

NEWSLETTER



The
Brinton
Museum



Celebrating
WOMEN *in the* **WEST**
The Brinton Museum

FROM THE BOARD CHAIR

As my time as Chair of The Brinton Museum's Board of Directors comes to a close, I want to extend my deepest gratitude to each and every one of you—our donors, members, and patrons—who make this institution such a vibrant and enriching place. Your support has been instrumental in preserving the rich cultural heritage of the American West and ensuring that The Brinton remains a hub for art, history, and community engagement.

During my tenure as Chair, we have navigated both transitions and growth. We bid a fond farewell to Ken and Barbara Schuster upon their well-earned retirement after more than three decades of dedicated service. Their leadership left an tremendous mark on this institution, and we continue to be grateful for the ways they shaped The Brinton into what it is today.

We also mourned the passing of Father Peter Powell, whose passion and wisdom strengthened the museum's commitment to honoring the Plains Nations. His absence is deeply felt, but thanks to the strong foundation he helped build, the American Indian Advisory Council has continued its important work, establishing leadership structures that ensure the ongoing integrity and representation of Native voices in our exhibitions and programming.

At the same time, we've made great strides in securing the museum's long-term future, with growth in our endowment and a renewed focus on sustainability. These efforts will help preserve and expand The Brinton's legacy for generations to come.

As I step down, I am pleased to continue serving on the board as Past Chair and to introduce David Hubert as the new Chair of the Board. David brings a deep appreciation for The Brinton's mission and a strong commitment to guiding the museum into its next chapter. I have no doubt that his leadership will be invaluable in continuing to grow and strengthen this institution.

I invite you to visit, engage, and continue being part of The Brinton's journey. Whether you explore the galleries, attend a program, or contribute through membership and year-end giving, your involvement makes a lasting impact.

Thank you for your unwavering support, and I look forward to seeing you at The Brinton in the seasons ahead.

With gratitude,
Sam Scott

Outgoing Chair of the Board

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2025 CALENDAR OF EVENTS

FEBRUARY 6 TO APRIL 7

Linda Pease - 20th Illustrator Show

FEBRUARY 8 TO FEBRUARY 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

Shadow & Light: Native American Printmakers from Crow's Shadow Institute of The Arts

OCTOBER 25

Things That Go Bump in the Night

OCTOBER 30 TO DECEMBER 22

Her View: Women Artists of the West

DECEMBER 21

Annual Member Holiday Open House



Helen Brinton & Friend on Horseback, photograph

FROM THE DIRECTOR

I recently had the pleasure of participating in a panel discussion, *Women in the Arts: Bringing Art and Community Together*, hosted by the American Association of University Women for International Women's Day. During the conversation, I was asked, "In what ways is The Brinton Museum encouraging and empowering women in the arts?"

I responded with a question of my own: "What imagery comes to mind when you think of the American West?" The answer was nearly unanimous – "Cowboys." It was a fitting response, as much of the prevailing narrative of the American West is steeped in tales of cowboys, Native Americans, and dramatic depictions of frontier life. This common imagery often centers on themes of rugged individualism, westward expansion, and man's dominance over nature. Even our own museum's story has largely been framed around Bradford Brinton's journey West, his purchase of the Quarter Circle A Ranch, and his extensive collective of American Indian objects, Western art, rare documents, and first-edition books.

But what is missing from these narratives? Women.

While Bradford Brinton is an integral figure in our story,

his sister, Helen Brinton, played an equally vital role. After her brother's passing in 1936, Helen devoted 25 years—nearly twice as long as Bradford himself spent in the West—to preserving the ranch and the remarkable collection he entrusted to her. It is because of Helen's stewardship that we are able to experience The Brinton Museum as it exists today. Recognizing her contributions has inspired us to turn our focus to the broader role that women have played, and continue to play, in shaping the American West. That inspiration has led to our 2025 season theme: *Celebrating Women in the West*.

