green River in what would become western Wyoming.

While most of the fur trade journeys originated in St. Louis, Stewart and Miller jumped off from Independence. The route they took would later be used by travelers to Oregon Country over the Oregon Trail.



## Miller & Moses in Missouri

Start your journey by learning about other early overland journeys into the West that were similar to Miller's. The National Frontier Trails Museum in Independence, Missouri, offers exhibits related to even earlier Western explorers Meriwether Lewis and William Clark, plus details about the rise in beaver trapping and the fur trade, and about overland emigrant travel.

While in Independence, head to the Missouri River Overlook (the National Frontier Trails Museum offers a handy map), at the former location of Wayne City. Situated north of Kentucky Road on River Road in Independence, the Wayne City Landing (also called Independence Landing) saw thousands of emigrants embark on their own journeys west on the trails to Oregon and California. Here, too, tons of goods were unloaded from steamboats and transferred to wagons for transport over the Santa Fe Trail.

In 1849 Pardon Dexter Tiffany wrote to his wife from Wayne City Landing, "After waiting several hours in the rain we got an open waggon [*sic*] to go up to Independence in and arrived there about dark." After sleeping on a "very dirty straw pallet" at the Noland house, Tiffany didn't have much good to say about Independence, noting, "All the day

Kicking off at the Nelson-Atkins Museum of Art in Kansas City, Missouri, before traveling to other venues, the Alfred Jacob Miller exhibit "Romancing the West" includes *Trappers, August & Louis* (at left) and *Indian Village* (at right).

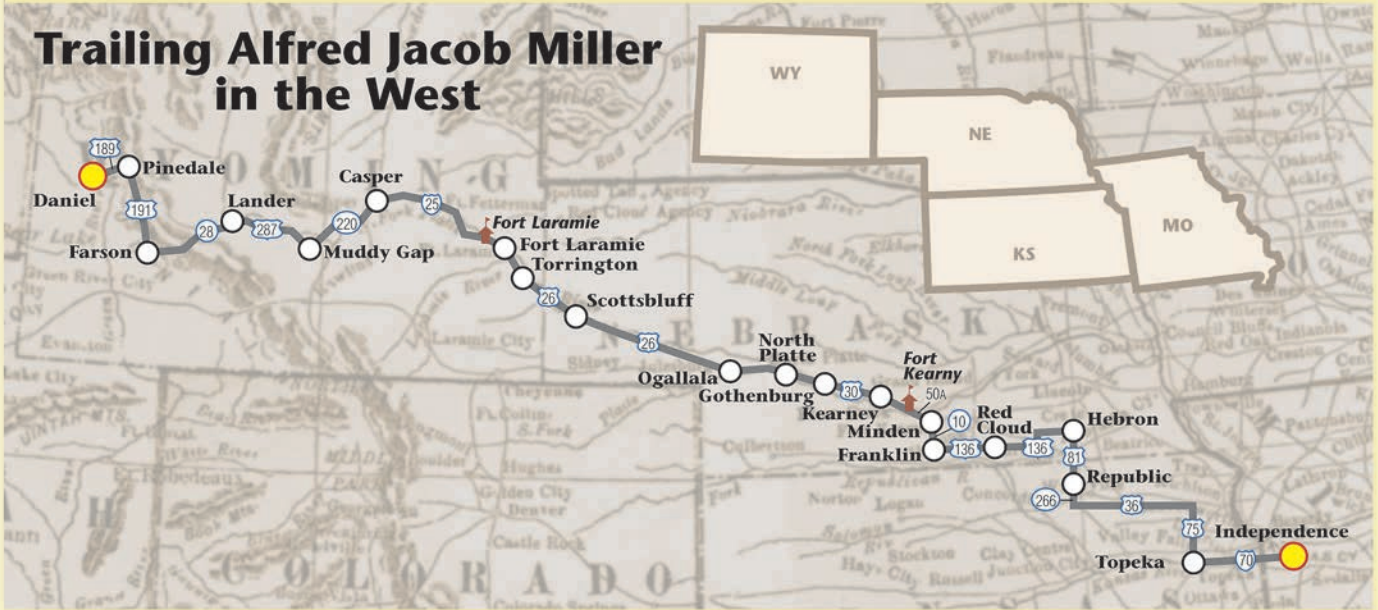
— ALL MILLER IMAGES: PHOTO BY JOHN LAMBERTON / NELSON-ATKINS MUSEUM OF ART —

Saturday it rained and the streets are so muddy you cannot get about."

That same year, a man died of typhoid fever in Independence; Moses Harris was his name. Among his many adventures, he, in 1836, guided Marcus and Narcissa Whitman as far as the Green River Rendezvous, during part of their trip to Oregon.

Miller featured Harris and another trapper fleeing on horseback from the Indians in a painting of his titled *Escape from Blackfeet*, commissioned by William Walters in 1858-59 and housed at the Walters Art Museum in Baltimore, Maryland. The artist's handwritten caption for the watercolor includes this statement: "This Black Harris always created a sensation at the camp fire, being a capital raconteur, and having had as many perilous adventures as any man probably in the mountains. He was of wiry form, made up of bone and muscle, with a face apparently composed of tan leather and whip cord, finished off with a peculiar blue-black tint, as if gunpowder had been burnt into his face."

# Trailing Alfred Jacob Miller in the West



## Those Troublesome Pawnees

When Miller traveled through what is today Kansas, he encountered Indian tribes that had been relocated here during the period of Indian removal beginning in 1825. To get to this part of the country from Independence, you should drive west on Interstate 70 through Kansas City, cross the Missouri River and head to Topeka, Kansas. Then turn north on U.S. 75 to U.S. 36, which you take west.

You'll be stopping in Republic, eight miles north of U.S. 36 on Kansas Highway 266, where you'll find the Pawnee Indian Museum State Historic Site. An earth lodge dating to the 1820s is a focal point

here. This museum shares the stories and culture of the Pawnee Indian Nation that dominated the central plains long before Miller ventured into the area. Its interpretive trail weaves through the area that once held more earth lodges.

