

# NEWSLETTER



The  
Brinton  
Museum



*Winold Reiss (German-American, 1886-1953)  
Mountain Chief, before 1932, pastel on paper*

## FROM THE BOARD CHAIR

Dear Friends of The Brinton Museum,

As I sat down to write this message the Elk Fire was still burning and impacting our community. While the museum fortunately did not experience major disruptions, we recognized the significant impact the fire had on our neighbors and were so thankful for the fire's containment. I am grateful for the firefighting teams who worked so hard to protect life and valuable assets in our community.

Despite these recent challenges, it has been a robust season for us. I want to personally thank each and every one of you— our patrons, supporters, and friends of The Brinton Museum. Your continued commitment has been essential to our successes this year. Whether through your generosity, participation in events, or as volunteers, you have kept us moving forward, preserving and interpreting the rich heritage of the American West.

This has been a season of transformation and growth. We've welcomed new staff to leadership roles at the museum — Jochen Wierich as Curatorial Director and Kelley Smith as Director of Development — and their expertise will help drive our mission forward. Even amidst this transition in personnel, we've welcomed record numbers of visitors, engaged more deeply with our community, and made important strides in expanding our collections this year.

As we move forward, I'm filled with optimism and excitement about the museum's direction. I encourage you to continue supporting The Brinton Museum. Your visits, event participation, and financial contributions help sustain our efforts to enrich connections to the American West.

Thank you for your support, and we look forward to seeing you at the museum.

With gratitude,  
Sam Scott,  
*Board Chair*  
*The Brinton Museum*

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### Board of Directors

Sam Scott, <i>Chair</i>	Bruce Garber
David Hubert, <i>Vice Chair</i>	Leslie Johnston
Ceci Butler, <i>Secretary</i>	Jacomien Mars
Thomas Thompson, <i>Treasurer</i>	Tom Meredith
Bob Berger, <i>Past Chair</i>	Christina Powell
Wallace Bearchum	Bruce Eldredge, <i>Advisor</i>



