

A R T • N A T U R E • H I S T O R Y • W Y O M I N G

NEWSLETTER



The
Brinton
Museum



*Fr. Peter J. Powell enjoying a summer day in Big Horn, Wyoming
Photograph by Rhonda Holy Bear*

#1
VOLUME 24

FROM THE BOARD CHAIR & EXECUTIVE DIRECTOR

As we enter a new season at The Brinton, we cannot help but notice and miss the absence of Fr. Peter J. Powell on our board of directors and in the life of the museum. As many already know, Fr. Powell passed in December of last year, and he left behind a strong culture for our museum to hold a reverence toward the holiness and beauty of the land and native people of this region. His gifts and loans of American Indian art and artifacts serve as the heart of the To Honor the Plains Nations exhibition, and his involvement at The Brinton was instrumental in building lasting relationships between the museum and our Plains people and tribes. Fr. Powell is irreplaceable, and we will not find a substitute for the care, love and wisdom he brought to this museum. We will continue working in relationship with our tribal partners and will do our best to honor the tradition he left behind.

This new season at The Brinton also comes with great anticipation as we look forward to the schedule of exhibitions and museum programs planned in 2023. This year marks 100 years since Bradford Brinton purchased the Quarter Circle A Ranch and set into motion the creation of this place that continues to enrich our connection to the land, cultures and people of the West. We have some special events planned to celebrate this centennial year, and can't wait to share them with you. We hope you enjoy the lineup of exhibits and programs this season and look forward to seeing you at the museum!

Sam Scott, Board Chair &
Kendra Heimbeck, Executive Director

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2023 CALENDAR OF EVENTS MARCH TO DECEMBER

THRU APRIL 23

18th Illustrator Show featuring artist Theodore Waddell

MARCH 4 TO JUNE 4

The Gift, curated by Dr. Craig Howe, CAIRNS

APRIL 29 - JUNE 18

The Geography of a Life:
Dan Powell's Photographs in the American West

MAY 4 - JULY 2

Birds of the Rocky Mountain Region,
Juried Invitational

MAY 20

Fr. Peter J. Powell Remembrance Event

JUNE 10 - SEPT 4

Ben Pease (Apsáalooke) Exhibit

JUNE 24 - OCTOBER 2

Edward Borein in Brush & Pen

JUNE 30

Annual Brinton Gala

JULY 8 - AUGUST 26

Bighorn Rendezvous Exhibit

JULY 18-20 & JULY 25-27

Summer Art & Wildlife Camps

AUGUST 5

The Next 100 Years Member Picnic Celebration

AUGUST 26

Bighorn Rendezvous Quickdraw, Auction & Dinner

SEPTEMBER 1 TO OCTOBER 31

Barbara Berry Exhibit

SEPTEMBER 9 TO OCTOBER 15

Artists in Residence Show

OCTOBER 7 TO DECEMBER 23

Recent Acquisitions and Highlights from the
Permanent Collection

OCTOBER 21 TO DECEMBER 23

Printmaking in the Rockies and on the Great Plains

OCTOBER 28

Things That Go Bump in the Night

DECEMBER 17

Annual Member Holiday Open House



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FROM THE DIRECTOR



THE NEXT 100 YEARS

The Brinton Museum is a cherished place that attracts visitors from around the world with its rich collection of Western and American Indian art, spectacular landscapes, access to nature, and connections to the people and cultures of the West.

The history of this place extends back to when the Apsáalooke, Cheyenne, Lakota, and Arapaho People inhabited these lands. It moves to the late 19th century when William Moncreiffe built the Quarter Circle A Ranch and then to 1923 when Bradford Brinton purchased the ranch from Moncreiffe.

It is that event 100

years ago, when a business man from Illinois fulfilled his dream of owning his own piece of the West and purchased the Quarter Circle A, that allows us to be here today. Bradford was one among many newcomers to the area who gained a deep appreciation for this place and helped pave the way for those coming after to enjoy what captivated him.

Bradford enjoyed the western lifestyle and spent his time on the Quarter Circle A as a gentleman rancher. He enjoyed raising livestock and thoroughbreds, and spent much time engaging with the local community and culture. He was a founding member of the Sheridan WYO Rodeo board and a supporter of local artists, like Hans Kleiber. Bradford had wide-ranging interests and an eclectic collection of art, books and artifacts which serve as a basis of the museum's collection today. He really was an intellectual

man of eclectic interests, and the West was the ideal place for him to live an adventurous and abundant life.

During his time on the Quarter Circle A, Bradford extensively remodeled the Ranch House and built both the iconic Horse Barn across the creek and Little Goose Creek Lodge. He invested in the care and preservation of the ranch and demonstrated his desire for the Quarter Circle A to be more than a working ranch, but a place to enjoy leisurely activity, host and entertain guests, and be enriched by the imagination of the West.

Bradford died in 1936 and left the ranch to his sister Helen with the understanding that, upon her passing, she would make the ranch accessible to the public to showcase his lifestyle and collections. Now in 2023, 100 years from the Brintons' first connection to this place, The Brinton Museum continues



to follow in the footsteps of Bradford and Helen. With the generous backing of so many, the Quarter Circle A is well preserved, and the adventurous spirit Bradford revealed in this place can still be experienced by all. I imagine he would be quite pleased with what has come



of his venture out West and his purchase of a ranch at the foot of the Bighorns.

Looking back over the past 100 years naturally brings the mind forward to what will happen over the next 100 years on the Quarter Circle A. Will you join us in that journey

and help imagine what the future holds for The Brinton Museum? Come be a part of it. I know I'm excited to jump into the next 100 years on the Quarter Circle A!

Kendra Heimbeck
Executive Director

MUSEUM STORE

As we begin our ninth season here in the incredible Forrest E. Mars, Jr. Building, each new year brings a real sense of excitement.

The end of 2022 found the entire museum staff working frantically to prevent serious flooding in the museum lobby and store due to a fire suppression line break in the ceiling. Fortunately, there was minimal damage to products and equipment and the resulting repair project in January allowed us time to regroup and focus on planning for the new season.

For our opening in February, we handpicked a few really special artworks to display and sell in the museum store gallery. Favorite artists include Joel Ostlind, Gregory Packard, Dan Young, Jenny Wuerker, and Greg Scheibel to name a few.

We will continue to bring in new items that will tie in with our 2023 exhibits and will showcase local artisans, authors, and craftsmen, and women. Look for a new jewelry line from Ink and Alloy, a silk scarf line from Fringe and more products from Pendleton.