Among Miller's works is his drawing of Pawnee Indians watching the caravan. The artist once wrote, "Of all the Indian tribes, I think the Pawnees gave us the most trouble."

Miller created paintings of Pawnee Indians, such as *Pawnee Indian Camp*, currently touring the country as part of the Bank of America collection featuring Miller's artwork (see sidebar on p. 73). He

also left behind stunning portraits of American Indians: *Ma-wo-ma (Little Chief)*; *A Young Woman of the Flathead Tribe*; and *Sioux Indians at a Grave* among them. The watercolor, gouache and graphite image he did of his benefactor, *Sir William Drummond Stewart and Antoine* (identified as a Canadian Half-Breed), is in the Gilcrease Museum's collection in Tulsa, Oklahoma.

## Crossing Nebraska

The Platte River, Chimney Rock, Scotts Bluff are all Nebraska sites that Miller captured in his colorful watercolors.

Before you head out to these sites, though, you'll want to make a stop at Minden. You can get there from Republic by backtracking to U.S. 81, following it north into Nebraska to Hebron and turning west on U.S. 136. Then follow that highway through Red Cloud to Franklin, and head north on Highway 10 to get to Minden, home to Pioneer Village.

This is one of those sites that has so much to see, you won't be able to take it all in on a single visit. The collections range from small items, such as matchbooks or pens, to train engines, airplanes and wagons. The buildings are packed with artifacts and memorabilia that take you on a trip through time from the period when Miller would have been in the region to more recent days.

After your adventure in Minden, head north on Highway 10 and then west on Highway 50A to Fort Kearny, located south of the Platte River near the city of Kearney. Not established until more than a decade

*War Path* is just one of many Alfred Jacob Miller paintings that show the trademark white horse, which pays tribute to Capt. W.D. Stewart, who rode a large white steed during their expedition together in 1837.



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after Miller and Stewart were here, Fort Kearny became one of the most important trail outposts, serving people who had jumped off from many towns along the Missouri River. The eastern end of the Oregon Trail between the Missouri and Fort Kearny is like a frayed rope with many strands leading to the point where the rope is knotted; from here on west you'll find one main trail, though, in places, it has parallel paths. When you stop in Kearney, be sure to visit the Great Platte River Road Archway, which pays tribute to traders, trappers and adventurers like Miller who made their way to annual rendezvous.

Heading toward Scotts Bluff, you could drive along Interstate 80. I recommend taking U.S. 30, which runs parallel but north of the river. To my mind, this slower route is better because you will drive through the towns along the route: Lexington, Gothenburg, North Platte, Ogallala and more, rather than zipping past on a 75-mile-per-hour highway.

West of Ogallala, take U.S. 26 into Nebraska's Panhandle. This route is parallel to—in some places overlays—the Oregon Trail and provides access to trail sites such as Ash Hollow, Courthouse Rock and Chimney Rock, arguably the most famous landmark on the Platte, and one that Miller was the first to portray when he sketched it in 1837.

Of more import to Miller though may have been the geologic formation farther west: Scotts Bluff, named for fur trapper Hiram Scott, an employee of the fur trading firm of Smith, Jackson & Sublette, who, with a partner, was responsible for transporting supplies to



Seeing wild animals such as buffalo was part of the adventure for Alfred Jacob Miller; he often used the shaggy beasts in his paintings.

— ALL PHOTOS BY CANDY MOULTON UNLESS OTHERWISE NOTED —

## SEE MILLER'S ART IN PERSON

The Bank of America collection featuring the artwork of Alfred Jacob Miller opens at the Nelson-Atkins Museum of Art in Kansas City, Missouri, on September 25 and will remain in place there until January 9, 2011.

You'll be able to examine 30 works on paper connected with Miller's images of the American West, based on the artist's 1837 journey with Scottish adventurer-aristocrat William Drummond Stewart and the American Fur Company.

The exhibition will hang at the Museum of Fine Arts in Houston, Texas, on February 13 to May 8, 2011, and at the Philadelphia Art Museum during the summer of 2011.

\*\*\*\*\*

AMONG THE AMERICAN WEST MUSEUMS HOLDING MILLER'S WORKS ARE:

**American Heritage Center** (University of Wyoming in Laramie, WY)

**Amon Carter Museum** (Fort Worth, TX)

**Buffalo Bill Historical Center** (Cody, WY)

**Denver Art Museum** (Denver, CO)

**Eiteljorg Museum of the American Indians and Western Art** (Indianapolis, IN)

**High Desert Museum** (Bend, OR)

**Gilcrease Museum** (Tulsa, OK)

**Joslyn Art Museum** (Omaha, NE)

**Stark Museum of Art** (Orange, TX)

the Green River Rendezvous in 1828. Scott's health was deteriorating even before he and his companions turned east, en route to St. Louis. He could no longer ride a horse by the time they were in present-day eastern Wyoming, and he was near death when the party reached the major rock outcrop. Here, they abandoned Scott, who soon died. The following year his remains were located and buried by William Sublette, and the geologic feature was subsequently known as Scott's Bluff.

The rock outcrop is now a National Historic Site, offering a hiking trail linking the visitors' center at its base with the top of the outcrop (you can also drive to the top of the bluff and hike along its rim to overlook the area). At the visitors' center, be certain to view the original paintings by William Henry Jackson, a contemporary of Miller's.

### A White Horse

From Scottsbluff (yes, the city is spelled differently than the geologic

**The AMERICAN HERITAGE CENTER (AHC) is the University of Wyoming's repository of manuscripts, rare books, and the university archives (<http://ahc.uwyo.edu>). It's one of the nation's largest and busiest non-governmental repositories. Access is free and open to all.**

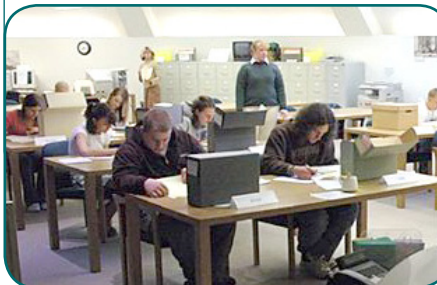
In 2010 the AHC was presented with the Society of American Archivists' Distinguished Service Award, the highest honor possible for a U.S. archive.