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# 2025 CALENDAR OF EVENTS

**FEBRUARY 6 TO APRIL 7**

*Linda Pease - 20th Illustrator Show*

**FEBRUARY 8 TO FEBRAURY 23**

*5th Grade All-Schools Student Art Show*

**MARCH 6 TO JULY 13**

*Women in Wyoming: Portraits and Interviews of Women Who Shape the West*

**APRIL 19 TO JUNE 29**

*Birds of the Rocky Mountain Region II*

**MAY 1 TO JUNE 1**

*Tom Lockhart - Nothern Trust Gallery*

**JUNE 4 TO JUNE 30**

*Sandra Harris - Nothern Trust Gallery*

**JUNE 27**

*The Annual Brinton Gala*

**JULY 4 TO AUGUST 3**

*Boots, Broncs & Brinton: Rodeo!*

**JULY 11 TO SEPTEMBER 8**

*Jacob Aguiar & Kathryn Mapes Turner*

**JULY 15 TO JULY 17**

*Summer Art Camp*

**JULY 22 TO JULY 24**

*Summer Nature Camp*

**AUGUST 2**

*Member Picnic*

**AUGUST 8 TO SEPTEMBER 1**

*Joanne Bornong - Nothern Trust Gallery*

**JULY 26 TO AUGUST 23**

*Bighorn Rendezvous X Exhibition*

**AUGUST 23**

*Bighorn Rendezvous Quickdraw & Art Auction*

**SEPTEMBER 6 TO OCTOBER 19**

*2025 Artists in Residence Show*

**SEPTEMBER 18 TO DECEMBER 22**

*Masterworks from the Crow's Shadow Institute*

**OCTOBER 25**

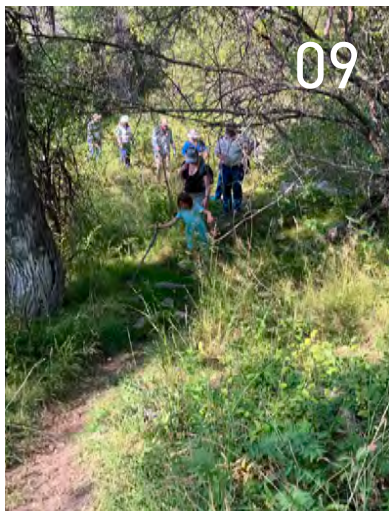
*Things That Go Bump in the Night*

**OCTOBER 30 TO DECEMBER 22**

*Focus on Women in the Collection*

**DECEMBER 21**

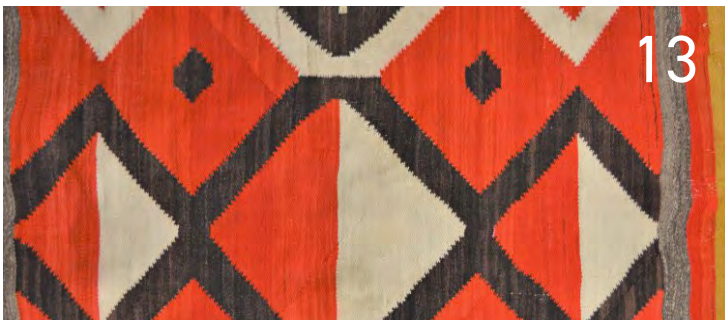
*Annual Member Holiday Open House*



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Bighorn Arts Collective members pose for a photo during the inaugural Collective Arts Festival. Pictured left to right: Jill Benson, Kendra Heimbeck, Erin Butler, Grace Cannon-Wallace, Caitlin Addlesperger, Kathryn Stevens.

## FROM THE DIRECTOR

As we come to the close of 2024, I am filled with pride and gratitude for all we have accomplished together at The Brinton Museum.

This year has been one of growth, collaboration, and meaningful engagement with our community. Our visitation increased by 5%, a testament to the continued interest and enthusiasm for our museum and the unique role it plays in connecting the past, present, and future of the American West.

Summer is always a special time at The Brinton, and this year was no exception. We saw record fundraising and engagement at key events like our annual Gala and the Bighorn Rendezvous. These moments, filled with energy, camaraderie,

and support, remind us of the meaningful connection between our museum and the community it serves. Each dollar raised, each conversation sparked, and each memory made strengthens the foundation of The Brinton Museum for future generations.

This year has also brought exciting changes as we welcomed new leadership to our management team. The transition has been a wonderful opportunity for fresh ideas and energy to take root. Our team's dedication to our mission and vision remains steadfast, and I'm grateful to our community for embracing these changes with enthusiasm.

### A Spirit of Collaboration

A passion of mine and a strategic initiative of The Brinton



Museum Educator, Will Lopez, doing a pottery demonstration during the inaugural Collective Arts Festival.

Museum is to strengthen community partnerships and foster collaboration. As of late, the spirit of collaboration at The Brinton Museum has only grown stronger. We have seen it in our staff, our volunteers, our board and advisory councils, and most notably, in the wider Sheridan community.

A great example of this collaborative spirit is the launch of the **Bighorn Arts Collective** in August. This partnership between local arts organizations is an important step for the arts in our region. The Brinton Museum is proud to have played a key role in this effort to keep the arts thriving in

our community and to make the most of our community's resources. The Bighorn Arts Collective shows what we can achieve when we come together with a common goal, enriching our cultural landscape and strengthening the creative bonds that bring our community together.

## Looking Ahead to 2025: Strategic Planning

As we look toward 2025, we are excited to build on the successes of this year. Two critical assessments will shape the future of The Brinton Museum: a **collections assessment** and a **facilities assessment**. These evaluations will offer valuable insights into how we care for and present our collections, opportunities to enhance our collections, how we maintain our physical infrastructure, and opportunities to better utilize and potentially expand our facilities.

The results of these assessments will guide the work of our board of directors and museum management team as we enter into a new strategic planning session in 2025. This planning will be essential in shaping the long-term initiatives that will ensure The Brinton Museum continues to thrive and fulfill its mission well into the future.

Thank you for your continued support, and for being an integral part of this journey. Together, we will continue to enrich the connections to the land, people, and cultures of the West, and ensure that The Brinton Museum remains a place of inspiration, connection, and growth.

Warm regards,  
Kendra Heimbuck  
*Executive Director*

# A GROWING COLLECTION

After a very productive summer at The Brinton, it is nice to be able to boast of new art acquisitions to our collection.

We made several significant acquisitions that allow us to build our holdings in Western Art, especially by artists already represented in the collection. The Garbutt family generously donated a Bill Gollings watercolor from 1912. The beautiful watercolor represents two riders, a Cowboy and a Native American, on horses seemingly engaged in sign talk. According to Beth Garbutt, her father, Philip S. Garbutt, or another family member, bought the watercolor. Though untitled, it seems closely related to an oil painting, entitled, *Sign Talk* that was sold at the Coeur d'Alene auction in 2021. That oil painting also shows a Cowboy and Native American engaged in sign talk conversation.