Later this spring look for the much loved leather work by Jim Jackson as he returns to the Quarter Circle A Leather Shop.

Please plan to visit the Illustrator Show! Theodore Waddell's show in 2020 was postponed due to covid and it was worth the wait as the 2023 version is wonderful. We have a great selection of illustrator show books in stock including "Tucker Plays the Back Nine," Waddell's newest children's book!

The Brinton Museum



Store Online, featuring fine art, local and regional books, children's gifts and books, and artisan pieces continues to have good visitation. The online store is a great opportunity for our members and fine customers who shop and support The Brinton while living outside the area and those that may enjoy shopping online! Join us in looking forward to a great 2023 season!

Jan Windsor
Museum Store Manager

**FR. PETER J. POWELL**

Father Powell at entry to Powell Family Cabin, Big Horn, Wyoming. Photograph by Rhonda Holy Bear

As most of you know by now, Fr. Peter J. Powell passed away peacefully on December 15, 2022 at his home in Chicago surrounded by his family.

A long-time friend of the museum and an original Board Member since its inception as The Brinton Museum in 2013, his importance to this institution cannot be overstated. As President of the Foundation for the Preservation of American Indian Art and Culture he oversaw the donation of the Gallatin Collection to the museum, which secured the backing of Forrest E. Mars, Jr. thereby enabling the transition from the Bradford Brinton Memorial to our present status. Fr. Powell was also a major donor and benefactor, and, as liaison to the museum's American Indian Advisory Council, he was the guiding force behind the inclusion of our Native People into the interpretation of the museum's American Indian Collection. He was a well-known scholar, ethnohistorian, author, and Anglo-Catholic priest. Fr. Powell was a scholar at the Newberry Library since the founding (1972) of the D'Arcy McNickle Center for American Indian and Indigenous Studies.

Peter J. Powell was born on July 2, 1928, in Bryn Mawr, Pennsylvania, to William and Helena (Teague) Powell. A member of the Northern Cheyenne Chiefs Society since 1964, he is the adopted son of the late John Stands in Timber,



Jacomien and Forrest Mars with Fr. Powell in the Plains Indian exhibit on opening day June 15, 2015.

the distinguished Northern Cheyenne tribal historian, and his wife, Josephine One Bear Stands in Timber. He spent part of every summer since 1955 with the Northern Cheyenne. He was also an adopted member of the Apsáalooke Tribe, the adopted son of the late Tom Yellowtail, noted Apsáalooke Holy Man and Sundance priest, and his wife Susie Yellowtail.

Father Powell was ordained to the priesthood in 1953 and devoted his ministry to Indigenous People. Father Powell founded St. Augustine's Center for American Indians in Chicago in 1961. St. Augustine's provided casework and supportive services for the city's Native American community. By 2006, when intensive casework and counseling services were discontinued,

three generations and more than 6,000 Native American families and individuals had been served.

Father Powell's latest scholarly work, a study of Northern Cheyenne ledger art, was just completed and will be published posthumously. His most recently published book was *In Sun's Likeness and Power* (University of Nebraska Press, 2013). His book *People of the Sacred Mountain* won both the 1982 National Book Award in History and the Anisfield-World Award in Race Relations. Other works include *To Honor the Crow People: Crow Indian Art from the Goelet and Edith Gallatin Collection of American Indian Art* (general editor); *The Killing of Morning Star's People*; and *Sweet Medicine: The Continuing Role of the Sacred Arrows, the Sun*

Dance, and the Sacred Buffalo Hat in Northern Cheyenne History. Both the papers of Father Powell and St. Augustine's Center for American Indians are at the Newberry Library.

In addition to several honorary doctorates, Father Powell also holds a knighthood, bestowed by King Peter of Yugoslavia. His scholarly work has been recognized and supported by numerous prestigious awards, including fellowships from the Rockefeller Foundation, the Guggenheim Foundation, and the National Endowment for the Arts.

Father Powell was predeceased by his wife, Virginia Lee Raisch. The Brinton Museum community's deepest condolences go out to Father Powell's children, Katherine, Christina, Stephen ("Pasha"), and John.

My relationship with Fr. Powell dates back to the early 1990s and by the end of summer 1999 he and I had an agreement stating that if I were able to build a new museum building here at The Brinton, he would get his Foundation for the Preservation of American Indian Art and Culture to return the Gallatin Collection to Big Horn to be the centerpiece of the museum's Native American collections. In 2014 the Foundation for the Preservation of American Indian Art & Culture gifted the Edith & Goelet Gallatin Collection to The Brinton Museum to serve as the cornerstone of the

institution's **To Honor the Plains Nations** exhibition. Proof that good things take a long time and are worth the work as well as the wait.

All of us at The Brinton will miss Father Powell's wise counsel and joyful presence during his visits to the museum, as well as his deep commitment to the museum and Native People. He possessed and manifested a genuine care for all of us. The Brinton Museum is planning a Remembrance of Fr. Powell's Life to coincide with the May meeting of its American Indian Advisory Council. May 20 is the date set for the event, time will be announced at a later date. I hope to see you all there to celebrate this extraordinary man and his numerous accomplishments.

Kenneth L. Schuster
Curatorial Director

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CURATORIAL DIRECTOR'S RUMINATIONS



From June 24 to October 2, we will be featuring an exhibition of the artwork by John Edward Borein (American, 1872-1945) in the S. K. Johnston, Jr. Family Gallery.

The exhibit features artwork from our permanent collection, but nearly 30 drawings and paintings are from the personal collection of Gerald Peters, who serves on the museum's National Advisory Council. It is a must-see show since this is the first time much of the work has been included in a museum exhibition. Rather than try to capture the magnitude of the upcoming show in these ruminations I'm going to concentrate on the artist's relationship to our own Bradford Brinton and my insight into their relationship and my explanation for why a certain name appears on the wall of the Painted Hallway of the Brinton Ranch House.

I've been captivated by Borein's artwork since my early days as Curator of Education (March 1, 1982 – August 15, 1989) at the University of Wyoming Art Museum, where I saw my first examples of his work, and my admiration and respect has only increased since coming to the Bradford Brinton Memorial on January 1, 1990. As most of you know, Bradford Brinton and Borein were good friends, with Brad collecting nearly 200 examples of his work prior to his (Brinton's) untimely passing in February of 1936. What resonated with Brinton and his contemporary aficionados of the artist's work was Ed's ability to capture the mundane to the rough and tumble

world of vaquero life. This ability was facilitated by the fact that he had indeed lived in that world from California down into Mexico and up into Arizona and New Mexico as well as with side trails to Oregon, Washington and Idaho. Edward Borein was *The Real Thing* as a cowboy and as an artist. Borein was a natural draftsman and rendered his subject matter with an uncommon ease. This ability sets his drawings apart from his better known contemporaries Frederic Remington and Charles Marion Russell, who are giants in their own right. Like these colleagues, his work is noted for its authenticity and attention to details. He was one of the first Western artists to note and render African-American cowboys at work on the range.