- Major topics in Western history of the 75,000 cubic foot manuscript collections include overland trails, mining and petroleum industries, politics, ranching, conservation, transportation. Holdings also include some topics beyond the West.
- Our digital collections feature Western photographers, primary sources of the Overland trails, ranching, the Johnson County War, and more (<http://digitalcollections.uwyo.edu/luna>).
- More than 60,000 rare books range from medieval illuminated manuscripts to the 21st century. Subject strengths include the American West, early exploration of North America, religion, hunting and fishing, and several non-Western topics. This library, too, is open to the public.

Though not an art museum, decades ago the Center received two stunning collections of western art: a dozen Henry Farney, Remington, and George DeForest Brush paintings hang in the George Rentschler Room (<http://ahc.uwyo.edu/about/rentschler.htm>); in the building's loggia are an unparalleled collection of Alfred Jacob Miller's early 19th century western landscapes (<http://ahc.uwyo.edu/about/departments/millerpaintings.htm>).

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feature), you'll want to head to Fort Laramie in Wyoming.

At the time Miller was in the area, Fort Laramie did not exist, but the artist stopped at Fort William, operated by the American Fur Company, which he sketched. Later he used that drawing to paint a view of what he imagined Fort Laramie (the post that replaced Fort William) to be. Fort Laramie also started as a fur trade post, but the U.S. Army purchased it in 1849 (see the 1851 oil on p. 42). A visit to Fort Laramie will help you get a sense of the important historical periods that affected this area: Indians, Mountain Men, overland emigrants and the frontier military.

While near the confluence of the Laramie River, where it joined the North Platte, Miller sketched *An Early Dinner Party near Laramie's Fork*. (Although the post was not yet named to memorialize Jacques Laramie, who had been killed in the area in 1821, some geological landmarks had been named for the French-Canadian fur trapper.) Miller's pencil drawing had brown and yellow washes to give it texture, and the general scene was later colorized in a watercolor on paper titled *Breakfast at Sunrise*.

One of Miller's best-known works is *The Trapper's Bride*, which inspired Walt Whitman to include it in "Song of Myself," his poem published in 1855. The original painting is owned and displayed by the Eiteljorg Museum in



### BEST OF THE ROAD

**Lodging:** Hawthorn Bed and Breakfast (above, Independence, MO); Hampton Inn & Suites (Casper, WY); Chambers House Bed and Breakfast (Pinedale, WY).

**Dining/Watering Holes:** Whiskey Creek Wood Fire Grill (Scottsbluff, NE); Ophelia's Restaurant (Independence, MO); Armor's Silver Fox (Casper, WY); Gannett Grill (Lander, WY).

Alfred Jacob Miller traveled through the Sweetwater River Valley where he, too, may have seen snow on the peaks at Green Mountain, on his way to the 1837 rendezvous.



Indianapolis, Indiana (and as a side trip, I can enthusiastically endorse a visit to that institution).

The common element in the paintings Miller eventually created following his travels with Stewart is a white horse; Stewart had ridden one during their expedition together. This trademark horse is placed in almost every piece of art Miller developed as a result of the 1837 journey to the mountain rendezvous.

The horse has its head down in *An Indian Giving Information for a Party Who Passed in Advance*, by *Impressions Left of the Ground* but stands at attention in a pen and ink *Herd of Wild Horses*, which is now held by the Buffalo Bill Historical Center in Cody, Wyoming. The horse is in the background of *Trappers Bride* (part of a series of paintings), but is prominent in *The Thirsty Trapper*, which is in the collection of the Walters Art Museum in Baltimore.

Clearly the immense vistas, wide open spaces and the grandeur of the West affected Miller. The landscapes he painted following his journey with Stewart show that vastness with big, colorful skies, layers of mountains and people or animals that are small, almost insignificant, as though they are barely specks in the landscape.

The Mountain Man—trapper—images Miller created are outstanding, and often seen. They have been used to illustrate books and magazines, and in exhibitions about the fur trade. Some are stunning portraits; others, almost cartoon-like (a pack mule kicking supplies hither and fro as it follows a trade caravan, or a man

racing from a charging bear). Here, too, he uses the white horse as an element in his paintings, such as *In the Rocky Mountains*, where the horse drinks while standing in a lake of water as men cook a meal over their campfire. The original is at the Joslyn Art Museum in Omaha, Nebraska. Also at the Joslyn is *A Trapper in His Solitary Camp*, where the rangy horse used by the trapper dominates the center of the image.

That he so successfully captured the images of the Mountain Men—including their gear, clothing, weapons and horses—is due to the fact that Miller saw these trappers and traders firsthand. He did not need to research what their appearance would have been because he took part in the 1837 rendezvous itself. That makes works like his *Pierre* so striking, especially as the trapper and his donkey are predominant, while the camp for other traders or Indian participants at the rendezvous is a subtle component of the background.

### Attending the Rendezvous

Speaking of the fur trade rendezvous that Stewart and Miller participated in, that's the final leg of our journey.

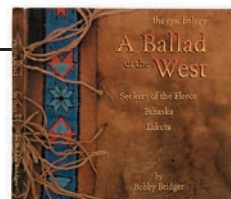
From Fort Laramie, you'll want to drive U.S. 26 to Interstate 25 and take that highway northwest to Casper. From there, head west on Wyoming Highway 220, stopping at Independence Rock and Devil's Gate, if you'd like. Then turn north at Muddy Gap onto U.S. 287, following it through the Sweetwater Valley, before you turn southwest onto Wyoming Highway 28 and cross South Pass. At Farson, Wyoming, turn north on U.S. 191 through Pinedale and to Daniel, the rendezvous site.