Also in June, we were able to successfully raise funds at the 2024 Brinton Gala to acquire Edward Borein's three-panel Decorative Frieze, dating from ca. 1913. This frieze is installed in our Ted and Katie Meredith Gallery of Western Art and nicely complements a similar Borein frieze in the Ranch House. Both paintings tell classic stories of Cowboys and Indians. Story has it that Mr. Brinton saw the frieze we recently acquired and commissioned one from Borein for the Ranch House, only longer and more expensive. Now, The Museum owns both friezes.

Another recent acquisition is the Winold Reiss portrait of Mountain Chief, a pastel drawing that Reiss made approximately ten years after his initial trip to Browning, Montana, where he painted the 34 drawings already in our collection. If you recall, Bradford Brinton bought the entire set from the first owner, installing the portraits in his lodge here on the property. *Mountain Chief* represents another phase in Reiss' Blackfeet portrait series and also another stage in the artist's drawing style. Notice how he "floats" the face against a white background, using the pastel stick to accentuate the copper colored face and to create highlights, rendering details such as the small hair bows and the small earring. There is a great story to the portrait. Mountain Chief was known in the Blackfeet community as a holy man who played the medicine drum. He later instructed the young artist, Victor Pepion, a student of Reiss, when he painted murals for the Museum of the Plains in Browning, where they are still on view. *Mountain Chief* nicely expands our Reiss holdings showing the evolution of his drawing style. We acquired the painting at the Coeur d'Alene auction with support from private individuals. It is now installed in the Ted



Elling William (Bill) Gollings, *Untitled*, watercolor, 8" x 10 1/2", Gift of Philip Stanley Garbutt, Violet Cermak Garbutt, Ann Garbutt Ryan, Beth Garbutt & Nancy Garbutt Newton

and Katie Meredith Gallery of Western Art close to a Blackfeet war shirt in the To Honor the Plains Nations Exhibition.

Our fourth acquisition was made in the area of contemporary art. This summer we featured an exhibition of paintings and watercolors by Martin Garhart, a professor emeritus from Kenyon College who now spends much of his time in South Dakota. The exhibition *Seen & Said* revealed the breadth of this erudite painter who masterfully layers views of the western landscape with literary allusions. From this exhibition, we acquired the painting *Would That I Could Know What You Know, Oh Keeper of Time*, a painting that nicely combines his unique synthesis of figure, landscape, and word painting. The painting came to us as a gift from a board member.

Jochen Wierich  
Curatorial Director

# WOMEN IN WYOMING

They call Wyoming the Cowboy State, but women have always been at the heart of our most powerful transformations. I witnessed this firsthand when I met with, interviewed, and photographed female luminaries for my Women in Wyoming project, including two remarkable figures from Johnson and Sheridan counties: the inimitable Neltje (d. 2021) and the indefatigable Rosie Berger. When I first met Rosie in 2018, I was eager to learn about her love for serving Wyoming and her reinvention after seven terms in the Wyoming State Legislature. In 2016, Rosie lost her eighth re-election campaign, which would have made her Wyoming's second-ever female Speaker of the House.

Rosie is featured in a chapter of the project entitled *Rising*. This chapter recognizes that you will encounter obstacles, barriers, and even defeat along your life journey. *Rising* is about daring to try anyway because embodying courage opens doors you never knew existed.

Rosie Berger knows about courage, and I was curious about failure—how do you harness the guts to expose yourself in a public, contentious, win-or-lose scenario? I expected a heavier conversation, but Rosie was light. Sitting down for our interview in her living room overlooking the Bighorns, she radiated warmth as she shared, “Every time I’ve taken a risk, I’ve learned something from it, I’ve bettered myself, and I’ve become a better human being. What I’ve learned from failure is that it teaches me how to get to the next step. At the end of the day, win or lose in any of these opportunities, you will be a better person. So— jump in!”

Jump. It sounds simple, right? Yes and no, of course. Ultimately, it comes down to action. For me, creating this project and the traveling exhibit was a massive leap that continues to deliver magical, unexpected gifts into my life, like forming lifelong friendships with incredible women like Rosie. Together, the stories in the exhibit and each woman's unique moment of leap remind us to harness our deepest desires, aim for the stars, and try, even when it feels daunting.

Catching up with Rosie for this article, I wondered if her reflections on risk-taking and leadership from 2018 still held true. Rosie shared, “These are tumultuous times in our world, which is why I continue to love encouraging the next generation. Whenever I am with a new group of leaders, I am so inspired when they want to work together for a better Wyoming. What would you do?”