Born in San Leandro, California in 1872, John Edward Borein was apprenticed by his father to a saddle maker at the age of 17, a profession he worked at for 6 months before severely cutting himself. The saddle maker secured him a job on a ranch while he recuperated and that was the end of Borein's career as a saddle maker, but the start of his profession as a cowboy. Although Borein left no saddle making heritage to pass along to our own world-renown leather artist, James, F. Jackson, he would eventually leave us an artistic legacy which I believe ranks him as one of the top practitioners of Western art. Borein gained some success as an artist early in the 1890s and by 1909 had rented a studio in New York City. His first trip to Big Horn, Wyoming was

in 1911 as the guest of Goelet & Edith Gallatin, whom he had met in his New York studio. The wooden panels on display in our Ted & Katie Meredith Gallery of Western Art are a product of this visit and through his friendship with the Gallatins Ed was introduced to Bradford Brinton, and the two became good friends as can be seen by the four illustrated letters he wrote to Brinton which are on display in the Brinton Ranch House. Although the letters will not be a part of this upcoming exhibit I want to concentrate upon one of them which I feel conveys the artist's sense of humor, his friendly relationship to Brinton, lends provenance to his frieze panels in the Ranch House and quite possibly accounts for a bit of graffiti on the hand-painted wallpaper in the Painted Hallway of the Ranch House.

The following is a transcription of the letter which features a pen & ink drawing of a rider on a bucking bronco at the top of the page and is signed, to the right of the drawing **Borein 27**

Hello Brinton,

Why don't you answer my wire. can I make those decorations a little wider, say 12 inches. The measurement you sent (8 inches) is hardly enough room to do a good job Still have your table and it is not in the way, but is getting along fine.

Pat is all right now, but has been to the vet 3 times he sure is a high tone dog!

*Your friend
Borein*



If you have taken a tour through the Brinton Ranch House you may have seen the name **Pat** written below a golden dog illustrated on the hand-painted wallpaper which decorates and lends its name to the "Painted Hallway" in Bradford's addition to the Brinton Ranch House. James T. Forrest's, Director of the Bradford Brinton Memorial from 1963-1989, explanation for this was that one of Bradford's twin daughters, Patricia was responsible for the signature. It is my belief however, that during one of his visits to Big Horn, Ed Borein painted the name under the dog as a jape, and my theory is based upon the letter quoted above. Besides, if Patricia had been the culprit, it is my feeling that her twin sister Barbara would have placed her name in a prominent place within the hallway as well. One of the many delights of having been director of this superb institution are the probing questions to be considered and the numerous possible answers. Enjoy the Borein show and be sure to visit the Brinton Ranch House upon your next visit to The Brinton Museum.

Kenneth L. Schuster
Curatorial Director

THE GEOGRAPHY OF A LIFE

DAN POWELL'S PHOTOGRAPHS IN THE AMERICAN WEST

On view: April 29 to June 18



Dan Powell, *The Dalles*, 1997, black and white photograph, 10.5" x 13.25" (image), The Brinton Museum Collection, Gift of Dan Powell

Dan Powell has had a distinguished career as a photographic artist and educator. He taught at the University of Oregon from 1988 until his retirement in 2015. He has had prestigious solo and group shows around the world, and his work is in many museum collections. His master archive, at Knight Library, University of Oregon, testifies to an extraordinarily rich creative life. In 2021, Mr. Powell generously gave a group of 84 landscape photographs to the Brinton Museum, made primarily between 1983 and 1991. This exhibition introduces our audience to Powell's eloquent work, while suggesting the nature of his artistic vision.

Dan Powell has thought all his life about the landscape of the American Northwest. He grew up in the Yakima Valley of south-central Washington

State. While far from stereotypically "beautiful," the scale and minimalism of this land gives it qualities of the sublime—it reveals the primal forces of nature with unusual clarity. During his first teaching job, at the University of Northern Iowa, Powell began making summer drives back to the region to photograph. In 1988, when he took a position at the University of Oregon, in Eugene, he was gratified to return permanently to the area that had shaped his values and vision. This work reached a peak in 1991, when he made three extended photographic trips: to the states of Washington and Idaho; another to eastern Oregon and Idaho; and a final one through California, Arizona, and Utah.

All of this work was motivated by a deeply personal artistic quest. These

are not "documentary" photographs—a subjective sense of emotion and poetry is central to Powell's vision. Each picture reflects a particular quality of thought and experience, a means of self-discovery, of expressing wonder, and of paying homage.

Powell depicts a land that is vast, spare, and unforgiving. It is overhung by majestic clouds and illuminated by a light that ranges from penetratingly sharp to soft and embracing. The forces of nature are obvious here, from views of the cataclysmic power of the Mt. St. Helens volcanic eruption to the gentle slippage of sand on the face of a dune (the principle of the "angle of repose.") His vision encompasses many aspects of the human presence—from fence lines, roads, and telephone lines to industrial buildings, backyard scenes, and nuclear power plants. Irony and

humor are also prominent in this work, from a puffy cloud balanced on the point of a cemetery tombstone to a concrete wall that seems to float in space. For Powell, the West is a stage on which many narratives are revealed: the changing qualities of day, weather, and season; the long duration of geological time; and the complex, often fraught, history of human habitation. He suggests the deepest of issues: life and death, time and change, history and memory, the personal and the universal.

These pictures favor subtlety over obvious drama; they are modest in scale but large in imagination. In tenor, they are characteristically thoughtful, accepting, and dispassionate. Powell rarely includes visible evidence of his own presence in these pictures, but he doesn't have to: his work is a spiritual self-portrait.

Keith F. Davis
Guest Curator



Dan Powell, *Abert Lake*, 1987, black and white photograph, 10.5" x 13.5" (image), The Brinton Museum Collection, Gift of Dan Powell

HELLO BRINTON FAMILY & FRIENDS



The Brinton Bistro Service Hours:

Monday, Thursday & Friday

11am - 2pm for lunch

Saturday & Sunday

10am - 2pm for brunch

The Brinton Bistro is excited to be back and in the swing of things! This winter has been a valuable time for our chefs, as we have been busy creating new dishes for you. The concepts behind our menu items this season are all inspired from our travels, our experiences, our own personal lives. We invite you to come travel with us on our culinary journey. From Gourmet Ramen bowls, to Fried

Green Tomato BLTs, and even Southern Fried Brussels Sprouts with Bacon Jam, we are excited to share our passions with you.

