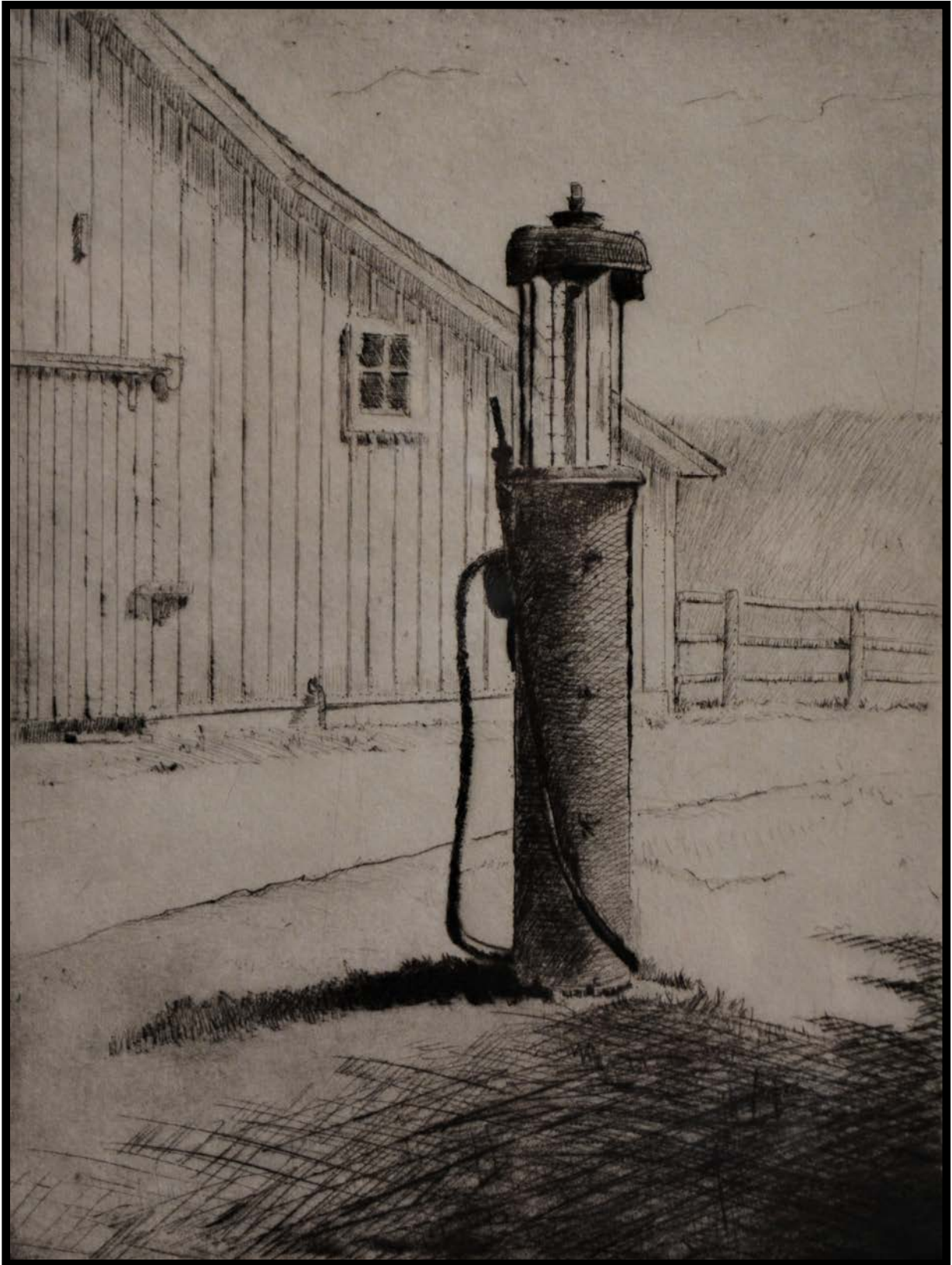




The
Brinton
Museum

2021 SPRING-SUMMER NEWSLETTER
vol. 22 no. 1



James A. Jereb, *Gas Pump*, ink on paper

2021 Calendar of Events, March to December

March 13 to May 9

Fiber Arts, Small Expressions

March 13 to July 14

Bravery, Beauty & Sacred Power:
The Cheyenne, Crow, Lakota & Blackfeet Portraits of Edward S. Curtis

May 15 to September 6

T. Allen Lawson: Recollections and Reflections

July 10 to September 5

The Art of Robert Martinez

August 20 & 21

Bighorn Rendezvous Quickdraw & Brinton Gala

September 11 to October 17

Bravery, Beauty & Sacred Power:
The Cheyenne, Crow, Lakota & Blackfeet Portraits of Edward S. Curtis

September 11 to October 17

Artists in Residence Exhibit

October 23 to December 19

Kent McCain - Classical Realism

October 23 to December 19

“The Graveyard Shift”, Cemetery Show

Northern Trust Gallery Exhibits:

May

Chessney Sevier

June

Gabrielle Reeves

July

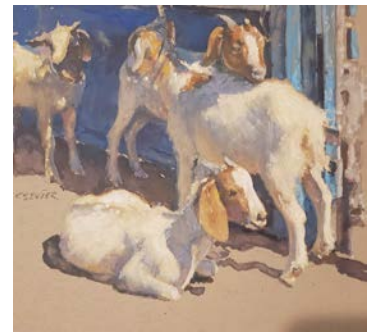
Martin Garhart

August

Jim Jurosek

September

Stephanie Rose



Chessney Sevier, *Sunday's Draw*, gouache, 6 x 6

From the Chairman of the Board

Robert G. Berger *President, Board of Directors*

Optimism is the word for 2021. After the changes and interruptions of the past year, we are optimistically focused on the events, shows, exhibits, meals, and gatherings we will do in 2021. As the year goes on, our intent is to see you all there, many times, with masks and distancing nothing but a memory.