We kicked off the season with two powerful exhibitions featuring the creative works of women with deep ties to the region. *The Art of Linda Pease: 20th Illustrator Show* presents the striking visual storytelling of Linda Pease (Crow/Apsáalooke), whose work reflects battles, ceremonies, dances, and the enduring strength of family. Coming from a lineage of artists spanning eight generations, Pease keeps the stories of the Apsáalooke People alive, incorporating childhood memories, cultural traditions, and defining



Jasmine Pickner Bell "Good Road Woman" (Crow Creek Dakota Sioux Tribe) at the opening reception of *Women in Wyoming*

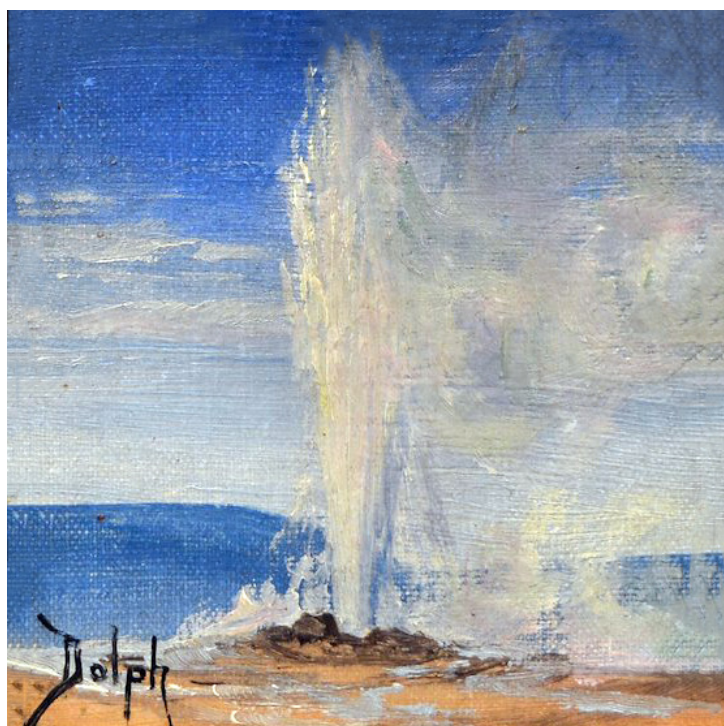
childhood memories, cultural traditions, and defining historical moments into her work. Alongside this, *Women in Wyoming: Portraits & Interviews That Shape the West*, created by Lindsay Linton Buk, showcases the inspiring stories of 25 contemporary Wyoming women. Through large-scale portraits and multimedia storytelling, this exhibition celebrates the achievements, power, and wisdom of women who continue to shape the landscape of the West today.

Looking ahead, we will continue embracing this theme at our Annual Gala, where we will raise funds for the acquisition of a series of works by Wendy Red Star, the most prominent female artist of the Crow (Apsáalooke) Nation working today. Red Star's perspective and artistic voice are essential to our growing collection, and you can read more about this exciting opportunity in an article by our Curatorial Director, Jochen Wierich, Ph.D. in this edition of the newsletter.

Closing out the season, we are proud to present *Her View: Women Artists from the Collection*, a fall exhibition featuring 15 modern women artists represented in The



Ludmila Dranchak, *untitled*, watercolor, 9.5x16, 1980



Marie Dorothy Newell Dolph, *Old Faithful Geyser*, oil, 4.5x4.5

Brinton Museum's permanent collection. This exhibition will showcase nearly 40 works of art, highlighting artists such as Wyoming painter Marie Dorothy Newell Dolph (1884–1979), Ukrainian refugee and Wyoming resident Ludmila Dranchak (1946–2018), and the nationally recognized abstract expressionist Neltje (1934–2021).

With the support of our members, patrons, donors, and the broader community, I am proud to present this season of *Celebrating Women in the West*. Together, we can recognize, uplift, and celebrate the artistic and cultural contributions of women in the West—providing a resounding and meaningful answer to the question: *In what ways is The Brinton Museum encouraging and empowering women in the arts?*

Kendra Heimbuck
Executive Director

THE BRINTON MUSEUM ANNOUNCES RETIREMENT OF CURATOR OF EXHIBITIONS

After 11 ½ years of service to The Brinton Museum, Barb McNab has decided to retire as Curator of Exhibitions and begin a new chapter in her life.