The Brinton Bistro has always taken pride in minimizing our environmental footprint. We source seasonal vegetables from our Brinton Gardens, use recycled paper and plastic products, and do our best to minimize waste. This year, our kitchen has taken

further steps to reduce waste as Chef Rob and his team are introducing a new concept, "Snout to Tail." Every single meat item we bring into the kitchen will be used in one way or another. We save our bones for stock, we render our fats for tallow, and we use every scrap from every product in soups or specials.

Our Front of House manager Chelsey looks forward to serving you and creating a positive and warm

environment for you, your families and friends. Come enjoy the best view in the county and sip on a cold mimosa for brunch, while we take care of you and provide you with the best experience possible.

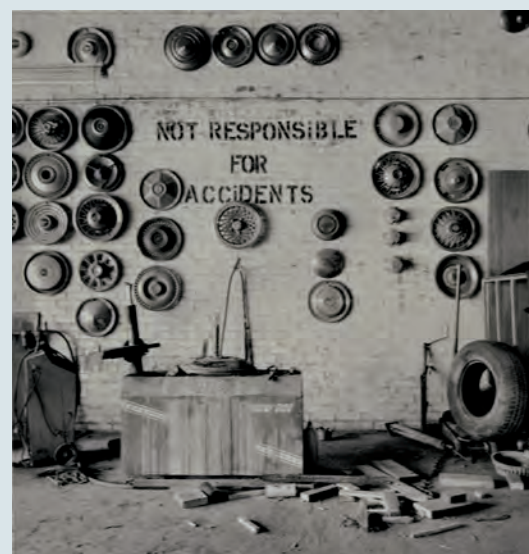
We all look forward to seeing you and can't wait to see where 2023 takes us!

Rob Gaarde
Executive Chef

REGISTRAR'S NOTES: NEW TO THE COLLECTIONS

Last November, photographer David Plowden donated a large collection of photographs dating from the 1950s to the 2010s. You might remember that Plowden donated 110 photographs of his work in 2016, some of which we exhibited in The Northern Trust Gallery last fall. His new donation is comprised of nearly 500 black and white prints with themes ranging from landscapes, trains, bridges, small businesses, small towns, steel mills, and grain elevators from all over the United States. We now have the largest collection of Plowden photographs of any museum outside of Yale University, his alma mater. We are planning an exhibition of his photographs from this latest donation sometime in the near future. I am currently photographing and cataloging the new collection, which will be on our on-line database in a few months (look under "Resources" on our website – using the drop down menu, click on "Brinton Collection Database" and search using the photographer's name). I expect this project to take a couple of months to complete. Please see one of my favorite photographs from this collection, which I am including with this collection update.

Kim Taylor
Museum Registrar



David Plowden, *Maurice Strada's Garage*, Ramona, Kansas, 1991, The Brinton Museum Collection, Gift of David Plowden

TÁHOENÓTÀ XÉVÉ'HÓ'E TSÉHMÉ'É'TÓSÁNÈSE MA'XEKÒ- SÁEHO'HONÁÉVA HOTÓAVOOMA TSE-HOHTÀHÉVÒ- XE'ÒHA

NORTHERN CHEYENNE PAINTED BUFFALO ROBE – DULL KNIFE BATTLE – NOVEMBER 25, 1876

The Northern Cheyenne people are a sacred people with ceremonies and a way of life deeply connected to the Earth, to all that is created, and especially to the spiritual world.

How we view ourselves is different than how most people view us. We have many Northern Cheyenne stories, songs and ceremonies that tell of our relationship to the Buffalo. It would be exhaustive to explain this relationship to a non-Cheyenne. But to keep it simple, the buffalo is our relative, it is a part of us and we are a part of the buffalo, culturally, materially and

spiritually: this relationship has been there since the beginning of time and it will continue to be there for all future generations of Northern Cheyennes.

Preparing the Robe -

Every autumn the Northern Cheyenne were instructed to begin preparing for winter, this included the tribal buffalo hunt. The buffalo hunt would ensure food for the entire winter, in summary the buffalo provided everything for the Northern Cheyenne to live comfortably and to grow strong as a people. The chiefs council would appoint one of the warrior societies to be in charge of the buffalo hunt. This ensured that all hunters, thus all families, had an equal chance in hunting the buffalo, and they set the time, location and had full authority during this hunt. Once the buffalo was killed and after ceremony was done by making offerings

to the spiritual helpers for a successful hunt, right away the women moved in to process the animal. In skinning the buffalo, the hide was cut in half, right down the middle along the spine area. As I was growing up, this method of skinning the buffalo hide robe was explained to me by my uncles. The women would then tan and soften each half of the robe, once completed, then both halves were then sewn back together making one entire robe called a 'split robe'. The Cheyennes were known by all nations to practice this method and creation of the split robe. The completed robe was then utilized as a blanket, or utilized in one of the ceremonies, or if owned by a warrior it then became a painted robe depicting his war exploits or the war deeds/stories of his warrior society brothers. The completed painted robe

depicting ledger art of the warriors was then displayed and hung in the warrior's tipi or in his society's tipi.

**Táhoenótàxévé'hó'e
Tséhmé'é'tósánèse
Ma'xekósácho'honáéva
– Where We Fought the
Cavalry in the Bighorn
Mountains (Dull Knife
Battle)** - In the fall of 1876, months after the Little Bighorn Battle, the Northern Cheyenne were conducting their buffalo hunt and crossed over the Bighorn Mountains to the Big Horn River, as there were reported many buffalo and antelope there. It was along this river that a battle took place with the Shoshone, with the Northern Cheyenne being victorious and taking many scalps. Camp was moved to the top of the Bighorn Mountains and a large victory scalp dance took place there as was customary with my people whenever scalps were taken



*Dull Knife Battle
Painted Buffalo Robe*

from the enemy. It was November 1876 at this time, and camp was moved again back to the east side of the mountains along the Powder River. Camp was set up at a favorite winter camping spot called Willow Creek by the Cheyenne, now known as the Red Fork of the Powder River, the present day site of what is now called the Dull Knife Battle. The Kit Fox warrior society had sent a war party out and now they came riding into camp carrying Shoshone scalps. So as was customary a scalp dance was held that night, this was the night before the soldiers attacked early in the morning on January 25, 1876. My great-great grandfather Walking Whirlwind was there. He was married to Chief Little Wolf's daughter, Shadow Woman. She was six months pregnant and in February 1877 had a boy named Frank

Little Wolf. Frank Little Wolf would later, in 1911, be the last to perform and pledge the Massaum Animal Dance ceremony in Lame Deer, Montana. After Frank's passing in the 1950s, it was his family that would entrust Father Peter Powell with the care of the Wolf medicine bundle from the Animal Dance ceremony. It is this same medicine bundle that Father Peter Powell returned to me and that I now take care of this present day as keeper of the Massaum wolf bundle.