A visit to the Museum of the Mountain Man in Pinedale provides information and artifacts related to these rendezvous. The best time to come to this region is in mid-July, for the re-enactment of the Green River Rendezvous.

The era of the Mountain Men is re-created across the Rocky Mountain West every summer. In addition to the Green River Rendezvous, you can attend similar gatherings of modern-day blackpowder enthusiasts, Mountain Men and Indians at the Fort Laramie Rendezvous (Father's Day Weekend, Fort Laramie, WY); Pelton Creek Rendezvous (late June, Laramie, WY); 1838 Rendezvous (Fourth of July Weekend, Riverton, WY); Sierra Madre Muzzleloaders Rendezvous (late July, Grand Encampment Museum,



**CDs for the Ride:** The four-CD set, *A Ballad of the West* by Bobby Bridger, is perfect listening material as you follow this trail of Alfred Jacob Miller to rendezvous. The set includes the title CD plus the epic trilogy "Seekers of the Fleece," "Pahaska" and "Lakota." Bridger, a grand-nephew of Mountain Man Jim Bridger, has been performing *A Ballad of the West* around the world for nearly 40 years. His tour will end at Fort Bridger State Historical Site Fort Bridger, Wyoming, on July 4, 2011. In the intervening months he will be performing at venues across the nation. Visit [BobbyBridger.com](http://BobbyBridger.com) for a current schedule.



Encampment, WY); the Rocky Mountain National Rendezvous (early August; this event is in a different location every year and is not open to the public the entire time); and Fort Bridger Rendezvous (Labor Day Weekend, Fort Bridger, WY).

### Viewing Miller's Work

Any journey regarding Alfred Jacob Miller really must include visits to some of the institutions that hold his original work, for only when you are looking at the canvas or paper he actually touched will you truly appreciate his talent and the story of the West he presents.

Miller's work is held by institutions across the West, and a select group of 30 pieces that comprise the Bank of America collection will be on the road over the next year in Kansas City, Houston and Philadelphia. Those pieces are representative of the broad spectrum that is Miller's portfolio. He worked in a combination of media: ink and watercolor washes, gouache, pencil and oil. His art details mountain trapper subjects, as seen in *Departure of the Caravan at Sunrise* and *Watching the Caravan* and

Indians of the West, in pieces like *Indian Lodge on the Upper Missouri*; *Snake Woman Reposing*; and *On the Warpath—Running Fight*. Fully capturing the experiences he had with William Drummond Stewart, Miller painted or sketched landscapes and wildlife like those featured in *Stampede of Wild Horses* and *Elk Taking the Water*.

Because Miller was a master at recycling, you will often see very similar images in different institutions. Each will be an original with subtle differences that those of you with a discerning eye will notice. Or, you could make it a bit of a treasure hunt across the West, trying to spot the differences in his broad portfolio as you follow Miller's only journey across the American West, 200 years after the master artist's birth. ❏

Scotts Bluff looms behind the visitor's center at this national monument in Nebraska. Alfred Miller drew the earliest known sketch of Scotts Bluff in 1837. He recorded what he first saw of it: "At a distance as we approached it the appearance was that of an immense fortification with bastions, towers, battlements, embrasures, scarps and counterscarps."



Candy Moulton is the author of *Forts, Fights, & Frontier Sites: Wyoming Historic Places*, newly released from High Plains Press. To read more about Alfred Jacob Miller, she recommends: *Sentimental Journey: The Art of Alfred Jacob Miller* by Lisa Strong and *Alfred Jacob Miller: Artist on the Oregon Trail* edited by Ron Tyler (both from Amon Carter Museum).

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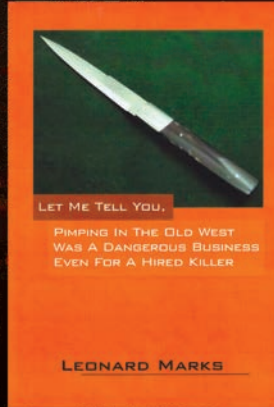
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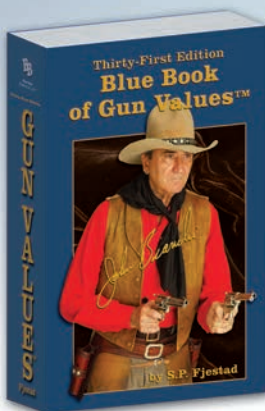
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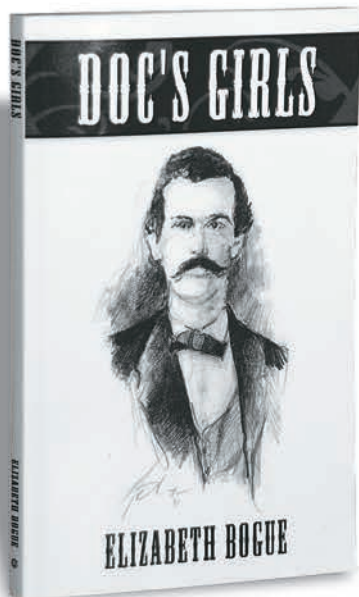
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## OLD WEST SHOOTISTS:

*The Johnson-Sims Feud: Romeo and Juliet, West Texas Style* (University of North Texas Press, \$24.95), by Bill O'Neal, features as the star-crossed lovers, the children of major cattle ranchers who see their marriage turn sour—and deadly. The pistol-packin' Juliet helps kill her not-so-soul mate, his pals seek revenge and the body count rises. Nobody comes off looking good, except for Texas Ranger Frank Hamer, who rescues (and marries) our heroine. Like the Bard, O'Neal has a way with words and storytelling that keeps you turning the pages.

In *A Pair of Shootists: The Wild West Story of S.F. Cody and Maud Lee* (University of Oklahoma Press, \$29.95), Jerry Kuntz offers the tale of Buffalo Bill wannabe Sam Cowdery, who changes his name to S.F. Cody and hits the entertainment circuit as a trick shooter. His young wife Maud Lee helps out with her own sharpshooter skills. When the marriage crumbles, the two take wildly divergent paths. S.F.

becomes a popular performer in Europe, while Mae descends into madness. This great story is a fascinating look at 19th-century entertainment.