Barb is leaving with an exceptional record of exhibitions enjoyed by thousands of visitors over the years. Since arriving here at The Brinton as Curatorial Director, I have come to appreciate Barb as an invaluable colleague and friend who shares generously of her wealth of knowledge. In the spirit of generosity, Barb is sharing with us these reflections on her “amazing journey” at The Brinton.

Jochen Wierich, Ph.D.
Curatorial Director



YOU HAD ME AT THE COTTONWOODS

It was an early February morning in 2014 and time to collect the dogs. Our Cavalier King Charles Spaniels had been at the kennel in West St. Louis County for the past two nights. The 4Runner was fitted with a comfy crate to accommodate them. After all, they were the loves of our lives. Hot coffee was in the cup holders. Check. Gas tank full. Check. GPS turned on. Check. My husband, Huntley, was the driver. I was in charge of the radio and snacks. Everyone settled in, we left the parking lot and headed for Interstate 64/40-West. I allowed myself one last look back at the

landscape behind us.

The previous September, I had interviewed for the Museum Educator position at The Brinton Museum. Ken and Barbara Schuster who represented the museum's executive staff had met me at the Sheridan airport. It happened to be one of those glorious autumn days with bright sunshine, the trees glistened in full color. It was my first time in Wyoming. Actually, it was my first time in the West. The landscape and culture were completely new to me. The magnificent canopy of trees along Brinton Road against the backdrop of the Bighorn Mountains and the pristine

museum grounds were nothing short of incredible. Who could resist such a magical place?

It took a while to work out a date to relocate. Nonetheless, as the New Year slipped into February we were on our way to Big Horn. We arrived on what was a warm afternoon, perhaps warmer than usual for the time of year. I took this as a good omen. Within the first couple of days we experienced the loud bawling of angus bulls in the field on Trabing Creek. Deer were everywhere. There were geese on the roof of the house. A flock of 20 or more turkeys would now and then waddle across the lawn. Longhorns graced the pasture at the turn into Big

Horn. We loved it.

I settled into the routine of my new position at the museum with great enthusiasm. I soaked in all the information I could about artistic masters of the American West. Bradford Brinton's outstanding collection of Remington's oils, Charlie Russell's bronzes, and Ed Borein's works on display in the Ranch House are simply superb. Frank Tenney Johnson's nocturne, *Across the Big Divide*, remains among my favorites. Bill Gollings' *Pack Outfit at Sunset*, also from the Bradford Brinton Memorial Collection, for me, is a tour-de-force in depicting the spirit of the West. The simple, quiet beauty of horse and rider gently leading a pack train down a dusty mountain trail, earth and sky blending into each other in hues of rose and lavender, is the epitome of poetry.

I've met many wonderful artists and amazing people in the community. I acknowledge each of them by simply saying Thank You! Thank you for being supportive. Thank you for being remarkable. From my colleagues to museum patrons and volunteers, to members of the horse and polo communities, and the tennis community at The Powder Horn, my husband and I have made friendships that have enriched our lives in ways we could not have imagined. I've ridden horseback to the top of Little Goose Canyon and, on Poverty Flat, we've been

to a branding, we flew over Big Horn Canyon in a four-seater plane, we've watched Professional Indian Relay Races, close-up! We were invited to a memorable midnight cookout under moonlight. One often wonders when you make such a bold change in life what might be down the pike, I can say with authenticity that we embraced it all. That last look back at the landscape behind me was not one of regret.

Among the experiences that stand out as extraordinary is the introduction to Father Peter J. Powell (1928–2022), who was a truly beloved individual to everyone who knew him. He generously shared his knowledge of Native Peoples and carefully guided the institution on cultural matters pertaining to the Northern Great Plains Tribes. It was Father Powell who, in 2014, established the American Indian Advisory Council. The Council's first meeting took place in 2015, in what was then the newly dedicated Forrest E. Mars, Jr. Building. In all things, Father Powell was forever mindful of the sacredness of the Holy Spirit and the blessedness of the Great Mysterious. He understood the reverence of human dignity and the importance of respect that he believed existed in each of us, even if we ourselves did not always remember it. Celebrations at The Brinton featuring native drumming, singing, and dancing, led by the



St. Labre Student Dancers and Drummers, 2019

Apsáalooke and Northern Cheyenne, never failed to brighten the heart. I recall a particular Sunday afternoon in April when students from the St. Labre Catholic Indian Academy in Ashland, Montana, performed several dances on the Event Pavilion. A crisp chill in the air melted away against the backdrop of the majestic Bighorns bathed in golden sunlight. The day's activities continued with natives and non-natives joining together in dance in the Jacomien Mars Reception Gallery. Simply put it was a day of joyfulness.