Now, we realize we have steps yet to take, and we may see more surprises. However, we have devoted the past year to stewarding our resources in the best possible manner, and gearing up to provide meaningful, safe, healthy opportunities for our patrons and guests going forward. We have learned that there is so much we can do virtually, like Ken's amazing art education programs and art sales, and so much we can do with our outdoor space, like trail hiking, lawn picnics, yoga classes and cross-country skiing. We can stick with many of these ongoing activities.

At the same time, Ken and Kendra and the entire staff are planning as if our year will be “normal.” We

hope to have the Bistro in active operation this summer, and major steps have been taken to make it happen. We hope for a 2021 gala that is better than ever, as we are all anxious to do these fun events together.

Ken always has interesting exhibits planned years in advance, so there will be no shortage of changing art displays and opportunities for advanced education. You will all have many guests visiting Wyoming this year (we're sure of it), and you'll need a place to keep them entertained. The Brinton is it.

Kendra is really taking control of operations at The Brinton, though she is only a few months into her new position now. The facilities are in great condition for reopening. The staff is largely in place, with a few changes, and ready to go. Calls are coming in from people ready to schedule new events.

As we ramp up to busier times through the year, we hope you're all with us in making plans for more good times at The Brinton.

Director's Ruminations

Location, Location, Location

It is a trite real estate phrase, but one that I feel is applicable for use as the title of our current exhibition of 23 works by 16 artists using 7 different artistic media created between 1934 and 2019. The show now on display in our Northern Trust Gallery and on the 2nd level landing is themed upon the area of land occupied by the town of Big Horn, Wyoming, on the north and the foothills of the Bighorn Mountains lying to the south and west of that village. It is an area which has captivated artists since the time when Bradford Brinton owned the Quarter Circle A Ranch (1923-1936), and it continues to draw artists to paint its diversity of flora, fauna, topography and human habitations, both historic and contemporary. The works in our galleries touch upon the various aspects of this allure.

Sunrise over Big Horn, WY and *Night Drifters Over Big Horn* display Dan Young's (b. 1959) prowess for depicting dramatic lighting while Allan Mardon (1931-2020) presents us with *Big Horn Church* in which he captures the calm serenity and picturesque qualities of the community.

Being The Brinton Museum, our permanent collection is Brinton-centric, so it is no surprise that *Location* contains two versions of the Brinton's Ranch House. One, a vibrant 2016 impressionistic depiction by Bye Bitney (b.1960) and Allan Mardon's elegant modernistic interpretation of the structure executed in 2005. David McDougall (b.1949) uses a bright acrylic palette for his interior view of Bradford's library titled *A Shared Perch* which truly lends "an alternative perspective" to the stately room. One can also view seven depictions of Bradford's iconic horse barn, which as of last year is accessible to our visitors. Three versions of the structure are by longtime Brinton friend and superb pastel artist Paul Waldum (b. 1957). The small 2015 pastel of the subject is similar to Paul's much larger 2018 interpretation in which he renders an imposing *Brinton Barn in Summer* which dominates the surrounding landscape. His second rendition of the structure, produced that same year, is the magnetically moody *Brinton Barn in December*. Joel Ostlind (b. 1954), Greg Scheibel (b. 1961), Jacob Aguiar (b. 1984) and Michael Ome Untiedt (b. 1952) also give us their absorbing versions of the barn.

Jim Jereb's (b.1960) *Gas Pump, Little Goose Creek Lodge* and *Relatives* portray three historic aspects of the ranch's past while exhibiting the artist's command of the various forms of printmaking. The marvelous old visible cylinder gasoline pump depicted in Jim's 2007 drypoint¹ dates back to the 1920s and was used into the 1990s, so even yours truly has had the pleasure of pumping gas into the clear cylinder and dispensing it into Brinton vehicles. The image of *Little Goose Creek Lodge* is a beautiful example of the line etching² process and shows Bradford's entertainment cabin from the perspective of looking up at the lodge from the west bank of Little Goose Creek. The artist's wood engraving³, *Relatives* is an homage to two important aspects of the ranch during Bradford's ownership, the thoroughbred horse business and his ties to the J. I. Case Threshing Machine Company.

A 1934 oil by Hans Kleiber (1887-1967) depicting the fall landscape, looking from the upper pasture of the Quarter Circle A toward Moncreiffe Ridge, is the oldest work in the exhibit and sets the stage for George Strickland's (b. 1943) *Early at Little Goose Canyon* oil, revealing the view to the southwest of our locale. Denise Mahlke (b. 1957) brings us and a herd of angus *Down the Red Grade* with her lyrical charcoal. Bob Barlow's (b.1934) *Bighorn Mountains* and Jessica Garrett's (b.1983) *Evening Show* prove that a work doesn't have to be large scale to make a sizable visual impact. William Alther (b. 1959) transports us back to The Brinton with his impressionistic interpretation of the willow tree which has resided alongside our lower pond bearing witness to the ongoing history of this remarkable area for decades.

Kenneth L. Schuster
Director & Chief Curator

¹An intaglio printmaking technique whereby an image is incised into the plate through the use of a pointed stylus. When inked and surface wiped, the incised drawing on the plate, transfers a reverse image onto the paper.

²In this intaglio technique, the plate is first covered with an acid resist coating, called a ground. The artist then draws an image through the ground exposing the surface of the plate. The image is then incised into the plate using acid. The ground is removed, the plate inked and printed in much the same manner as a drypoint.

³Wood engraving is a relief printmaking technique. The artist uses sharp metal engraving tools in order to incise the image into the wood. When inked and printed the non-incised or relief area of the plate prints a reverse image of the engraved block onto the paper.