Wyoming's true moniker is the Equality State. As we champion the guts, legacy, and impact of women like Rosie Berger, let's remember that equality demands our collective effort. When women and girls rise, so do we all. Ultimately my hope is the stories in this exhibit deliver energy and inspiration



Former Wyoming legislator Rosie Berger



Women in Wyoming Project Director Lindsay Linton Buk

for more women and girls to be courageous and leap. Our future is ours to create where every voice is heard and valued—because it is within our collective strength that lies a better Wyoming for all.

*Women in Wyoming: Portraits and Interviews of Women Who Shape the West* by Lindsay Linton Buk will be on view at the Brinton from March 6th until July 13, 2025. View the project online at [WomeninWyoming.com](http://WomeninWyoming.com) or listen to the “Women in Wyoming” podcast on Spotify, iTunes, and Soundcloud.

Lindsay Linton Buk  
Project Director  
*Women in Wyoming*

# FROM THE DEVELOPMENT OFFICE

My first newsletter! I want to thank you all for the warm welcome into the Brinton community.

After a busy summer spent settling into my new surroundings, it's easy to see why you all are so connected and engaged. I always knew this was a special place, but now I'm beginning to understand what it is that makes The Brinton Museum truly unique. It is exciting to be here at this pivotal time and to be part of a community filled with ideas for our future.

Community is the beating heart of development and I continue to be amazed at the dedication and passion of our members, volunteers and patrons. I know you all have chosen to be a part of our legacy for a reason – because you care. Whatever it may be that inspires you, together you help us forward our mission to connect people to the past, present and future of the American West.

And, as vital members of our community, you deserve to know what it means to be part of the running of our museum. Just this summer a longtime member asked me, "What is the annual cost, per person, to keep The Brinton running?" The answer? Approximately \$116. Meaning, we rely on you to keep our doors open to the public. The fact that we're able to do so and provide free admission to the museum is a true testament of your dedication. On behalf of the

entire Brinton team, I thank you.

There are so many possibilities ahead of us and each one of you is part of this exciting next chapter in our story. During the short time I've been here you all have already accomplished so much – from acquiring the Borein frieze during our annual Gala, to working with the Bighorn Audubon Society to protect migratory birds flying through our grounds, to sponsoring Ian Munsick's documentary *White Buffalo: Voice of the West* at this year's WYO Film Festival. Your reach is wide, diverse, and reflects a commitment to your greater community.

Whatever your reason may be for continuing to support us, I ask that you remember The Brinton as we transition into the remainder of the year. With fundraising goals to meet to secure our continuation, we look to you during the pivotal time of year end. Giving Tuesday is December 3rd this year – a global celebration of generosity, it asks us to consider what the world would look like if we made giving a part of our everyday life. Please keep an eye on your email, our social media accounts, and your mailbox for reminders for both Giving Tuesday and our annual Year End appeal.

Thank you, again, for your continued support. I'd



The Brinton tipi on display on the museum grounds during summer

like to end by sharing an exchange I had this summer with a Shoshone woman who works on the Wind River Reservation. She was part of a group visiting the museum and confided her apprehension in entering an institution with a Native American collection, based on her previous negative experiences at comparable museums. "I put sage inside of my shoes," she told me,

pointing to her feet, "But actually, I feel such good energy here." She thanked me and thanked everyone at the museum for what we've accomplished. You all are part of this positive energy that we embody together, so thank you.

Kelley Smith  
*Development Director*



# MEMBERSHIP

A Brinton Museum membership enriches your connections to the land, people and cultures of the West. Membership is a way to support the museum while taking advantage of membership benefits and privileges.

For 2024, membership benefits were expanded to include year round Member Meet-ups. Member Meet-ups have included a trip to tour the Jim Gatchell Museum in Buffalo, hike the Quarter Circle A Ranch trail, and talks on various topics. In 2025, expect to see a diverse range of Member Meet-ups that will connect people to the past, present, and future of the American West. We look forward to seeing you at the Member Holiday Open House in December!