The Northern Cheyenne that day were fighting for their way of life. The heaviest fighting took place near a deep ravine that many of the people used as an escape route in fleeing the camp. Chief Little Wolf with other warriors placed themselves at the mouth of this ravine to protect the elders, women and children. Walking

Whirlwind died that day fighting alongside his father-in-law Chief Little Wolf, who himself received seven bullet wounds that day. The warriors were able to save the people but left behind many of their beautiful material possessions including painted tipis, quilled and beaded clothing, tools, weapons, enough meat saved to last the entire winter, sacred items such as war shirts and ceremonial items, and many tanned buffalo robes. Orders were received by the soldiers to burn everything, with many of the soldiers commenting about the beauty they saw that day, being burned to ashes. Some of these artifacts were saved by the soldiers and can now be found in private collections or other museums around the world.

**Hotóavooma Tse-
hohtáhévòxè'òha – Journey
of the Painted Buffalo Robe**

- The Northern Cheyenne believe that all our items and artifacts in museums today have a spirit with them, they are alive, and must be respected and treated as such. Our belief is that these items and artifacts will find their way home back to the Northern Cheyenne people. This is the story and journey of the painted buffalo robe. Lieutenant G.G. Greenough is the soldier who saved the robe from the fires that day. You can imagine the robe hanging inside one of the warrior societies' tipis that day. He served in the 4th Artillery attached to General George Crook in 1876, the 4th Artillery serving as infantry. It was Colonel Mackenzie, serving under General Crook, and his Cavalry that attacked my people that day. Mackenzie sent for Crook and his infantry the next day to help dislodge the warriors who still held the high ground. Lt. Greenough stamped his name on the robe which you can see today. The robe found its way to several auctions, including Sotheby's, and ended up at the Sundog Fine Art Gallery in Bozeman, Montana. A private donor had plans to purchase the robe and transfer it to the Museum of the Rockies (MOR), the staff at MOR then contacted the Northern Cheyenne Tribe. Teanna Limpy, who is director of the Tribal Historic Preservation Office (THPO), then contacted me to help in assisting with research and to authenticate the robe.

When viewing the robe

*Northern Cheyenne Painted Buffalo Robe – Dull Knife Battle – November 25, 1876
continued*

you can notice the split robe method, indicated by the longitudinal seam, and the expert tanning by the Cheyenne women. The ledger art style is representative of an earlier Cheyenne ledger art style. Cheyenne ledger art moves from right to left. The banner warrior lances depicted on the robe belong to both the Bowstring and Crazy Dog warrior societies. The otter wrapped lances belong to the Elkhorn Scraper warrior society. One can notice the heavy coats worn by some of the warriors, which places the story of these warriors during the colder winter months. One of the warriors has his hair tied up pointing to the sky, the Cheyenne had two types of these warriors. One is the contrary warriors and the other would be a regular warrior who received his spiritual power from the sky spirits, such as eagles, thunder, blue sky, clouds, etc. This robe is depicting a warrior parade, either leaving or returning from battle, as all the warriors are painted, dressed, and carrying their weapons, lances or sacred shields and riding their horses.

146 years later on the anniversary of this battle, November 25, 2022, at The Brinton Museum we unveiled this robe with songs and ceremony commemorating our ancestors and honoring all those who assisted in the return of this robe to the Northern Cheyenne people. Special thanks

to our singers that day, Jeremy Hiwalker and JD Littlewhiteman. Thanks to our Sundance Priest Vincent Whitecrane for blessing the robe and blessing all in attendance. Thanks to Chief Roger Killsnight for his closing prayer and to Gary Lafranier for his opening prayer. Endless thanks to the private donor Joe Hogan who gifted the robe back to the Northern Cheyenne: to Michael Fox, who is curator at the Museum of the Rockies: Lisa Verwys, collections manager at the Museum of the Rockies: to Teanna Limpy and Gary Lafranier from THPO: to the Northern Cheyenne Cultural Commission: and most especially to The Brinton Museum, Ken Schuster and his staff for their care and display of this most significant robe. Our prayers are for this robe to help educate and for healing and forgiveness between the Northern Cheyenne and non-native people, so we can unite and walk forward into time together. As one of our elders stated, "These artifacts are returning to us, as missing pages, to complete our book." Father Peter J. Powell stated, "I know of only three Northern Cheyenne painted buffalo robes in the world." And now you can see one of them on display at The Brinton Museum. Ha-ho, thank you, Néáěšemenó.

Wallace Bearchum
*Northern Cheyenne
The Brinton Museum
American Indian Advisory
Council Member*

MUSEUM EDUCATION



I was born and raised in Gillette, WY and the youngest of 5. During my youth, I was interested in sports but soon realized a greater interest in the arts when I was introduced to clay and wheel throwing in my high school years. I attended Black Hills State University in Spearfish, SD where I graduated with a Bachelors of Fine Art in Studio Art. My main subjects are ceramic art, art education, museum collections, and curation. I continue to grow and push my artistic and educational abilities by submitting work at art shows and community outreach. I have exhibited ceramics at The Presidential Gallery and The Matthews Opera House in Spearfish, SD; The Martha and Robert

Fogelman Galleries of Contemporary Art in Memphis, TN; The Denver Art Museum in Denver, CO; HelpCureHD Annual Gala in Houston, TX; and The Brinton Museum in Big Horn, WY. My wife, Kelsey, and I married in October 2022 and moved to Sheridan, WY to start a new life. I am excited to be a part of such a wonderful community and meet new people along the way. I am thrilled to have the opportunity to work at The Brinton Museum as the Museum Educator. I hope to bring art, joy, and education to the community for many years to come.