Exhibitions

Barbara McNab *Curator of Exhibitions*

The Brinton Museum is fortunate to have received a gift of 84 superb black-and-white photographs by photographer **Dan Powell**, from Eugene, Oregon. The artist's generous donation comprises both ink-jet prints, in archival inks on Hahnemuhle glossy fine art paper, and traditional gelatin-silver prints made in a darkroom. Aside from their technical refinement, Powell's photographs are beautiful, pure and simple.

During his career, from the late 1970s to the present, Powell made photographs of studio still-life constructions, the American West, and many subjects in Europe ranging from the architecture of the Grand Palais in Brussels to tourists on the Piazza San Marco in Venice. Given The Brinton's emphasis on the American West, Powell made a selection from his career's work focusing on the landscapes of California, Washington, Oregon, Idaho, Nevada, Utah and Wyoming. As he has said, his artistic interest has been "the points of rupture where humans meet nature", where the sheer beauty of open spaces shares the stage with drainage pipes and a wall, or a café sign with the single word 'Lose' in front of the King's Club bar in Caldwell, Idaho.

Dan Powell grew up in Central Washington and speaks lovingly about The Roza, a valley of desert and farmland situated between the Rattlesnake and Horse Heaven Hills, which run along either side of the Yakima Valley. Like home for all of us, these kinds of experiences stay with us throughout our lives. It is what shaped his vision in photographing western lands, their vast openness and endless skies. Through his eyes, seemingly "ordinary" scenes are heightened and clarified in meaning. Through his love for the American West, we are all encouraged to see it in a richer and deeper way.

Now retired, Powell held a tenured position in the Department of Art/Photography, School of Architecture and Allied Arts, at the University of Oregon in Eugene. He is the recipient of numerous grants, fellowships, and exhibition awards and is represented in numerous public and private collections. In 2012, he was given the prestigious Honored Educator Award by the Northwest Region Society for Photographic Education. This award recognizes significant lifetime contributions to the field of photographic education through artistic production,

classroom teaching, writing, publishing, and other areas of professional practice. Powell's definitive archive is held by the University of Oregon Library, in Eugene.

An exhibition from this generous donation to The Brinton Museum's collection is planned for a future date.

"Small Expressions", a juried fiber arts show originated by Handweavers Guild of America, Inc., showcases fabulous small-scale fiber works by a variety of talented artists from throughout the U.S. HGA, Inc. founded in 1969 is an association of fiber artists which provides educational opportunities, conferences and scholarships for fiber students. "Small Expressions" on display at The Brinton is presented in partnership with Creative Fiber Guild of Sheridan.

Nationally recognized, award-winning artist Tim Lawson is featured in a retrospective exhibit, **T. Allen Lawson: Recollections and Reflections**, beginning May 15. Lawson was born and raised in Sheridan and studied drawing and portraiture at the American Academy of Art in Chicago and the Lyme Academy College of Fine Arts in Old Lyme, Connecticut. He is represented in numerous private and public collections throughout the U.S. including the Denver Art Museum; Yale University Art Gallery in New Haven (CT); the Smithsonian Institution in Washington D.C. and Forbes Magazine Collection.

Award-winning Northern Arapaho artist Robert Martinez from Riverton will exhibit new work in **The Art of Robert Martinez**, opening in July. Martinez is deservedly a 2019 Wyoming Governor's Arts Award recipient. Featured in the Northern Trust Gallery, May through September, are: Chessney Sevier, Gabrielle Reeves, Martin Garhart, Jim Jurosek, and Stephanie Rose.

More information about exhibits and events appears on The Brinton Museum's website.



Dan Powell, *Mount St. Helens*, (detail), 1985, photograph, 10.5 x 13.25



Dan Powell, *Near Rufus, Oregon*, 1988, photograph, 8.5 x 14.5



Tim Lawson, *The Yard - Feeding Time*, 2020, oil, 30 x 32



Robert Martinez, *Bear Tracks*, airbrushed acrylic, 16 x 20

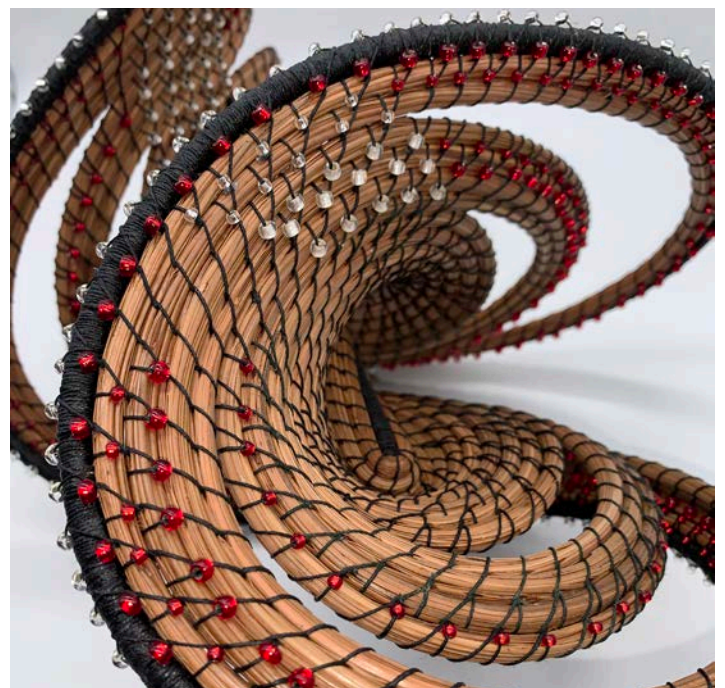
Education

Lacasa Michelena *Assistant Curator*

The Brinton will again host a 3-day **Summer Art Camp**, for children ages 9 to 12, in the Helen Brinton Education Pavilion in July. Instructors will be teaching a form of lithography as well as how to create a 3-D pop-up paper mountain book inspired by the Bighorn Mountains and other imaginative art projects. Keep an eye out for more information and registration links on the museum's website.