Please Contact Carrie Edinger if you have any inquiries about membership benefits or if your membership is current [cedinger@thebrintonmuseum.org](mailto:cedinger@thebrintonmuseum.org) or (307) 763-5929



Annual Member Picnic on the grounds of the historic Quarter Circle A Ranch

## Every Brinton Membership Includes:

- Complimentary Members Only Events:  
Member Meet-Ups, Summer Picnic & Holiday Open House
- 10% Discount: Museum Store & The Brinton Bistro for named card holders
- Free Guided Ranch & House Tours
- Advance Notice & Discounted Prices on Events
- Members only Emails & Biannual Newsletter

*Scan to purchase or renew your membership online at [thebrintonmuseum.org](http://thebrintonmuseum.org)*



Member Meet-up at the Jim Gatchell Museum in Buffalo

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# BRINTON MEMBER MEET-UP

The Brinton Museum

New Friends

ADVENTURE

Gallery

Memories

# MUSEUM GROUNDS

## Restoring Native Rangelands: A Win for Wildlife, Livestock, and the Land

The invasion of non-native annual grasses has become a growing concern in the Mountain West. Species like Cheatgrass, Japanese Brome, Ventenata, and Medusahead are rapidly overtaking native rangelands, outcompeting desirable native grasses. This shift in vegetation not only threatens the health of the ecosystem but also reduces the availability of critical forage for both livestock and wildlife.

In response, the Quarter Circle A Ranch,

in collaboration with the Sheridan County Natural Resources Conservation Service (NRCS) and Bighorn Flying Company, has taken action. Together, we are aerially applying Rejuvra™, a scientifically proven herbicide designed specifically to combat invasive annual grasses. Rejuvra works by preventing the germination of these harmful grasses and depleting the seed bank in the soil, providing long-term control.

One of the key advantages of Rejuvra is its targeted approach. Unlike many herbicides, Rejuvra specifically affects shallow-rooted annual grasses without harming the deeper-rooted native perennial grasses. This allows native

species to thrive, boosting their growth and restoring the natural balance of the landscape.

Big Horn Flying Company will employ a Bell 206 helicopter to ensure even distribution of the herbicide across the rangeland. The goal of this effort is clear: to increase native grass production, which in turn will provide much-needed forage for cattle and wildlife. As the invasive species are controlled, the rangeland will regain its natural diversity, supporting healthier ecosystems and a more sustainable future for livestock grazing.

By restoring these native grasses, the Quarter Circle A Ranch is helping to ensure that the land remains productive and beneficial



Big Horn Flying Company spraying the museum grounds

for generations to come—promoting biodiversity, improving forage availability, and supporting a thriving natural environment.

Andy Sutphin  
Grounds and Facilities  
Director

## THANK YOU VOLUNTEERS & DOCENTS

The Brinton Museum's success in offering engaging events, educational programs, and vibrant camps for our community is made possible by the dedication and generosity of our incredible volunteers and docents. These individuals selflessly share their time, skills, and enthusiasm, allowing us to

focus even more resources on the museum's mission and future educational outreach.

Throughout 2024, our volunteers contributed to every facet of museum life. Whether warmly welcoming visitors, guiding tours, assisting with art camps, or helping install new exhibits, each volunteer

plays a unique and invaluable role in making The Brinton Museum a welcoming and inspiring place. Their support at events like the Fall Into Art Series, the *Small Works Show*, and other seasonal programs has enriched our offerings and strengthened our community ties.

Beyond supporting daily operations, our volunteers and docents foster lasting connections, helping our community better appreciate art, history, and the beauty of the American West. Their contributions have an impact that reaches far beyond the

museum walls, inspiring all of us to build a more compassionate and connected society.

To each volunteer and docent, we extend our deepest gratitude for making The Brinton Museum a richer, more authentic space. Your dedication leaves a lasting legacy, and we are profoundly grateful for all you do!

# NEWS FROM THE BRINTON BISTRO



## **2025 Bistro Service Hours:**

**Monday, Thursday, Friday**  
Lunch 11 AM – 3 PM

**Saturday & Sunday**  
Brunch 10 AM – 3 PM

The Brinton Bistro is excited to unveil its refreshed fall menu, featuring Chef Rob's cherished favorites such as Ramen noodles, as well as new dishes inspired by the season. Be sure not to miss out on the new menu offerings!

The Brinton Museum provides a versatile event space, boasting some of the most breathtaking views in the county. Our catering team is now accepting bookings for private dinners and holiday events in 2024 and beyond. Hosting an evening gathering at the Brinton Museum promises to be a truly enchanting and distinctive experience. For further details about

the venue and our services, please contact Event Manager Jaron Mentock at [events@thebrintonmuseum.org](mailto:events@thebrintonmuseum.org).

The Bistro and catering team would like to extend heartfelt thanks to everyone who has supported The Brinton Bistro throughout the 2024 season! As always, our food remains fresh and delightful, complemented by an unparalleled view of the Bighorn Mountains.