I would be more than remiss if I did not acknowledge the museum's benefactor Forrest E. Mars, Jr. (1931–2016) who, with the construction of the Forrest E. Mars, Jr. Building, made it possible to move the institution forward. I am

fortunate to have known Mr. Mars, even if the time was brief.

It's the beauty of the land that draws us to this enticing place with its beloved mountains, wildlife, and garnet sunsets. It's an enduring community spirit that keeps us here. Someone once said you never really leave The Brinton. I suppose I would add that The Brinton never really leaves you. Although I am retiring this spring, you will still see me in the hallways and exhibition galleries. I thank each and every person who has crossed my path in Wyoming for your warmth, support, and friendship. It's been an amazing journey.

Barbara McNab
Curator of Exhibitions



Wendy Red Star, *Daasdwatash/One Heart*, acrylic, graphite, kitakata paper, 30x44, 2024

WENDY RED STAR: CROW ARTIST

The Brinton proudly recognizes three Crow women who are leaving their mark on the contemporary art and design world. Linda Pease has been an artistic force in southeast Montana for many years. This spring, as the featured artist in the 20th Illustrator Show, The Brinton is exhibiting her paintings and drawings filled with Crow legends and personal memories of growing up in Crow country. Noted fashion designer, Bethany Yellowtail, visited earlier in the year to dive into the museum's significant Crow collections and find inspiration for her design. Yellowtail will be returning to The Brinton for the Annual Gala in June, where

she will share more with us about her design process.

To add to this illustrious list, we are thrilled to be acquiring new work by Wendy Red Star, a Crow artist who grew up in the small town of Pryor and who is now a rising star in contemporary art. Her work is collected by major museums around the country and internationally. In 2024, she was a recipient of the prestigious MacArthur Foundation Grant. Red Star left the Crow Reservation for the first time when she went to Montana State University in Bozeman to get her undergraduate degree. She then went on to earn a Master of Fine Arts at the University of California

in Los Angeles. She now lives and works in Portland, Oregon.

In her work, Red Star combines her Crow heritage with contemporary practices in art. For example, she often turns to historic photographs of prominent Crow leaders such as Medicine Crow and Chief Plenty Coups originally made by 19th-century photographers that were also government agents. Red Star reimagines the photographs by adding text to the portraits highlighting their accomplishments and status within Crow society. In the process, she creates a new context for the original photo, one that acknowledges

the individual's identity as a highly regarded leader within Crow society.

In other works, Red Star pays tribute to the importance that animals have always had for the Crow people, including the horse and the buffalo. The Brinton is proud to be acquiring three paintings from a series of Bison paintings, as this body of work will be the fundraising focus for the Annual Gala's raise the paddle. The series is loosely inspired by original buffalo images by the famous explorer artist George Catlin. While Catlin represents buffalo as mere specimen of the American West that are of interest to audiences on the East Coast and in Europe, Red Star individualizes them as untamed creatures of strength. These Catlin references will be familiar to visitors at The Brinton, since we exhibited his original hand-colored lithographs in our galleries last year. Wendy Red Star's colorful recreations of these awesome animals are both heroic and tragic. These are large, hauntingly beautiful drawings of buffalo dying or staring directly at the viewer. These paintings will go on exhibit close to the *To Honor The Plains Nations* gallery. Our goal is that this acquisition can lead to a future solo exhibition with Wendy Red Star.