Spring workshops to accompany the Handweavers Guild of America's exhibit, *Small Expressions*, a juried fiber arts show on display in the S.K. Johnston, Jr. Family Gallery, are offered through the Creative Fiber Guild in Sheridan. Information on registering for a Beginning Rigid Heddle Class as well as Kids Weaving Workshops is found on The Brinton's website, or by calling Donna Stubbs at The Fiber House, 307-673-0383.

Gallery talks by artist Tim Lawson and Robert Martinez to accompany their summer exhibitions will take place during the time period of their shows. In addition, The Brinton will host a fabulous *Crow Indians and Horses* in full regalia parade from the Brinton Barn, across Little Goose Creek, and up the lane toward the museum. This event also takes place in July.



Cathey Byrd, *Spanish Dancer* (detail), coiled basketry, Longleaf pine needles, waxed linen, glass beads, 10 x 15, photo: Cathey Byrd

Featured this Spring!

“Bravery, Beauty & Sacred Power: The Cheyenne, Crow, Lakota & Blackfeet Portraits of Edward S. Curtis” comprises 75 photogravures from The North American Indian folios on loan from the Board of the Foundation for the Preservation of American Indian Art and Culture and its president Father Peter J. Powell. World renowned for his superb photographs, Edward S. Curtis (1868-1952) spent more than 30 years documenting a people’s way of life that was quickly disappearing. His three-decades-long work culminated in the publication of 300 sets of folios during his lifetime, each comprised of photogravure prints depicting the beauty and dignity of the Indian peoples he came to know and respect.

In the summer of 1898, Edward Curtis was ten thousand feet high on legendary Mount Rainier’s Nisqually, climbing the formidable, fog-covered glacier alone,



Edward Curtis, *White Man Runs Him, Apsaroke*, Vol. IV. Plate 115., photogravure from The North American Indian folios, loaned by the Foundation for the Preservation of American Indian Art and Culture

when he heard the men’s cries for help. Among those he rescued that midsummer day was the preservationist and anthropologist George Bird Grinnell, widely renowned for his knowledge of Plains Indians; Clint Hart Merriam, co-founder of the National Geographic Society and chief of the U. S. Biological Survey; and Gifford Pinchot, head of the U. S. Forest Service. ¹

Two years later, in 1900, Grinnell invited Curtis to join him on an expedition to witness a Sun Dance ceremony of the Blackfeet in Montana. By 1904, the Sun Dance ceremonies were banned by the U.S. Government. A people’s way of life, living free on sacred lands, was vanishing. It was then that Curtis made the monumental decision to photograph the remaining Indian tribes in North America. He had found a certainty of purpose. Sacredness and spirit of a people who had lived on these lands for centuries resonated in the passion of the man who was driven by fierce determination to photograph them all, to document the life and faces of a people for time immortal. Curtis’ photographs are often times described as hauntingly beautiful.

It was through the generosity and friendship of President Theodore Roosevelt, who Curtis met through Grinnell and Merriam, that Curtis was introduced to the American financier and banker J. Pierpont Morgan. It was Morgan, and his son, J. P. Morgan, Jr., who provided a substantial amount of the funds needed for the publication of Curtis’ North American Indian project. Set on a course to accomplish what no one else had attempted to do, Edward Curtis documented in tens of thousands of photographs, and thousands of recordings, the faces and voices of the North American Indian peoples. His extensive photographic venture to document all the Native American tribes west of the Mississippi required an extraordinary amount of financial resources. Funds to keep going eventually well exceeded the Morgans’ benevolent generosity. In the end, Curtis compromised his health, family relationships and personal resources to continue working on what he saw as an “addition to the documentary knowledge of the human race.” ² He ultimately succeeded in achieving what no one else had been able to accomplish. His ethnographic record of the North American Indian remains today as his enduring legacy.

Edward Curtis published twenty-volume sets in The North American Indian folio series between 1907 and 1930. Three hundred sets were completed

during his life. The Brinton Museum’s show includes 75 photogravures encompassing portraits of Crow Chiefs, Northern Cheyennes, Lakotas, Blackfeet, Oglala Sioux and Assiniboine people.

The Brinton’s exhibit is made possible by a generous grant from the Irwin Wilson Family Foundation.

¹ “Short Nights of the Shadow Catcher, The Epic Life and Immortal Photographs of Edward Curtis”, Timothy Egan, Mariner Books, Houghton Mifflin Harcourt, Boston, New York, 2013, pg. 25

² Reference: Christie’s, Sale 2622, Important Books, Atlases and Manuscripts: The Private Library of Kenneth Nebenzahl”, New York, April 2012

Barbara McNab *Curator of Exhibitions*



Edward Curtis, *An Oasis in the Bad Lands* Vol. III. Plate 80., photogravure from The North American Indian folios, loaned by the Foundation for the Preservation of American Indian Art and Culture



Edward Curtis, *Painted Lodges - Piegan*, Vol. VI. Plate 186., photogravure from The North American Indian folios, loaned by the Foundation for the Preservation of American Indian Art and Culture

Meet Our Interns

Ingrid Bailey *Sheridan College Arts Administration Intern*

My name is Ingrid Bailey. I am a Sheridan College Arts Administration student currently working as an intern at The Brinton Museum. Having just earned degrees in Culinary Arts and Hospitality Management at Sheridan College, I am excited to learn about



how The Brinton Bistro and The Brinton Museum function as a whole. I am also learning about Western history, how to set up exhibitions, and front desk operations. In the future, I hope to apply this knowledge to pursuits in nonprofit work and tourism.

Rebecca Kanaskie *The Wayland Henry Cato, Jr. Foundation Intern*

A recent graduate of Washington College in Chestertown, MD, I moved from Pennsylvania to Sheridan this past August. I’ve interned in the museum education department at the Carnegie Museum of Art in Pittsburgh and worked with some local museums over the years to help create lesson



plans for elementary students—which I’m now helping to do at The Brinton Museum. Over the last few months I’ve loved exploring the Big Horn region by going on hikes and trail runs in the area, and now I feel very fortunate to be interning at The Brinton and learning about the history of the area through artwork and archival materials. What excites me most about this opportunity is that I’m able to experience so many different aspects of the museum on a daily basis!