Will Lopez
Museum Educator

ALL-SCHOOLS 5TH GRADE STUDENT ART SHOW

The Brinton Museum exhibited the **All-Schools 5th Grade Student Art Show** from February 10th through February 28th in the Jacomien Mars Reception Gallery. This show featured local artwork from various schools in the area from Sheridan County Schools, Lodge Grass

Public School, and St. Labre Indian School in Montana. All the artworks displayed were chosen by art instructors at each school. Each school submits up to 20 pieces for this show. This wonderful opportunity allows students to share their talents with parents, grandparents, friends,

and the community. The All-Schools 5th Grade Student Art Show is an annual event showcasing nearly 200 works of art. In conjunction with the All-Schools 5th Grade Student Art Show, The Brinton opened the 2023 season with the 18th Illustrator Show, featuring illustrations by artist Ted

Waddell. This exhibit features works from his popular children's book, *Tucker the Bernese Mountain Dog* and *Memories of Childhood*. Area schools were invited to tour the exhibit and meet the artist during the first week of March.

SUMMER ART CAMP 2023

Do not miss out on **Summer Art Camp 2023**. The Brinton Museum is bringing an exciting week filled with art, **July 18-20**. Students will create artwork using the beautiful outdoors on The Brinton grounds as inspiration. Summer Art camp is a way to

fully immerse into the Wyoming landscape. Summer Art Camp is one of the best camps around because we invite professional, award-winning artists to teach the classes. The camp takes place from **10am to 3pm** and students will be split into groups. The

groups will rotate from instructor to instructor. Lunch will be included, all materials provided, and no experience necessary. The camp is designed for **ages 9 to 12**, however, the instructor can work with other students who are interested.

Camp **costs \$150** per person for all three days. Scholarships are available by contacting Museum Educator Will Lopez at **wlopez@thebrintonmuseum.org** or call **(307) 687-5972**.

SUMMER WILDLIFE CAMP

This summer, an all-new camp at **The Brinton Museum** will be dedicated to wildlife science. **Summer Wildlife Camp** on **July 25-27 for ages 10-16**. The camp takes place from **10am to 3pm**. Lunch

will be included, all materials provided, and no experience needed. This camp will guide students through hands-on, multidisciplinary activities to connect kids to nature and help aid young people's awareness

and knowledge about their environment. Work together with peers and instructors to help protect wildlife and learn about habitats, and conservation this summer! Camp **costs \$150** per person

for all three days. Scholarships are available by contacting Museum Educator Will Lopez at **wlopez@thebrintonmuseum.org** or call **(307) 687-5972**.

*Also happening this summer, **Bighorn National Forest Wildlife Biologists**, along with **Bighorn Audubon Society**, **Christmas Bird Count** and **Spring Count Connoisseurs**, will offer educational programs that will aid in scientific research. Research may include the determination of populations, trends, behavior, habitats, disease, migration and conservation.*

DAVID PLOWDEN'S GENEROSITY



David Plowden, **Approaching Storm**, Stanton County, Nebraska, 2008, 13" x 19" (image), The Brinton Museum Collection, Gift of David Plowden

The Brinton Museum has been exceptionally fortunate in its ongoing friendship with photographer David Plowden. A resident of Winnetka, Illinois, Plowden is the dean of modern American documentary photographers. For nearly seventy years, he has worked with the eye of an artist and the heart of a historian, recording soon-to-vanish traces of important technologies, communities, and ways of life. The scope, depth, and quality of his work is truly remarkable. Like his close friend, the writer and historian David McCullough (1933 - 2022), Plowden has always been motivated by his love for the American scene.

With his current gift of 497 prints, Mr. Plowden has ensured that the Brinton will have one of the largest and most definitive collections of his work. In 2016, he gave 110 prints to the museum, focusing on the Dakotas, Nebraska,

Wyoming, and Montana. That gift resulted in the 2017 exhibition "David Plowden's High Plains: Sixty Years of Photographs." His current donation enlarges our holding to encompass his entire career and all his major themes. This remarkable group of prints will provide a unique archive for students and scholars, and the resources for thematic exhibitions for years to come.

David Plowden was born in 1932, in Boston, and grew up in and around New York City. He graduated from Yale University in 1955, with a degree in economics, but his love for steam locomotives took him to Minnesota, as a management trainee for the Great Northern Railway. He photographed avidly in this period, making personal records of steam trains before they were completely replaced by diesel. By 1958, he became a professional documentary photographer.

Over the years, Plowden worked on a freelance basis, choosing projects of personal interest. In the 1960s, he did work for *Fortune*, *Vermont Life*, *American Heritage*, and *Horizon* magazines. Other projects were made possible by grants from The New York State Council on the Arts, Smithsonian Institution, Chicago Historical Society, and Guggenheim Foundation. Plowden has published some thirty books with Viking Press, the Sierra Club, Harry N. Abrams, Bulfinch, W. W. Norton, and other publishers. He has also taught at the Illinois Institute of Technology, the University of Iowa, and elsewhere.

Plowden's subjects define the classic American scene. His many projects include studies of steam trains and steamboats, the architecture of upper New York State, America's highways, the tugboats of New York

harbor, steamboats on the Great Lakes, the life and agriculture of the Midwest and Great Plains, the bridges of North America, the steel and iron mining industries, small towns and main streets, and more. His work explores everyday life in a way that is fresh, affectionate, and elegiac.

Plowden combines a deep respect for the reality of things with the highest standards of artistic vision and craft. A master technician, he has been known to reprint a single image repeatedly in his quest for perfection. He now works digitally, producing ink-jet prints from electronic scans of his black-and-white negatives.

This is a most welcome and appropriate body of work for the Brinton, and we thank the artist for his continued generosity.

Keith F. Davis
Guest Curator



David Plowden, **Abandoned Grain Elevator**, McKenzie, North Dakota, 2005, black and white print, 13" x 19", The Brinton Museum Collection, Gift of David Plowden

BRINTON MUSEUM INTERN

My name is Leonela, and I am a graduate of Columbus State University. I received my Bachelor of Art in Art History degree in Columbus, Georgia. I am an artist and art historian and have had the opportunity to work as an intern in the Corn Center for the Visual Arts galleries at Columbus State University. I was also a docent and volunteer at Syd Blackmarr Arts Center in my hometown of Tifton, Georgia. As a museum intern for The Brinton Museum, I hope to learn about the Historic Brinton Ranch House and its collections of Western and American Indian Art. Furthermore, I hope to gain knowledge in installation, exhibits, and daily museum operations.

Leonela Hernandez-Rosales
Intern



GROUNDS AND GARDEN



As badly as we want to be out on the grounds at The Brinton, I am reminding myself that we need this moisture.

Looking forward to the surprises that show up as the snow recedes is one of the best things about spring on the Quarter Circle A.