Jennifer Cox  
*Director of Business  
Operations*

## **Our 2024 volunteers**

Brooks Alderson  
Vivian Arviso  
Wallace Bearchum  
Bob & Rosie Berger  
Thomas Bernard  
Georgia Boley  
Tracy Boyle  
Laurie Bratten  
Ceci Butler  
Karen Chase  
Rhonda Jo Conner  
Jennifer Dart  
Heidi Davidson  
Janet Deaver  
Patrick Dixon  
Carla Dunham  
Don Erbschloe  
Andrew Forsythe  
Bruce Garber

Hilary Goodwin  
Douglas Gouge  
Jan Guynn  
Janet Haight  
Tracy Hamil  
Rhonda Holy Bear  
Craig Howe  
David Hubert  
David Hummel  
Peter & Barbara Jenny  
Donald Johnson  
Leslie Johnston  
Jim Jurosek  
Beverly Kleiber  
Tracy Knode-Hamil  
Kiki Kruse  
Laura Lehan  
Susan Rae Long  
Pat Garber Mahon

Steve McLean  
Terri Meadows  
Joyce Meling  
Tom Meredith  
Douglas & Sue Moomey  
Thomas Nutter  
Katherine Pavatt  
Gerald Peters  
Mardell Hogan Plainfeather  
Rick Porter  
Christina Powell  
Sam Scott  
Jerry Sheldon  
Andrew Smith  
Dick & Linda Sutphin  
Linwood TallBull  
Tom & Lisa Thompson  
Paul Wallop  
Priscilla Welles

Loran White  
Vernon Whiteman  
Lucy Widener  
Catherine Wilson  
Janet Wilson  
Terry Winchell

# WEAVING HISTORY

## I AM DINÉ (NAVAJO), NAAKAI DINE' É DOO TSÉ JÍKINÍ BÁ SHÍSHCHÍÍN.

At eighteen, I first saw the beautiful Bighorn Mountains. Little did I know how Sheridan and Big Horn would become part of my life. In 2015, I was appointed to the American Indian Advisory Council for The Brinton Museum. Prior to that, in 1960, I lived in Sheridan as Miss Indian America chosen at the All-American Indian Days celebration. There, Sam Deloria saw me, and we married 37 years later. Lastly, in 2023, as President of the Honoring Project, we gifted the All-American Indian Days Memorial to the City of Sheridan.

I'd like to share with you a recent personal discovery at The Brinton Museum that brought forth another connection. In the Bradford Brinton Ranch House, several large Diné Crystal Rugs exist as floor coverings. These iconic Crystal Rugs from the Crystal Trading Post, high in the Chuska Mountains of the Navajo Nation have a connection with Sheridan.

J.B. Moore came to Sheridan, Wyoming, in 1888 and lived on Works Street. He helped purchase the Sheridan Enterprise newspaper and became one of the founders of the First National Bank. Moore also served as Mayor of Sheridan in 1892.

In 1896, J.B. Moore left Sheridan to purchase the

Crystal Trading Post. He saw that American homeowners desired Diné weavings as floor coverings which were less expensive than Oriental rugs. At that time, Diné women were paid by the pound for their weaving and Moore saw the potential for better marketing of Diné rugs.

To do this, J.B. Moore created a mail order catalog, like that of the Sears catalog, to sell Diné rugs directly to the American public. The 1903 and 1911 catalogs contained colored photos. When a buyer selected a particular rug, Moore would choose a weaver to complete the rug order following designs based upon Oriental rug motifs. Through his unique marketing strategy, the demand for these higher quality Diné rugs increased dramatically and launched a new era of Diné weaving.

My grandmother, Bah Belone Arviso, was one of the weavers who filled the Crystal Rugs mail-orders. She was born in 1872, after her family returned to Asáayi Lake from the Long Walk. She lived nearby the Crystal Trading Post, and my father was born there in 1910. Grandma Bah was a lifelong weaver with true dedication to her art. In this photo, she stands in front of her 8 by 12-foot Crystal Rug strung from the rafters to the ground. The Oriental motifs in her



Bah Belone Arviso with a Crystal Rug

weaving are distinctly what identifies a Crystal Rug.

As a child, I awoke in the early mornings to the sound of the comb on her loom going thump-thump-thump as she tapped each thread into place. She worked every day at her loom. When herding sheep, she put her smaller loom in a wagon and wove while the sheep grazed. My father built a larger loom

and a one-room frame house solely for her weaving. Cool in the summertime, it held large bundles of wool, natural or dyed, and hand-spun into yarn for her rugs.