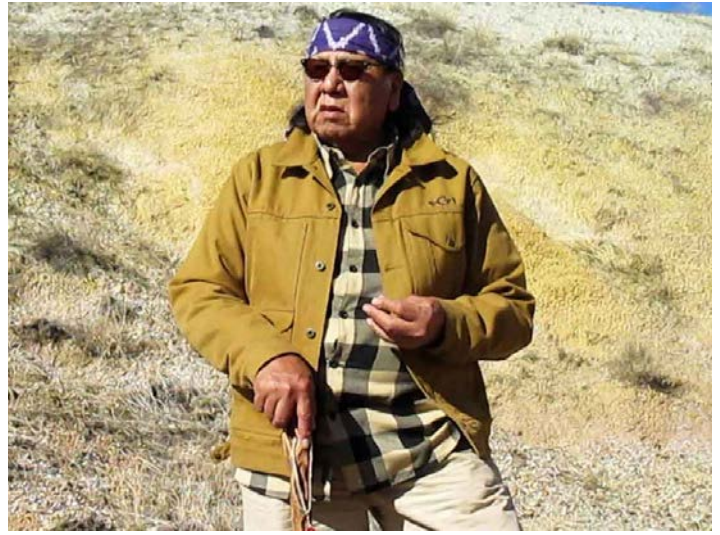
The Art of Plains Indian Metalwork and Jewelry

Guest Column by Jhon Duane Goes In Center
Lakota Adornment Artist

The subject for this article will broach the history of Plains Indian metal and silverwork. This topic reaches back toward an era of historical and cultural discovery here in North America and eventually profiles the creativity, mastery of technique and designs of present Plains Indian Adornment Artists. Several contemporary Plains Indian Metalworkers and Jewelers have attained Master status and contribute artistically to high fashion on the Plains.

Initial trading between European and North American Indigenous people began in the 16th century. These trade exchanges included items specifically produced by contract silversmiths for the Fur Trade industry. It is very interesting to note the exchange of items on both sides and how trade profoundly affected both world views. Through gifting and the exchange of new materials, wealth was created on both sides. Interestingly enough, both sides met as equals whereby both parties exchanged valuable knowledge. Much of the early trade silver was exchanged with the indigenous tribes of the northeast region of North America and eventually with the tribes in the mid-continent. Worth noting is the fact that as art would have it, art inspired the indigenous population to make their own silver creations and adapt the metal into their culture. As European and American traders made their way west in the 1700's and 1800's they also brought new items and tools to the Native people such as metal knives, guns, needles, scissors, cooking utensils, axes, files and many other utilitarian items. Although somewhat isolated from the initial trading in the 1600's, the Northern Plains Tribes attained various trade silver items through inter-tribal trade events. Some then incorporated silver items as elements of personal adornment. This is evidenced in the portraits painted by several European ethnographers.

There were other various historical events that eventually brought silver and various ferrous and non-ferrous metals to the Northern Plains. Decisions within the expansionist history of the United States forced marched and displaced Eastern and South Eastern tribes of the United States in the mid 1800's to the "Indian Territories" in the present state of Oklahoma. This movement and eventual settlement of displaced nations produced creative phenomena that led to an eventual



Jhon Duane Goes In Center

amalgamation of cultural expressions in metal and silver. Blended with additional influences of the European and Trade industry silverwork, the Indian territories produced classic innovations that today are very much collectible. Also, among these federally displaced tribes were the Northern Plains Cheyenne and Arapahoe Nations. To this day, the Cheyenne and Arapahoe Nations remain geographically split between the Northern and Southern Plains. This United States Federal Government imposed split caused and made way for the influence and amalgamation of cultural expressions from the southeastern and southwestern tribes in Oklahoma to eventually reach up into the Northern Plains. These expressions of silver adornment in Northern Plains Indian culture are well documented in the ledger drawings produced in



Lakota ledger drawing

the later 1870's and 1880's by the Cheyenne and Lakota historians. These ledger drawings profiled and indicated the use of silver as personal adornment for individuals and horses. Such items of adornment were arm bands, wrist cuffs, hair plates, earrings, concho belts, cross and chest pectorals and horse bridles. Interestingly enough, the Plains Indians were by now producing their own metal and silver adornment. By the 1880's, photographs taken showed the sophistication and innovative designs of Plains Indian silver adornment. These adornment items and designs adhered to a natural symmetry in shape that employed rudimentary tools to scribe, and stamp designs on the surface of flat silver. Many of the designs and motifs were personal and definitely within the expressions of the Plains Indian culture.



German Silver Pectoral featuring an engraved eagle by Jhon Duane Goes In Center

Chilkat Ceremonial Blanket

Now on display on the third floor of the museum, this robe was woven by the wife of Chilkat Chief Yailth-Kawk. The chief wore the robe at "big dances". It was purchased directly from the chief by B.A. Whalen who owned the business "Alaska Indian Curios" in Skagway, Alaska. The robe was then purchased in 1904 by Herbert Coffeen who owned the store "At the Sign of the Teepee" in Sheridan, WY. Eventually, the robe was acquired by Bradford Brinton.



Koo-date-Sawk

Chilkat Ceremonial Blanket

Northwest Coast, Alaska

mountain goat wool, yellow cedar and dyes made from tree moss (yellow), hemlock bark (black), alder bark and copper (blue-green), ca 1880-1904



The history as described is synoptic and very much generalized. However, this information will hopefully provide a basis for understanding some historical events and the attributes of native cultures to adapt new materials in order to provide a future for generations yet to come.