The greenhouse has been heated and perennials are seeded in anticipation of some early summer blooms for our local pollinators. Thanks to generous local donors we have a stock of quality potting soil and tried and true seed varieties as well as some new heirloom

seeds to try. You may have noticed the abundance of red salvia and the amazing hummingbird turnout at The Brinton last year. We hope to add some new colors and plants that these birds will love.

In addition to preparing plants for the grounds, herbs and vegetables are started in the greenhouse to provide fresh seasonal produce for the Brinton Bistro. We are planning to 'grow a little

extra' for our partners at The Food Group in Sheridan as well as expanding the herb garden to include sensory plants and edible flowers to excite our Science Kids visitors. It is always a pleasure to share the love of plants and gardening in the community. Please feel welcome and come in, share your knowledge, and enjoy the gardens.

Karla Warder
Gardener



IMMERSE YOURSELF IN THE SPIRIT OF THE WEST

MARCH IS MEMBERSHIP MONTH!

By the time you receive this newsletter, you've probably heard that the month of March is dedicated to YOU, our Brinton Museum Members!

Membership really does bring you closer to the art

and spirit of the West in our much-loved galleries, exhibits and events. As a member, you're investing in the museum and your support is used to produce world-class exhibitions and programs and to preserve

our extensive collections, now and for future generations. Thank you for being such an integral part of the museum!

Even if your current membership is up-to-date, you can still take advantage

of March Membership Month! We'll simply set your new expiration date a year from your current expiration date.

Dawn Grote
Development Officer

SIGN UP NOW & SAVE:

Always wanted to become a member of our museum family but never got around to it? Have you thought about giving the gift of a membership to a friend or a loved one? There is no better time than now!

- **20% off ALL New or Renewing Memberships**
- Entry in a drawing for a \$50 Brinton Bistro and Museum Store Gift Card
- Receive one free dessert or drink in The Brinton Bistro with purchase

- Receive special discounts and weekly giveaways in the Museum Store

Scan to purchase or renew your membership online at thebrintonmuseum.org



ANNUAL MEMBER BENEFITS INCLUDE:

- Annual Members-Only Events: Brinton Summer Picnic & Holiday Open House
- 10% Discount in the Museum Store & Brinton Bistro
- Free Guided Ranch House and Grounds Tours
- Advance Notice & Discounted Prices for Events
- Member Emails & Biannual Newsletter
- NARM and ROAM museum reciprocity (for Contributor, Sponsor, and Collector levels)
- 10% discount on Fine Art purchases, plus the 2023 Limited-Edition Fine Art Print (for Collector Members only)

RECENT MEMORIAL GIFTS

Thank you to our supporters who contributed in memory of a special person in their lives.

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Dr. Robert C. Marshall

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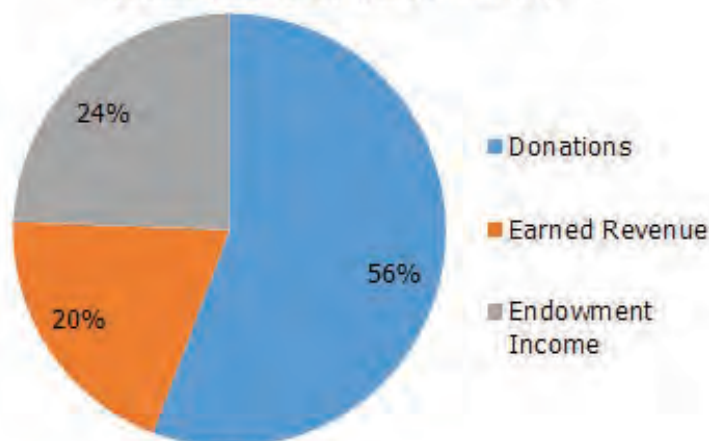
Karen Jones

NEWS FROM THE DEVELOPMENT OFFICE

Thank you to everyone who contributed to our Year End Appeal!

Sources of Revenue

(2022 year end, \$2.69 million)



Over the course of just a few weeks 95 generous individuals donated over \$246,000 to The Brinton Museum's annual fund, enabling us to carry out our mission and connect our patrons to the past, present and future of the American West.

While the last few days of the year brought a flurry of mailed and online gifts, during late winter and spring these activities slow considerably. However, this time of year is when we are gearing up for the busiest time of year for our exhibition and educational programming. That is why I would ask you to please consider using the enclosed return envelope to make a gift now, in support of these impactful programs.

We are always

tremendously grateful to our supporters. Within these pages you will find a long list of all contributors from last year. From individual members to major donors, **we need and appreciate you all!**

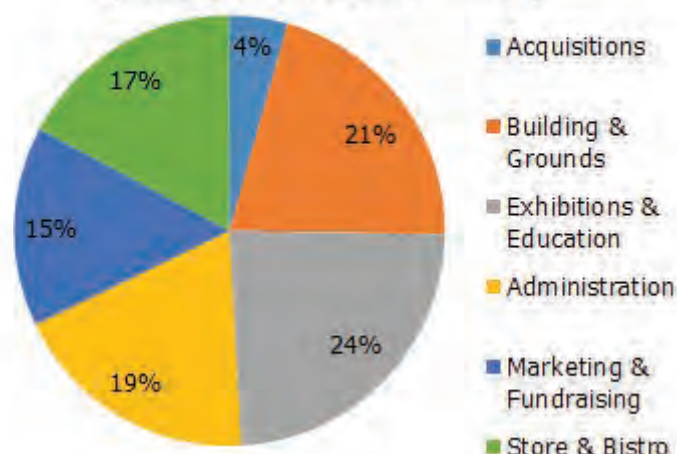
We are looking forward to a busy spring and summer full of stimulating exhibitions and programs. The Annual Gala is scheduled for Friday, June 30 – Save the Date! Come and enjoy great entertainment by The Dugan Irby Band and an amazing auction with items procured by our wonderful Gala committee. Another opportunity to support the Brinton this year will be through WyoGives, the online state-wide effort involving over 200 Wyoming Non-Profits, on July 12. And we always look forward to the

Bighorn Rendezvous Quick Draw and Auction, which takes place on August 26. Your contributions support museum programming and exhibitions and are also essential to the upkeep of our many unique collections and artifacts, as well as the historic ranch with outdoors activities such as Hunting for the Horned Toads, hiking the Nature Trails and Bird Watching.

Of course, if you are interested in supporting a particular exhibition, an acquisition for the permanent collection, or special project, we are certainly able to work with you on gifts restricted to a specific purpose. We love matching our donors' interests with exhibitions, programs and upcoming projects in need of funding.