I liked to watch her weave, steadily moving yarns of different colors through the loom. Bah preferred to weave in the traditional style, borderless with stripes and bands in varying sizes. Her

diamond patterns alternated in rows two to four deep. She wove rugs for bed covers and endless striped saddle blankets for the horses we rode at the ranch.

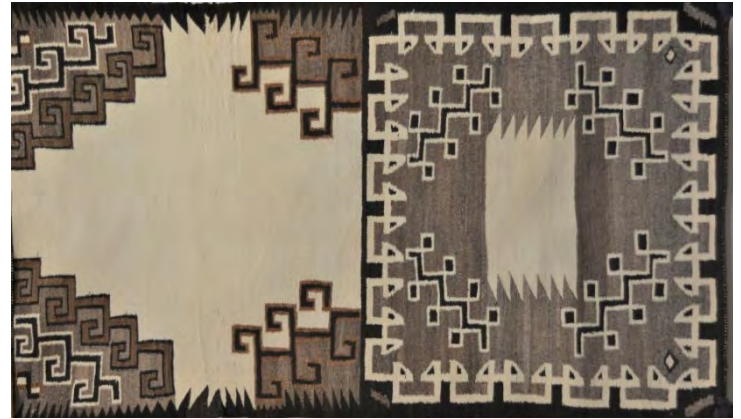
Prior to attendance at a meeting of the American Indian Advisory Council in September, I viewed ten Diné textiles from The Brinton Diné collection which dates to 1865. One item caught my eye and as it was unrolled, the pattern sparked a memory. I immediately knew this weaving by its design and the size of the loom. It could only be my grandmother's weaving. It was an incredible and emotional moment. This photo of her vegetable dyed rug shows her work. I am immensely grateful and proud this rug is part of The Brinton textile collection.

How did Grandma Bah's rug come from Crystal to be part of the Bradford Brinton Collection? I can surmise while J.B. Moore was Mayor

in 1892, he knew William Moncreiffe and that he had purchased and built a Ranch House on the Quarter Circle A Ranch. Moncreiffe would have received Moore's mail-order catalogs and thereby purchased the Crystal Rugs and other rugs. This Ranch House is today known as the Bradford Brinton Ranch House.

Today, the art of weaving is continued by both Diné men and women. Weaving remains utilitarian as during the early days so not all weavers sell their rugs. Those who sell their weavings create artistic designs solely from the creativity of the weaver. There is no limitation as to what a Diné weaver can create using a loom.

Vivian Arviso, Diné (Navajo)  
*American Indian Advisory Council*



Wall Hanging ca. 1920



Museum Registrar, Kim Taylor, preparing textiles for display

## HOW AN EXHIBIT COMES TOGETHER

Six extraordinary examples of Diné textiles from the Bradford Brinton Memorial Collection are currently on display in the exhibition *Weaving Beauty: Diné (Navajo) Textiles* on the second floor hallway of The Brinton Museum. During the first half of the 20th century, Bradford and his sister Helen amassed a collection of more than 60 blankets and rugs from which I selected a

few fine examples for this presentation. It was not an easy task because there are so many beautiful options available!

Once the textile selections were made, necessary preparations began months in advance. Muslin sleeves were sewn and gently hand-stitched onto the backs of the weavings. Wood slats were purchased and cut to size for each item. Curatorial Intern Kristy Bruce sealed

all the slats with two coats of polyurethane to prevent off-gassing. Meanwhile, I did research on Diné textiles and wrote the text and labels for the exhibit. Vivian Arviso, a member of the American Indian Advisory Council for the museum and a Diné Tribal member, graciously edited the text. After a couple of weeks of corrections and additions, the final text and labels were printed and dry-mounted. Museum Educator

Will Lopez hung the show and positioned the lights. I used a light meter to measure and adjust the amount of light hitting each textile to prevent possible fading. As you can see, it took a team to make this exhibit happen and I am grateful to them all.

Kim Taylor  
*Museum Registrar*

# MUSEUM STORE



As the days grow shorter and cooler, we continue to welcome visitors to the Forrest E. Mars, Jr. Building and offer thoughtfully handpicked products to our members and visitors at The Brinton Museum Store.

Nature's bountiful harvest and cozy indoor fall products are our current featured items, perfect for enhancing your vibrant autumn season.