Laurence Yaron and Dan Anderson's *Arizona Gunfighters* (Pelican Publishing Company, \$16.95) is not a compendium of shootists. Instead, nearly half the book is a retelling of the Tombstone story, followed by major sections on the Pleasant Valley War and the Arizona Rangers. The authors offer nothing new, and they rely too much on outdated and debatable sources (like Billy Breakenridge's 1928 book *Hellorado*). Worse, the authors make sloppy mistakes—like saying "Black Jack" Ketchum was mortally wounded in a train holdup, when he was actually hanged 19 months later.

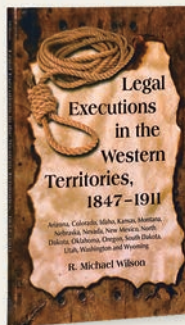
William B. Secrest is the dean of California's Old West historians. *Showdown! Lionhearted Lawmen of Old California* (Craven Street Books, \$15.95) features six officers who aren't well remembered today, but each made a name for himself during his own time. William J.

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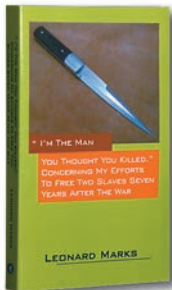


Here, properly annotated and indexed, are most of the case histories of legal executions during the frontier periods of the Western states. You won't find entries for California, Texas or Hawaii, since they were never federal territories before statehood.

Vigilante justice—or "Judge Lynch"—does not qualify for inclusion. Most executions were by hanging; some, by firing squads. Yet you will read about John D. Lee, the Mormon's belated

Howard was the last of the California Rangers who broke up the Joaquin Murrieta gang. Hiram Rapelje chased down train robbers Evans and Sontag. Emil Harris arrested Tiburcio Vasquez. Secrest tells their stories honestly; several of these lawmen had dark lawless sides.

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(1877) scapegoat for the 1857 Mountain Meadows Massacre, and Thomas E. Ketchum, the Texas badman whose bungled hanging ended in his decapitation. Ketchum was hanged for "assault upon a railroad train with intent to commit a felony," proving that even crimes against property could earn one a death sentence. These facts and more are all enclosed in this ample collection of Old West history.

—RICHARD H. DILLON

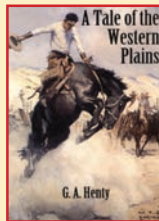
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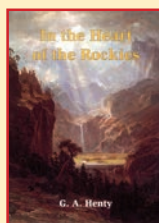
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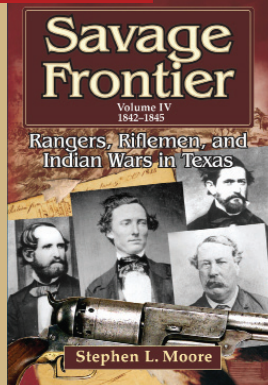
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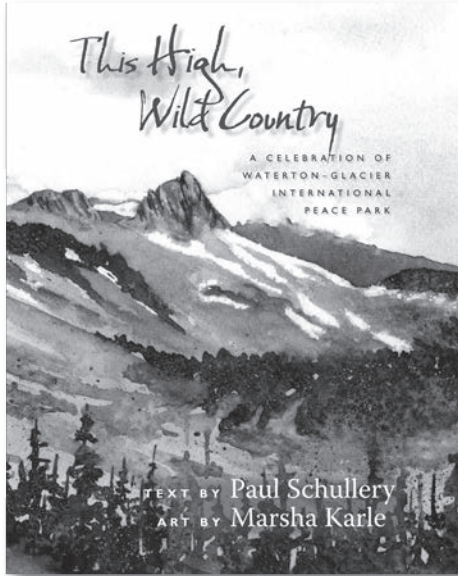


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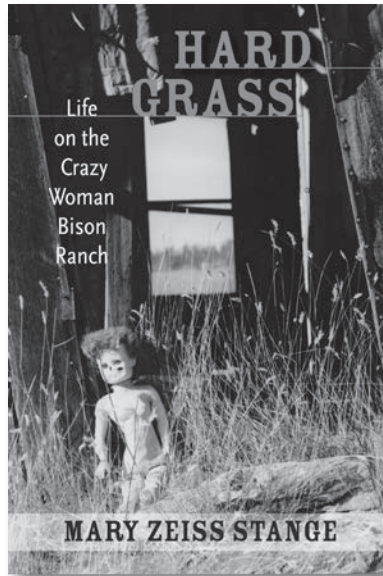
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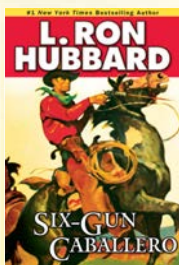
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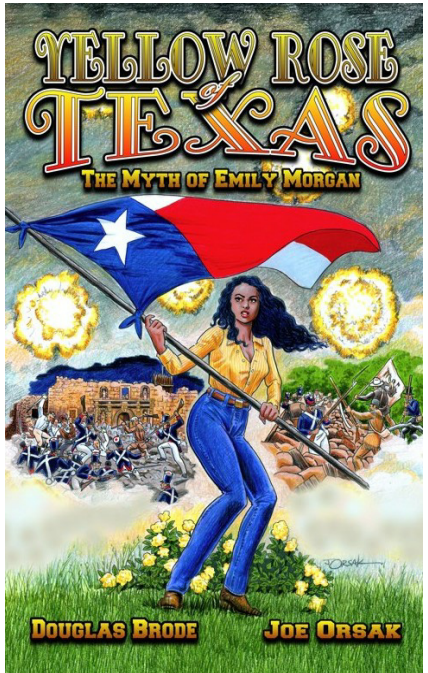
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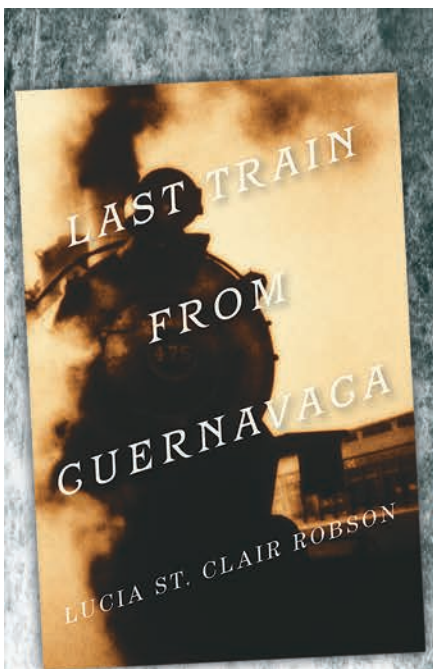
  