Uses of Revenue

(2022 year end, \$2.36 million)



Please call me at (307) 763-5933 or email bschuster@thebrintonmuseum.org for more information.

The Brinton Museum strongly believes in transparency, and the above charts show how our sources of revenue are well diversified. As you can clearly see, your donations make up the largest part of our yearly income budget! As for how your gifts benefit the museum, the second chart illustrates the wide variety of necessary expenses to efficiently and effectively run the museum with its unique assets of land, structures and collections while presenting interesting and educational opportunities for all.

With gratitude and best wishes,

Barbara R. Schuster
Director of Development

IT'S ALL ABOUT BIRDS ...



John James Audubon (American, 1785-1851), **American Snipe**, from *The Birds of America*, handcolored engraving, 12¼" x 19½" (image), Bradford Brinton Memorial Collection

John James Audubon was a renowned self-trained artist, naturalist and ornithologist with an intent to make a complete pictorial record in art of all the bird species of North America. He worked from life and is perhaps best known for his *Birds of America* series with the first volumes published in 1827 and subsequent volumes completed in 1838.



Rex Brasher (American, 1869-1960), **Sharptail Grouse**, Plate No. 308, from *Birds and Trees of North America*, inscribed: handcolored for Bradford Brinton, 10" x 14" (image), Bradford Brinton Memorial Collection



Hans Kleiber (Austrian-American born, 1887-1967), **Ducks on a Meadow**, handcolored etching, 6½" x 9¾" (image), The Brinton Museum Collection, Gift of John and Virginia Patton



Frank Benson (American, 1862-1951), **Mallards**, etching, 8 ⅞" x 11" (image), Bradford Brinton Memorial Collection

Birds of the Rocky Mountain Region inaugural juried art competition opening this spring was the creative idea of Bighorn Audubon. Kay Wallick, JoAnne Puckett and Anne Montgomery approached the museum's curatorial team last summer about a birds in art show. Hosting an art exhibit on birds frequently came up at various museum curatorial meetings as far back as the 1990s.

There are copious reasons why an art exhibit on birds suits this institution. In 1923 Bradford Brinton took ownership of the Quarter Circle A Ranch. He decorated the historic Ranch House with fine art and grand furnishings. His collecting interests reached beyond that of Western and American Indian art. Evidence of this is seen in the George Bellows (American, 1882-1925) superb lithograph, *Dempsey and Firpo*, and a rare Jean Baptiste Nini (Italian, 1717-1786) wax portrait of Benjamin Franklin. Both these pieces are on exhibit in the Bradford Brinton Ranch House library. The Bradford Brinton Memorial Collection also consists of important works representative of birds, for example, Connecticut wildlife artist Rex Brasher (1869-1960) *Birds and Trees of North America* limited edition books are part of the Brinton collection. There is a chance you might overlook these gems on your tour of the house as the portfolios are safely kept on the lower shelves of a gun case which is likewise located in the library. *Birds and Trees of*

North America includes more than 1,000 illustrations of species and sub-species of birds. In the first floor bedroom which Bradford Brinton and later Helen occupied are four beautifully framed, impressive handcolored engravings, dated 1831, by renowned American artist, naturalist and ornithologist John James Audubon (1785-1851). These are *American Snipe*, *Sharp-tailed Grouse*, *Red-headed Duck* and *Cock of the Plains*, from *The Birds of America*, Audubon's comprehensive ornithological work. Bradford Brinton also purchased the complete 7-volume set of J.T. Bowen's lithographed images of Audubon's *The Birds of North America*, six of which are kept in the library and one in a display case in the dressing room. The Brinton Museum's holdings additionally include numerous Hans Kleiber (Austrian-American, 1887-1967) intaglios of birds and also thirty-three intaglios of birds by the American artist Frank Benson (1862-1951).

Upon her death, Helen, in 1960 through her estate, established the Helen Brinton Bird, Game and Fish Reserve. In 2016 Bighorn Audubon Society in cooperation with Audubon Rockies and The Brinton Museum formed a partnership to designate the 620 acres of The Brinton Museum property as an Important Bird Area or IBA. IBAs are part of a global conservation strategy that focuses attention on habitats and key bird species.

In complement to this exhibit, Bighorn Audubon Society is working in

collaboration with Bighorn National Forest Wildlife Biologists and also the Christmas Bird Count and Spring Count Compilers on educational programs for this show. And, of course, Birding at The Brinton guided tours are offered year round on the third Saturday of each month. This year, we were able to purchase thirteen new Vortex pairs of binoculars for birding through a grant from the Homer A. and Mildred S. Scott Foundation. Audubon's birding programs at the museum are offered free to anyone interested in learning more about bird populations in this area.

Birds of the Rocky Mountain Region is composed of 40 works of art juried by Brinton Museum curatorial director Ken Schuster, artist Joel Ostlind from Big Horn, and Peter G. Arnold, Board of Directors Audubon Rockies. An educational lecture on conservation activist George Bird Grinnell (1849-1938), presented by nationally-known author John Taliaferro, a graduate of Harvard College and former senior editor at *Newsweek*, is scheduled for June 9. Taliaferro is the author of the highly regarded publication, "*Grinnell, America's Environmental Pioneer and His Restless Drive to Save the West*." Grinnell's deep connection to birds, Sheridan County and his relationship to the Northern Cheyenne People helped to preserve much of what are now public western lands.

A series of educational outdoor programs on birds organized by Bighorn

Audubon will be offered at The Brinton Museum during the time period of this exhibition. *Birds of the Rocky Mountain Region* and John Taliaferro lecture program are made possible by the generous support of Carol and Sam Mavrakis of The Seidler Foundation, Kay Wallick and D J Purcell, and Fort Phil Kearny/Bozeman Trail Association. *Birds of the Rocky Mountain Region* opens May 4 and continues through July 2.

Barbara McNab
Curator of Exhibitions



Hans Kleiber, (Austrian-American, 1887-1967), **Black Ducks**, etching, 11 1/2" x 9 1/2" (image), The Brinton Museum Collection, Gift of John and Virginia Patton



Hans Kleiber (Austrian-American, 1887-1967), **Study of Magpies**, etching, 8 1/2" x 7 1/2" (image), The Brinton Museum Collection, Gift of John and Virginia Patton

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 Barbara Fosmire _____
 Karen Dixon _____
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 Ken & Barbara Schuster _____

Given by:

Sally Kennedy
 Ms Patricia Wolfe
 Mr. & Mrs. Jim Davlin
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Saturday & Sunday

Brunch 10 AM - 2 PM

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