Jochen Wierich, Ph.D.
Curatorial Director

HELEN BRINTON OF THE QUARTER CIRCLE A RANCH



Helen Brinton (1874–1960), photograph, The Brinton Museum Archives

Throughout this year, The Brinton Museum is shining a spotlight on the strength and diversity of women. The current exhibition, *Women in Wyoming: Portraits and Interviews of Women Who Shape the West*, on display in the Jacomien Mars Reception Gallery, is a testament to the force and character of 25 outstanding individuals whose empowerment enables others to pursue what is possible. However, The Brinton Museum would be negligent if it did not also acknowledge its patron, Helen Brinton.

Born September 29, 1874, Ms. Brinton is of significant importance for her valuable role in establishing a fine arts institution, the Bradford Brinton Memorial, dedicated

to preserving the history, land, and fine art collections of the Quarter Circle A Ranch.

Helen's brother, Bradford, owned numerous works by 19th and 20th century artists of various genres as well as American Indian items. His collecting interests included paintings by iconic American masters such as Frederic Remington and Charles M. Russell; watercolors by 18th century English sporting artist Henry Thomas Alken; modern lithographs depicting boxers fighting in the ring by American Realist painter George Bellows; a coveted etching, *Evening Wind*, dated 1921, by the American artist Edward Hopper; and so much more. Brinton likewise collected important works on ornithology as evidenced by four original hand-colored engravings by John James Audubon (1785–1851). Works by wildlife artist Reginald “Rex” Brasher (1869–1960) who chronicled all 1,200 bird species and subspecies in America in his epic work, *Birds and Trees of North America*, are also part of the Bradford Brinton Memorial collection.

The large Audubon engravings are on permanent display in the first floor ranch bedroom located on the west side of the house. Perhaps it's the view of open meadows and the ever-beautiful Bighorns which

make this particular space an ideal setting for these works. This was Helen's bedroom after Bradford died. One might imagine her waking early, looking out the large double-size window, to see magpies and sparrows, or maybe even a few Canada Geese waddling about on the property. Helen was keen on preserving the land as a refuge for birds. Her interest in this endeavor would later prove influential in 620 acres of the Brinton property designated by The Brinton Museum in partnership with Bighorn Audubon Society and Audubon Rockies in 2016 as an Important Bird Area (IBA).

During Helen's time as the owner of the Quarter Circle A Ranch, she elected to spend the summer months in Big Horn where she could enjoy the somewhat cooler Wyoming temperatures. She spent the winters at her Ahwatukee Ranch near Phoenix, Arizona. Helen died in 1960 at the age of 85. In her will, she specified that the Quarter Circle A Ranch, Bradford's collections of fine art and furniture, and the ranch property be preserved as a memorial to her brother. Helen established a trust through the Northern Trust Company of Chicago for that purpose. She wished, as did Bradford, that the public should enjoy Bradford Brinton's magnificent

collections of art and the ranch land be kept in a natural state to provide sanctuary for birds and other wildlife. It was because of Helen that the Bradford Brinton Memorial, later the Bradford Brinton Memorial & Museum, was founded to share her brother's legacy for generations to come. I imagine Helen wholeheartedly concurred with Bradford who was quoted as having written to friends from his days at Yale, “It's a good life, I like it.”

The Brinton Museum archives include a marvelous photo of Helen enjoying the outdoors riding sidesaddle on a thoroughbred horse, and also a lovely portrait photo of Helen as a young woman. In the music room of the ranch house, on a nondescript side table near the fireplace, is a photograph of Helen in her later years. It's a simple black and white photo in a silver frame. But it's Helen. Her presence in the house and her success in fulfilling her brother's wishes will forever remain an integral part of the institution's history.

Thank you, Helen, for your indelible contribution to preservation and the arts.

Barbara McNab
Curator of Exhibitions



Lindsay Linton Buk, *Neltje*, photograph triptych

NELTJE: EAT DESSERT FIRST

My first significant time with Neltje came when I said “yes” to an invitation to play Scrabble, a game at which she was proficient, and I was not.

I am a word person, but I am not a strategist. Neltje was both. Before we began this big (but friendly) competition, Neltje offered

me a tour of her football-field length home and I, of course, accepted. As a ceramics artist, my eyes were diverted by the Chinese Han Dynasty ceramic objects, among many others but, most impressively, by the two Picasso pitchers flanking the top shelf in the living room of the original stone house. I said, “Those look like Picassos.” Her response: “They are.”