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## Too Much Sun

*The snow-blind trapper.*

**In mid-January, the high country was covered with snow, three feet in places.**

Frontier docs like Elijah Baines had seen similar cases, but not as sad as this one. Before him sat the 68-year-old trapper, loudly breathing, while waiting in anticipation for the Doc's diagnosis. "Ol' Scratch," they called him. No one, not even "Scratch" knew why.

Doc Baines had been asked to come to Scratch's cabin, about 12 miles from town, after his neighbor, Caleb, happened by, saw the corral gate open and Scratch's only horse gone. Upon entering the house, Caleb had found Scratch lying on his straw-filled bed, somewhat delirious, claiming he was blind. He was shivering a bit, even with his coat on; and he needed water badly. Caleb built him a fire, gave him some jerky with water and then headed for help. Caleb took nearly 12 hours traveling in the deep snow to make it to town and to return Doc Baines to Scratch's cabin.

Noticing the snowshoes, hat and mittens on the floor, Doc Baines brought the lantern up close to the old man's eyes. He could tell they were blue; but the

haziness of the corneas obscured the depth and purity they once possessed. Poor Scratch winced at the bright light. Doc Baines could see the inflamed *conjunctiva* (tissue membrane) covering the *sclera* (the white part of the eye). Tears in buckets started to roll down the old man's cheeks.

Old Scratch told Doc Baines that he had barely made it home the day before. He had been out on the snow checking his trap lines that ran about four miles from the cabin. His mistake, he said, was to follow some elk tracks another mile or two. The sun was bright in that crystal, clear Colorado sky. Scratch had lost his leather facemask, fitted with eye slits to cut the sun's glare. He didn't have the material with him to make another. Crossing the open treeless plateau for many miles, Scratch caught that solar glare full bore, for hours at a time.



The isolated life of Old West trappers could expose them to extreme temperatures and even blizzards (like the one depicted here). When Manuel Lisa sent St. Louis Missouri Fur Company employees to the Three Forks of the Missouri to build a trading post, some of the men were agonized by snow blindness as they struggled over Bozeman Pass in March 1810—the snow was so deep, it reached the horses' heads.

—IN A BLIZZARD BY FRANK FELLER, C. 1900—

Dr. Jim Kornberg holds an MD and an ScD. He is an environmental medicine physician and an engineer. He lives with his wife Sally on their ranch in the mountains of southwestern Colorado.

Doc Baines knew the diagnosis immediately. The poor trapper had gone "snow blind." To make matters worse, Doc discovered an even bigger problem, a debilitating consequence (perhaps) of previous exposures. An ugly tissue growth had advanced over the surface of Scratch's conjunctiva and had begun to obscure his corneas (the transparent, central part of the eye) in both eyes.

Today Scratch's acute condition, "snow blindness" is called ultraviolet (UV) *kerato-conjunctivitis* (inflammation of the cornea and the conjunctiva [the membrane that covers the white part of the eye or the sclera]). Ultraviolet light from the sun can damage the eye by direct, scattered or reflected exposures. The latter two mechanisms of exposure often occur when bright sunlight hits snow, especially at high altitude.

The debatably, UV-induced tissue growth observed by Doc Baines is called a *pterygium*, a non-cancerous, superficially invasive, cloudy membrane that can cover the cornea in extreme cases and interfere with vision. A patient afflicted with the combination of problems described by Doc Baines will suffer decreased vision both from the "sunburn" of the cornea (snow blindness) and from the interference of light transmission caused by an advanced pterygium that obscures the visual pathway.

Doc Baines knew that Scratch would mostly recover from his snow-blindness; but understood that the removal of the pterygium was beyond his skill level.

Doc Baines left Scratch with his neighbor, Caleb, instructing him to keep the old-timer comfortable by placing cold compresses on his eyes and keeping him in a darkened room for a day or two. Sadly, this advice was all that the Doc could or was inclined to offer. Scratch's days of independent living were now over.

Doc did not think too long about referring Scratch to Denver for some costly, risky surgery that could leave the old man totally blind. Nitric acid placed on the offending tissue or a shaky hand with a very sharp scissors could have worsened Scratch's fate.

Would that Polaroid sunglasses have been around for poor Old Scratch when he first ventured into those Rocky Mountains, as a young man!

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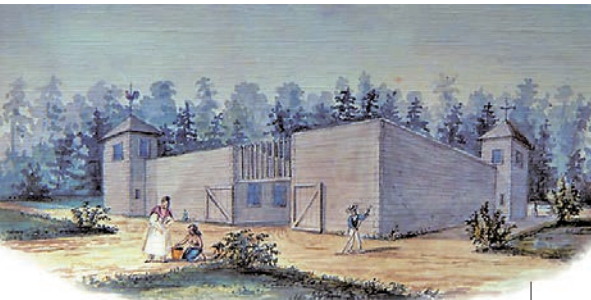
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Titian Ramsay Peale drew the earliest known artwork of Sutter's Fort in California (below), dated 1841, while serving as the expedition artist under Lt. Charles Wilkes (inset).