January 1, 2020 - December 31, 2020
2021 donors will be listed in the 2022 newsletter

Corporate Sponsors

Diamond:

Century 21 BHJ Realty, Inc

First Interstate Bank & First Interstate

BancSystem Foundation

Platinum:

Leslie Johnston

RAMACO Carbon LLC

Bronze:

First Federal Bank & Trust

Hammer Chevrolet

HUB International Mountain States Ltd

Witzel Family Foundation

Helen Brinton Society

Edwin T. Meredith Foundation

Mars Foundation

Ludmila Dranchak Estate

Jacomien Mars

The Tucker Foundation

Forrest E. Mars, Jr. Sheridan Charitable Foundation

Adrienne & John Mars

Wolf Creek Charitable Foundation

Irwin Wilson Family Foundation

Bernard Family Foundation

Anne Pendergast

Anonymous

Bill Gollings Society

Wayne & Linda Boyd

Marion Cato

Pardee Erdman

Felker Family Foundation

Sam Scott

W.L. Lyons Brown Foundation

Joan Wallick

Herbert G. & Dorothy Zullig Foundation

Ed Borein Society

Bill & Terri Baas

Beaty Family Fund

Denison Family Fund/Betsy Denison

Eyas Foundation/Pete & Lucy Widener

Joseph & Blair Fitzsimons

Nickerson Family Foundation

Pittsburgh Foundation/Gouge Family Fund

Father Peter Powell/Foundation for the Preservation of

American Indian Art & Culture

Chris & Penny Preston

Julie Schroeder

Dr. Seymour Thickman

Hans Kleiber Society

Bob & Tracy Boyle

Ceci Butler & Emerson Scott

Deecie Denison

Mrs. Robert Ferril

Barbara Fosmire

Ralph & Hilary Goodwin

John & Cynthia Kendrick

Marie Kennedy Fund at the Jackson Hole Community Foundation

Rick & Lisa Porter

M.E. Purdy & Rebecca Riley

Bill & Jane Rader

Craig Salisbury & Barbara Pomar

Seidler Foundation/Carol & Sam Paul Mavrakis

Isabel Wallop

Quarter Circle Å Ranch Hands

Ken Schuster*

*as the "lone Ranch Hand" challenging friends of the Brinton to join the Quarter Circle Å Ranch Hands!



Joe DeYong Society

Pauline Ayers Menk
 John Beasley
 Jerry Berger
 Bob & Rosie Berger
 Keith & Trish Davis
 Bill & Judy Decker
 Suzanne Evans
 Mrs. Robert Ferril
 David & Judy Garber
 Richard & Jamie Hammer
 Kendall & Joseph Hartman
 Gerald Hill
 David & Cynthia Hummel
 Jeremy Jones
 Christy Love
 Kim & Mary Kay Love

Jon & Ginny Madsen
 Patricia Manigault
 Victoria Mars & David Spina
 Doug & Larissa McCalla
 Allen & Alice McCallie
 Jim & Doreen McElvany
 Kevin & Rebecca McMahan
 Merrymac McKinley Foundation
 Gary & Susan Miller
 Everett & Marla Mohatt
 Doug & Sue Moomey
 Morsman Family Foundation
 National Christian Foundation Kentucky
 Dr. Scott & Anne Nickerson
 Rich & Judy Raymond
 Dan & Kathy Riggs

Homer A. & Mildred S. Scott Foundation
 Charles & Sheryll Seagrave
 Dr. & Mrs. William Shankel
 Jerry & Patty Sheldon
 Frederick & Patricia Supper
 Foundation/Cynthia Chace Gray
 Tracy & Liz Swanson
 Tom & Lisa Thompson
 Theodore Waddell & Lynn Campion
 Dr. Charles & Barbara Walter
 William & Loran White
 Charley and Penny Whiton
 Andy & Doogie Wilson
 Todhunter & Marjorie Windsor

First Ever TBM Spring Appeal

Thanks to you, our wonderful friends and patrons, The Brinton Museum has successfully weathered 2020, and we are all very hopeful for conditions to further improve in 2021.

While continuing to limit our contact with others and staying close to home and loved ones, **we do miss our members, donors, volunteers and visitors!** For our dedicated staff it became a priority last year to offer alternate ways to enjoy the great new exhibitions, and now, since we opened the season early on Valentine's Day, we look forward to seeing you here at the museum again. At the time of writing this, I am listening to the Big Horn 5th Graders coming into the museum in small groups to view the 5th Grade Art and the Illustrator Show. It is lovely to hear their voices in the galleries! Of course, we will continue to make new content available online and keep you updated on new exhibitions and, as we get closer to summer, also about planned events such as the Bighorn Rendezvous and the Gala, which will return in 2021. I know that especially the Gala, which has become such a vibrant and fun summer event, has been missed by many of you.

We are grateful for everyone who contributed throughout the year to our initiatives, from a call of support for "the gala that wasn't," to WyoGives*, and eventually the Annual Year End Appeal. Every year your participation in the appeal continues AND increases, and 2020 was no exception! More than 75 individuals

contributed over \$150,000 in the last two months of the year representing a 30% increase over 2019! **THANK YOU!**

However, if you missed the opportunity, and are ready to help us have a successful launch into spring and summer, please take the time to peruse the enclosed envelope and consider making a gift to the Brinton today!

*A quick update on the WyoGives project of restoring the Brinton Horse Barn: the fundraising goal was \$40,000 and a little more than half was raised on July 15th alone. Since then the members of the National Advisory Council and especially Ceci Butler, the Special Projects Committee Chair, have continued to champion the project. A call to action to the NAC membership has now put us over the goal, and work will start this spring. Thank you Ceci, Tommy Bernard (President of the NAC), Betsy Denison (Outreach Committee Chair), and all the members who contributed to this effort!