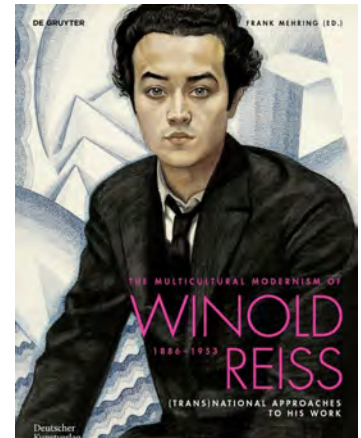
We're stocked with puzzles, games, cookbooks, table décor, notecards, and one-of-a-kind gifts. As always, we have beautiful new and vintage Native jewelry and fully-stocked bookshelves.

For those who may not have heard, Jan Windsor, a beloved and constant presence, retired at the end of August. To ease the transition, Heidi Davidson, a Sheridan native with a knack for retail and the arts, joined us in early July. She had the chance to work alongside Jan and Carol, gaining valuable

insights, and enjoyed volunteering for the summer youth art camps at the base of the Bighorns on the 640-acre Quarter Circle A Ranch.

Heidi embraced every opportunity to meet our wonderful members, dedicated volunteers, captivating artists, active board and council members, and generous sponsors during the busy summer. She extends her gratitude to everyone who welcomed her warmly to The Brinton team and looks forward to continuing its mission and successes.

Looking ahead to winter,



**The Multicultural Modernism of Winold Reiss** Frank Mehring - including an essay by Curatorial Director Jochen Wireich

remember us for your gift-giving needs. We'll host holiday-themed shopping days and offer gift-wrapping services. Mark your calendar for Museum Store Sunday on Dec. 1, with giveaways, gifts with purchase, and bonus discounts for members—all while supporting The Brinton Museum with your purchases.

If you haven't visited the store lately, please stop by and say hello. Don't forget to use your member discount for 10% off. You can also shop online at [www.thebrintonstore.com](http://www.thebrintonstore.com). If you need assistance, call or email Heidi—she'll gladly help you find what you're looking for and ship it to any lucky recipient.

Heidi Davidson  
Museum Store Manager

# 2024 FALL INTO ART SERIES



George Catlin *Buffalo Hunt, Chase no. 5*, lithograph



Winold Reiss *Self Portrait*, watercolor and crayon, 17" x 13½", 1920  
On loan from the Carrel Family

## WE WERE THRILLED TO PRESENT THE 2024 FALL INTO ART SERIES AT THE BRINTON MUSEUM!

This season, we curated a selection of engaging programs that celebrated art, history, and community. With a range of events for avid art lovers and curious newcomers alike, the Fall Into Art Series offered something for everyone. Each event was free and open to the public!

The Brinton Museum began its Fall Into Art Series on September 6th with a fascinating lecture titled *George Catlin and North American Indians: Curators' Perspective*, presented by Curatorial Director Jochen Wierich and Curator of Exhibitions Barbara McNab. The lecture provided an in-depth exploration of Catlin's works and his portrayals of Native American life. Afterwards, attendees enjoyed delightful refreshments in The Brinton Bistro.

Next, Blackfeet historian Michael LaFromboise offered a captivating presentation that highlighted the cultural significance of

two key historic items in our collection: a Blackfeet Grizzly Bear Shirt and the War Shirt and leggings. Mr. LaFromboise's talk provided unique insights into Blackfeet heritage and was followed by an enriching dinner conversation.

The final event of the Fall Into Art Series took place on Friday, November 8th with *Winold Reiss and His Legacy*. Curatorial Director Jochen Wierich led attendees on a journey through the life and work of Winold Reiss, a German-American artist who built meaningful connections with the Blackfeet people during his summer visits from New York between 1920 and 1948. The lecture offered fresh perspectives on Reiss's artistic legacy and his contributions to cross-cultural dialogue.

The Fall Into Art series was a wonderful opportunity to engage with art, history, and the vibrant community we share. Thank you to everyone who joined us for these inspiring events!

Will Lopez  
Museum Educator



The  
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Museum

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Current Resident

WINTER

**MUSEUM**

Thursday - Monday, 9:30 AM - 5 PM

**BRINTON BISTRO**

Monday, Thursday, Friday  
Lunch 11 AM - 3 PM  
Saturday & Sunday  
Brunch 10 AM - 3

***CLOSED December 23 - February 6***

SPRING

**MUSEUM**

Thursday - Monday, 9:30 AM - 5 PM

**BRINTON BISTRO**

Monday, Thursday, Friday  
Lunch 11 AM - 3 PM  
Saturday & Sunday  
Brunch 10 AM - 3 PM