**Were the Yaqui Indians the most fearsome warrior tribe?**

Ted Mulligan  
Massapequa, New York

Maybe not the most fearsome, as the Comanche, Lakota, Apache and other tribes might fit that category, but the Yaqui were a group to be reckoned with.

The Yaqui are the only “non-native” Indians in Arizona. They have been called the “Apache” of Mexico because of their long resistance to outsiders coming onto their lands. They were also known as the “Fighting Farmers of Mexico” because of their agricultural economy.

During the 1880s the Yaquis began leaving Mexico in an effort to escape brutal government efforts to relocate them. Many settled in southern Arizona, where they were accepted as refugees.

During the Mexican Revolution of the 1910s, those remaining in Mexico fought on the losing side and many were forced to flee to the United States.

Battles between Mexican troops and Yaqui warriors continued until 1926. Some of the fighting spread across the border, such as the case when U.S. Army troops and Yaqui warriors engaged in a firefight near Nogales, Arizona, in 1918.

**Did most Old West saloons have swinging doors?**

Anthony Clum  
Quincy, Florida

Many, perhaps most, Old West saloons did not have swinging doors. These types of doors were more popular in warmer climates, like in Texas and Arizona. In cold weather places, like Colorado and Montana, drinking establishments typically had traditional wooden doors. The Alamo in Abilene, Kansas, was a classy joint that had glass doors; I'm not sure how often they had to replace the glass, though!

**Who was the first American to map the Columbia River Basin from the Snake River to the Canadian Border?**

Dave Nelson  
Orondo, Washington

The first American to survey and map the Columbia River Basin was Lt. Charles Wilkes of the U.S. Exploring Expedition from 1838-42. That force was the last all-sail naval mission to circle the world.

The journey did not go all that smoothly; Wilkes lost 28 men and two ships, one on a Columbia River bar, and he was court-martialed. He was found guilty on one count, for illegally punishing his sailors. Some historians believe he was the model for the maniacal Captain Ahab in Herman Melville's *Moby Dick*.

Wilkes' narrative of the expedition, published in 1844, is considered a tour de force of American exploration.

**I recently read Larry McMurtry's Streets of Laredo, which frequently mentions an eight-gauge shotgun. What can you tell me about that weapon?**

Jeff Blackstone  
Dayton, Texas

The eight-gauge shotgun dates back to the blackpowder days. The firearm is obsolete and has not been made in the U.S. since the late 19th century; in fact, gauges bigger than 10 are now illegal.

These blackpowder firearms weren't that potent; a modern 12 gauge can outperform a vintage eight gauge.

You can still find eight-gauge shotguns in antique stores, museums and in private gun collections.

I saw one on the Internet

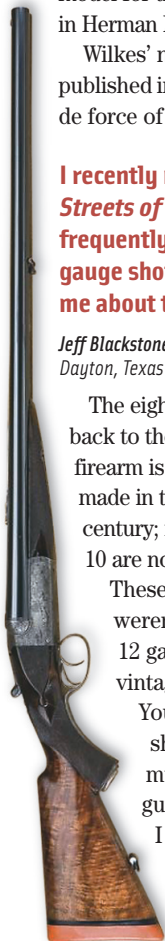
selling for just under \$30,000. You'll occasionally see one on the silver screen—Viggo Mortensen used an eight gauge in the 2008 film *Appaloosa*.

**As the historical interpreter for the Buckhorn Saloon & Museum in San Antonio, I portray Wild Bill Hickok for the visitors. Were his 1851 Navy Colts silver plated?**

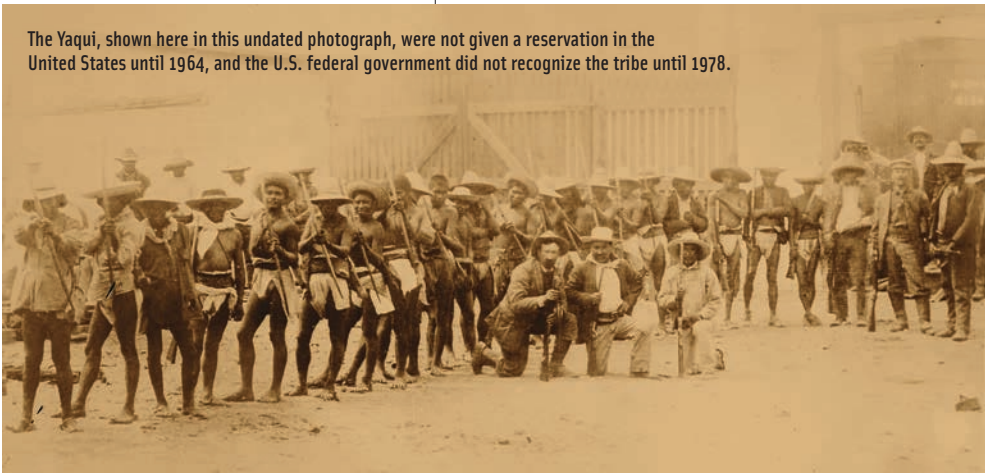
Col. T. B. Reinhardt  
Canyon Lake, Texas

Hickok biographer Joseph G. Rosa says, “Circa 1866, Hickok replaced his standard Navies, that is with walnut stocks, for a pair of plain (not engraved) 1851 Navies that were blued and case hardened, as per normal, but had ivory grips. The mountings—that is the trigger guard and back straps—were brass silver plated, usually described as ‘silver mounted’ in the press or trade advertisements.”

Hickok was photographed carrying both pistols, butts forward, as per the custom of the time, at Fort Harker, Kansas, in September 1867 and in Mendota, Illinois, in March 1869. The pistols look worn or shiny due to wear, but they certainly were not silver plated.



A 1900 Westley Richards & Co. eight-gauge shotgun.



The Yaqui, shown here in this undated photograph, were not given a reservation in the United States until 1964, and the U.S. federal government did not recognize the tribe until 1978.