With a grateful heart and much appreciation,
 Barbara Schuster, *Development Director*

Ways to Donate:

1. **Contact Barbara Schuster, Development 307-763-5933 or bschuster@TheBrintonMuseum.org**
2. **Go to our website: TheBrintonMuseum.org**
3. **Use the appeal envelope in this newsletter**

Brinton Museum Membership

Purchasing a membership to The Brinton Museum is a great way to support the museum and get a little something special for yourself too. While our admission is currently free thanks to First Interstate Bank, we do charge for tours. Members get free tours. While anyone can enter the Forrest E. Mars, Jr Building to shop in the Museum Store or dine in the Brinton Bistro, members get a 10% discount. Browsing the calendar on our website, TheBrintonMuseum.org, will inform you of our workshops, receptions, shows and events,

but members get invitations to all of those and discounted pricing on all ticketed events.

Memberships start at \$40 per year and if you join or renew at the Contributor-level and above, you get NARM and R.O.A.M. museum reciprocity, which gets you free admission to hundreds of other museums, including that popular museum over in Cody. Memberships can be purchased or renewed online. Look under the “Get Involved” tab.

Donations in Memory of or in Honor of:

The Brinton Museum offers many opportunities to **honor** friends and family on special occasions either with a **tribute** or a **gift membership**. Other ways to contribute include making a **Memorial Donation** to remember a loved one or a **Bequest** to leave a lasting legacy.

The Brinton Museum recognizes tribute gifts and memorials in many ways, including hand-written cards to the honoree or to the family of the deceased, and listings in our newsletter. Please let us help you create a special memorial, or honor a friend with a thoughtful gift.

Recent DONATIONS received by the museum in MEMORY or in HONOR of:

In Memory of **Susan K. Beasley**
John Beasley

In Memory of **Barbara Dodd Hylton**
Dr. Robert R. Hylton

In Honor of **Tracy & Bob Boyle**
James & Julie Alexandre

In Memory of **Forrest E. Mars, Jr.**
The Beaty Family

In Memory of **Jock Denison**
Deecie Denison

In honor of **Jacomien Mars & Family**
Century 21 BHJ Realty/Bruce & Rosemary Garber

In Memory of **Caroline Forrest**
Ken & Barbara Schuster

In Honor of **Tim Peterson**
Russell Mowry

In Memory of **The Gallatin Family**
John & Amy Cholnoky

In Memory of **William H. Porter, Sr.**
Rick & Lisa Porter

In Honor of **Cynde Georgen**
John & Cynthia Kendrick

Please contact Barbara Schuster if you would like to make a special gift or find out more about Legacy Giving. The Brinton Museum is able to accept stock gifts, bequests, as well as contributions from Donor Advised Funds and IRA Distributions. Please let us know if you would like to discuss including the Brinton in your plans for charitable giving. And if you have already included the Brinton in your will, **thank you!**



Operations Update

The Brinton Museum is pleased to introduce you to Kendra Heimbeck, our new Director of Operations. Kendra comes to TBM with an impressive background working in the nonprofit sector, her most recent success being Executive Director of SAGE Community Arts in Sheridan. Ms. Heimbeck has been on board for only a few months, but is already deep into restructuring our Brinton Bistro component for a “Fresh Start” here in 2021. Once you have a chance to meet Kendra I feel you will recognize her for the asset we feel she truly is.

Kenneth L. Schuster
Director & Chief Curator

Greetings Brinton Museum Members and Friends,

I can't express enough how thrilled I am to be serving as the Director of Operations at The Brinton Museum. What a privilege it is to be a part of this multi-faceted institution that connects art, history and nature in an iconic setting in Wyoming. In this role, I am committed to ensuring smooth, effective and efficient operations which enable The Brinton to provide only the best experiences for our visitors and patrons. I look forward to bringing my ten years' experience in the nonprofit sector to The Brinton while also growing my leadership skills through the tremendous network of museum staff, Board of Directors, advisory council members and museum supporters.

“Fresh Start” is a theme that I have been carrying with me as we enter this new year and new season at The Brinton. Not only am I experiencing a fresh start in this role, but we are all looking forward to a fresh start following the challenges endured in 2020.

Perhaps the largest fresh start you'll notice at The Brinton is in The Bistro. Due to pandemic challenges and staff departures, we are building a fresh Bistro staff and designing a new calendar of events, menu and Bistro offerings which will launch this spring. We've recently welcomed Paul Bowers back to The Bistro as our new Executive Chef, and he looks forward to treating us to delicious culinary offerings when we're able to reopen The Bistro this spring. You can look forward to some of your favorite dining experiences, like Sunday Brunch, returning along with some new dining and entertainment experiences. Stay tuned and keep an eye on our website and email newsletters for more information soon.



Kendra Heimbeck *Director of Operations*

Earlier this year when the museum was closed, our grounds and facilities staff members were hard at work tending to the unglamorous, yet very important work of annual maintenance to the Forrest E. Mars, Jr. Building, Brinton Ranch House and museum grounds. As gallery walls received fresh coats of paint, inoperable lights were replaced, iconic trees maintained, and museum floors refinished, the museum facilities and grounds themselves enjoyed a fresh start. We are so pleased to be open now for the 2021 season to share these beautiful spaces with you all.

And lastly, while not necessarily fresh starts, we have been hard at work preparing for this spring and summer when we will wrap up a few important and exciting projects on the museum grounds. We look forward to refining the Quarter Circle À Nature Trail that opened last season with the installation of benches, directional signage and interpretive displays. We also plan to finish the parking lot expansion project with the installation of lights, pouring of concrete sidewalks and curbs, and asphalt paving. And lastly, we look forward to undertaking restoration and preservation work on the Brinton Horse Barn which will ensure the iconic outbuilding remains a focal point of the historic grounds at The Brinton.

We can't thank you enough for supporting and being a part of this work at The Brinton Museum and encourage you to make a visit out to see us soon!