After the half-hour tour, we returned to the long, narrow tailor’s table (also in the home’s original living room), and sat down to a serious game of Scrabble.

The table was spread with well-worn paperback dictionaries and laminated lists of words acceptable in the game. It had been years since I had played this game, and it showed. That evening led to more time together, but that was the first and last Scrabble game we played.

Mary Jane Edwards is my former professor at the University of Wyoming. She had retired from the Department Head position in the Art Department to help Neltje start the artist residence in Banner, the Jentel Art Foundation. They were much more than

working partners. Their long friendship took them to at least six continents, and maybe all seven. It is through MJ, as she is known, that I truly got to know Neltje. On one early-on occasion, MJ brought Neltje to my studio in Big Horn. I say she “brought” her, but they actually came in Neltje’s Big *%\$# Red Truck.

We sat face to face in the studio and Neltje quizzed me on my life, my teaching, and my work. Then she shared some of her background and the life she left behind when she adopted Wyoming as her home. She was nothing



if not honest, open, and self-knowing.

Not long after that, MJ, Neltje, Linda Lawrence, and I had lunch together in Sheridan. Neltje gave me what felt like a piercing look and said, “What do you read?” I told her about three books I would read to my ceramics and sculpture students while they were in class working. The practice inspired interesting and unselfconscious conversations in the classrooms, so I listed the books and the authors for her. Her thoughtful comment was, “That sounds like a lecture series.” Linda, the Development Director at the time at the Sheridan College Foundation, said, “We do lecture series.” Neltje

gave a generous donation (anonymously) to get us started and Linda and I were off and running.

We named the series The Insight Series, and we focused on convincing our three authors to come to Sheridan, Wyoming. By the time we would get off the phone with the potential speakers, we had sold them on Sheridan and the concept so well that they were lowering their fees. The three subject books were, *How to Think Like Leonardo DaVinci*, by Michael Gelb; *Finding Flow*, by Mihaly Csikszentmihalyi; and *Lateral Thinking*, by Edward DeBono. DeBono was, at the time, in his mid-80s and living on Malta, an island in the Mediterranean, and not traveling to the US. He was represented by Chuck Dwyer, who teaches DeBono’s concepts. Each arrived in Sheridan in the spring of 2013, about one month apart, with each presenting a public Friday-night lecture at Sheridan College, and a 9:00–3:00 workshop on fluid thinking and creativity. The series drew the greatest mix of community people each of the presenters had experienced and it all happened because of Neltje’s ever-fluid thinking and generosity.

After my husband (Richard Story Garber, Sr.) and I had been to four or five dinners and events at Neltje’s home, we knew we had to reciprocate. We kept saying to each other, “How do we entertain someone

like Neltje in our humble surroundings?” Not an issue. First, we came to know there are no other “someones” like Neltje. On her first visit to our home, she walked in and began admiring things. I told her I would give her a tour, telling her it would “only take a minute,” jokingly referring to the half-hour tour at her home. By this time, we were fast friends with many wonderful encounters.

Fast forward to 2016, when I was involved in a life-threatening accident while Richard and I were in Kansas City for a conference. In the dark in an Airbnb home in the middle of the night, I got up to use the restroom and went through the wrong door, tumbling down the basement stairs in the dark. Long story short, I almost died and came home quite broken. I had been home for about a week, when Neltje showed up with a basket full of goodies that she could barely lift up the front steps. It contained notecards, Jelly Bellys, scissors, socks, books, you name it. Then she went back out to her Big Red Truck to bring in lunch. Before she left, she told me I was to make an appointment with Patty Kemper, a wonderful Dayton woman who did what she called “structural integration,” and Neltje was going to pay for it. I went many times over the next year, with Neltje’s generosity kicking in each time. According to Patty, Neltje did this for others in her quietly generous way.