## Who is the namesake of Allen Street in Tombstone, Arizona?

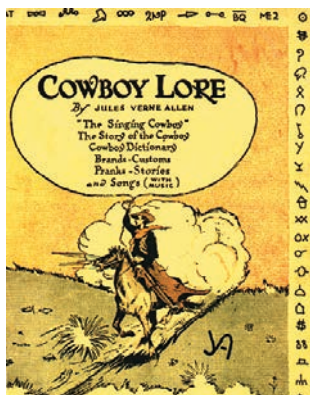
Erica Moore  
Mesa, Arizona



John B. Allen is considered one of the founders of Tombstone. He came to Arizona in 1857, twenty years before prospector Ed Schieffelin's famous silver strike. Allen was drawn to the territory by a gold strike in Gila City; when that didn't pan out, he headed to Tucson, penniless.

His first enterprise was making dried apple pies and selling them for a dollar apiece; that earned him the nickname "Pie." Eventually, he owned a series of stores in various southwest Arizona towns, including Tombstone, where he set up shop in the late 1870s.

His entrepreneurial fortunes ebbed and flowed as he made and lost several fortunes; he died in poverty in 1899.



Born in 1883 and a singer and musician since childhood, Jules Verne Allen recorded cowboy songs for RCA-Victor Records. His 1933 book, *Cowboy Lore* (above), contains 38 classic cowboy songs, as well as a cowboy dictionary and displays of cattle brands.

## What does "kack" refer to?

Stan Hutchison  
Sturgis, South Dakota

Cowboy linguist Ramon Adams said it was slang for a saddle. It's also spelled kak. The word is often found in popular Western fiction. According to Jules Verne Allen's 1933 book *Cowboy Lore*, the coining of the word was possibly due to the saddle's similarity to a kyack or packsaddle. In fact, some writers have used kack as a term for a packsaddle.



**Marshall Trimble** is Arizona's official historian. His latest book is *Wyatt Earp: Showdown at Tombstone*. If you have a question, write: Ask the Marshall, P.O. Box 8008, Cave Creek, AZ 85327 or e-mail him at [marshall.trimble@sccmail.maricopa.edu](mailto:marshall.trimble@sccmail.maricopa.edu)

# UPCOMING Wild Horse and Burro ADOPTIONS



Peter Robbins Photo

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October 9	Carson City, NV
October 15 - 16	Lorton, VA
October 22 - 24	Murfreesboro, TN
November 4 - 5	Odessa, TX
November 5 - 7	Phoenix, AZ
November 6	Heber City, UT
November 12 - 13	Archdale, NC
November 19 - 20	Oneonta, AL
December 3 - 4	Martin, TN
December 10 - 11	Lake Charles, LA



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# What HISTORY HAS TAUGHT ME

**I fell in love with the West when** I first heard Gabby Hayes sing “Snag-Tooth Sal.”

**When it comes to Western Art** I am inspired by small historic towns. *Ritzville Hide Chasers* is one of my favorites so far out of my “Historic Downtown” series. I did three paintings for the little town in Washington State before I ever went there. The folks there are awesome. You may go there a stranger, but you definitely leave feeling like family.

**I knew I'd be good** once I got over my fear of synthetic brushes.

**Wish I had a dollar for every time** my artwork made someone laugh.

**My biggest influence has been** hands down, my wife Dusti—maybe not my first influence but definitely the biggest. Besides being my soul mate, she's also my manager, PR person, mother to a herd of kids and the CEO of a medical clinic here in New Mexico.

**Being right across from Billy the Kid's grave has** given me a whole different outlook on landscaping.

**I love this part of New Mexico because** of the climate, the people, the sunsets and the cloud formations.

**Nobody told me** I couldn't whistle while I work.

**The good Lord and Wilson Hurley are** the only two entities who truly know what they're doing with clouds . . . the rest of us artists just pretend to know.

**I really dislike art** that isn't.

**The worst part about being an artist is** the retirement plan.

**The best part of being an artist is** that I don't have to retire.

**As company artist in Vietnam,** I not only created and painted the drunk chicken on the front of our helicopters, I also designed our company patch (A. Co. 227th, AHB, 1st Cav.), and it had a fighting rooster on it. My day job was helicopter mechanic. Our unit just had its first reunion since Vietnam last November in Branson, Missouri, so I designed a couple of new chickens for that, one of which Leanin' Tree Greetings published this year. Our call sign was Chickenman.



## MIKE SCOVEL, “DOODLER”

Mike Scovel is a self-taught, professional “doodler,” as he puts it. For more than 30 years, this fine art cartoonist has drawn portraits of feisty ladies and crusty cowboys; his current project for his Y-ME Ranch Enterprises is portraying renditions of life in historic towns in his “Historic Downtown” series. In 1978, Leanin' Tree Greetings began publishing Scovel's paintings as part of the company's Western greeting card line. His artwork is included in museum collections across the West, while some of his sculptures are public installations. The Idaho native now lives in Fort Sumner, New Mexico.

**Sometimes at night I can feel,** and sometimes in the morning I can too.

**The old gal in the photo is one of my favorite paintings of** my Mom. She posed several times for me before she passed away in 2001. She was my first real art dealer. She sold quite a few of my paintings to folks she worked with in Houston when I first started out. The guy behind me is a good friend who ran a store next to my gallery in Nashville, Indiana, and the cowboy with the sign is just another one of those characters who seems to come from who knows where in my mind.

**My mother always told me that I was** a frustrated Gypsy with a brush who needed to paint the world.

**The bunch that congregates at Cowboy Cartoonists International** in Vegas every December is best described as . . . crazy, funny, unstable and the best of the best Western cartoonists ever gathered from North America.

**Show me an open highway, and** I'm probably in a U-Haul, looking for a new adventure and new faces to paint.





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Buckeye Blake

Teal Blake

Steve Devenyns

Mikel Donahue

Ritch Gaiti

Dyrk Godby

Bruce Graham

Sheri Greves-Neilson

Harold Holden

Rick Jackson

Connie S. Johnson

Greg Kelsey

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Mark Kohler

Earl Kuhn

Mehl Lawson

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