Kendra Heimbeck
Director of Operations

BioBlitz

Andy Sutphin *Grounds & Facilities Manager/Naturalist*

The Brinton Museum will be hosting the **2021 Wyoming BioBlitz** July 23-25, 2021. The BioBlitz is a free outdoor event organized by the Audubon Society that allows nature lovers to search for and learn about all types of organisms in Wyoming. Participating in the BioBlitz gives families a great opportunity to spend time outside doing something out of the ordinary. The data that is collected from the BioBlitz aids researchers in helping to conserve Wyoming's wildlife and plant communities. Activities will include; bird surveys, fish surveys, mammal surveys, insect surveys and plant surveys. There will be a limited number of tickets for this event (the final number will depend on COVID-19 restrictions). More information will be posted on The Brinton and Audubon Society websites in the coming months.

Tree Maintenance

We are in the beginning phases of a new tree maintenance program at the Brinton Museum. We have teamed up with Tree Mechanics LLC to develop a multi-year plan to help conserve our existing trees and plant new trees on the property. Several of our iconic, ancient cottonwood trees are in need of pruning and cabling to improve the health of the trees, increase safety to patrons on the grounds and to enhance aesthetics.

The Brinton Museum plans to begin the development phase of a new arboretum on the grounds around the main ranch house in the spring of 2021. We will again be teaming up with Tree Mechanics for this project. We want to thank Mrs. Joan Wallick for her kind donation to both the tree maintenance program and the Brinton Arboretum, we couldn't move forward with these projects without her help.



Tree Mechanics LLC performing maintenance on the Wyoming state record Linden Basswood (*Tilia americana*) (also called American Basswood).

TBM Volunteers & Docents

In the hope that we are all back to a more normal schedule with COVID-19 mostly behind us at the start of The Brinton's summer season, we again remind everyone about TBM Volunteers & Docents opportunities.

We are always in need of enthusiastic tour guides for the exhibit galleries in the FEMJR, Main Ranch House and Little Goose Creek Lodge. Grounds manager Andrew Sutphin could use some help with trail maintenance. In addition, our gardener is putting out a plea for help with watering and weeding, both much needed tasks that can easily be done in the mornings before the heat of the day sets in. We have several exciting summer activities on the schedule that volunteers can help with including Summer Art Camp in July. If assisting in the Museum Store is your cup of tea, contact our Store Manager, Jan Windsor. Visit with our Registrar, Kim Taylor if you would like to help with collections. A Volunteers & Docents annual training day is upcoming on the schedule for late spring. An email will be sent out closer to the time when a day has been scheduled.

For more information on joining us as a Volunteer or Docent, contact Barbara McNab at bmcnab@thebrintonmuseum.org, or call 307-763-5924. We graciously welcome back our current team of volunteers and docents who we missed seeing this past year! As you know, and we can't say frequently enough, we couldn't do it without you.



Volunteers in The Brinton Garden



Docent Sue Moomey leads a tour of the Western Art Gallery

Brinton Bistro

Hello Brinton Museum Family and Friends! My name is Paul Bowers, and I will be taking on the role as Executive Chef at the Brinton Bistro. Some of you may remember me from when I worked at the Bistro before as a Line Cook and Sous Chef.

For those of you who don't know much about me, I was born and raised in Sheridan. I enjoy playing music, drawing, and painting. I was trained in the Culinary Arts under the guidance of Chefs Matt Wallop and Cole Evans. I studied coursework in the Fine Arts at Sheridan College. This past year, I spent my time in Denver, Colorado, playing music, and broadening my culinary horizons. I worked under Chef Andrea Frizzi at an authentic Italian Bistro, Il Posto, in the River North Art District.

I'm thrilled to be back home in Sheridan and at the Brinton Bistro again. I am very optimistic about the upcoming season at the Bistro. You can expect to dine with us this coming Spring as I await to serve you.

Paul Bowers
Executive Chef



Paul Bowers *Brinton Bistro Executive Chef*

Museum Store News

As we begin our seventh season here in the Forrest E Mars, Jr. building and reflect back on a very unusual 2020, I think we're all ready to make this year something really special. We had a great holiday season at the Brinton Museum Store and were really busy helping excited art buyers make their selections from the outstanding Brinton 101 Show.

For our opening in February 2021, we have handpicked a few of the truly special artworks from both the Brinton 101 and the Art in Residence Show to sell in the museum store. Favorite artists include Connie Robinson, Bruce Graham, Huihan Liu, Gregory Packard, Chessney Sevier and Jenny Wuerker to name a few.

We will continue to bring in new items that will tie in with our 2021 exhibits and will continue to showcase local artisans, authors, and crafts men and women. Look for new designs in the Wild, Wild Rags silk scarf line as well as new pottery and the much loved leather work by Jim Jackson later this spring.

A few of our special sales this later winter season will include 60% off all remaining "winter" items including fleece blankets, hooked rug pillows and winter themed gift items. We have a great selection of illustrator show books in stock including Hank the Cow Dog books illustrated by the late Gerald Holmes.

The biggest news coming this spring will be an online Brinton Museum Store featuring fine art, local and regional books, and new artisan pieces. Exciting for our members and fine customers who might like to shop and support The Brinton while living outside the area and those that may enjoy shopping online! Looking forward to a great 2021 season!

Jan Windsor
Museum Store Manager



Winold Reiss notecards created from original works in The Brintoncollection are available in The Brinton Museum Store.



PO Box 460
Big Horn WY 82833



Return Service Requested

Connect with The Brinton!

- Visit our website: **TheBrintonMuseum.org**
- Make sure we have your current email address!
- Follow us on Facebook, Instagram, YouTube and Twitter
- If you move or spend part of the year elsewhere, let us know so we can keep your address up-to-date.



Edward Curtis, *Brulé War Party* (detail), Vol. III. Plate 85., photogravure from the North American Indian folios, loaned by the Foundation for the Preservation of American Indian Art and Culture