In 2020, I completed

an MA in English at the University of Wyoming, including one course titled “The Homes of Authors,” taught by Caroline McCracken Flesher. For my final project in that course, I gained permission from Dr. Flesher to write a guidebook to Neltje’s home. She was, after all, an author, having just completed her brutally-honest autobiography, *North of Crazy*. The only condition of the course was that I had to tie my exploration to a 19th century theory, which I did: The Theory of the Eclectic. The project led to my spending the better part of two days with Neltje in her home, learning the background on her extremely personal collection, nearly all of which is handmade. The guidebook is currently being used by the University of Wyoming as a handout at what was her home and is now The Neltje Center for Literary and Fine Arts.

As her health failed, The Big Red Truck was retired and Neltje spent more and more time at home. I would take lunch to her periodically in the last year, always making sure to include a yummy, sweet dessert. While there, she would often take me to her studio and ask me to critique her current paintings, which she continued to create as long as she could. On her 87th birthday, Richard and I took her to Frackleton’s for lunch, where we all ate dessert first.

Elaine Olafson Henry



George Lockwood, *The Masons - Cliff Swallows*, acrylic, 12x9



J.R. Hess, *Keeper of Dreams*, colored pencil & pastel, 16x11



Jennifer Daniell-Penttrack, *Jays*, woodblock print, 14x9

BIRDS OF THE ROCKY MOUNTAIN REGION II

Birds of the Rocky Mountain Region II national juried competition comprises 52 works by 39 artists on display in the S. K. Johnston, Jr. Family Gallery beginning April 19. This event is originated in partnership with Bighorn Audubon Society and is the second of two such exhibitions featuring birds in art at The Brinton. The first show took place in 2023. This year's program includes an even wider diversity of bird species and also media represented.

Educational programs include a lecture by well-known conservation photographer Michael Forsberg. Forsberg's lecture takes place on June 6 at the WYO Theatre - Performing Arts and Education Center in Sheridan. Birding at The Brinton, led by Bighorn Audubon Society, happens year-round on the 3rd Saturday of the month.

Birds of the Rocky Mountain Region II and related events are generously sponsored by Bighorn Audubon Society through the support of Carol and Sam Mavrakis of the Seidler Foundation; Jill Morrison; Kay Wallick and D.J. Purcell.

The exhibition continues in the S. K. Johnston Family Gallery through June 29.



Dylan Montanio, *A Winter Raven (Muninn)*, acrylic, 14x14

THE BRINTON LEATHER SHOP

Nestled among the cottonwoods on the historic Quarter Circle A Ranch, The Brinton Museum Leather Shop continues to be a vibrant hub for preserving and sharing the art of leather tooling. Under the guidance of internationally recognized artist Jim Jackson, the Leather Shop welcomed over 1,000 visitors in 2024 and remained one of the museum's most popular attractions.

Jim, who works in the tradition of Sheridan leather legends Otto F. Ernst and Don King, gave several hundred live demonstrations throughout the season,

offering visitors an engaging look at the history and techniques of leather tooling and stamping. He offers classes held during the spring leather trade show.

Aligned with The Brinton Museum's educational mission, the Leather Shop ensures that the Sheridan Style tradition is both preserved and passed on to future generations. Visitors can also find samples of Jim Jackson's exquisite leather and mixed media creations available for purchase at the museum store.



The Leather Shop is open for tours and demonstrations from late May through December. You can drop in Friday, Saturday, and Sunday from 10 am to 4 pm. A \$10 donation is suggested.

THE BRINTON BISTRO



As the days grow longer and the flowers begin to bloom, we find ourselves embracing the full beauty of spring here at the Brinton Bistro. The change of seasons brings with it an exciting opportunity to refresh our menu with vibrant new dishes, showcasing the freshest ingredients that this time of year has to offer. It's the perfect moment to celebrate the tastes of spring in an inviting, warm atmosphere that promises to make every meal feel like a special occasion.

Whether you're joining us for lunch or indulging in

a weekend brunch, we can't wait to share our seasonal offerings. Lunch is served every Thursday, Friday, and Monday from 11am – 3pm, while our popular brunch experience is available on Saturdays and Sundays from 10am – 3pm. From perfectly crafted mimosas and decadent pancakes to a variety of savory dishes, there's something for everyone to enjoy.

Be sure to reserve your spot ahead of time, as our bistro fills up quickly with guests eager to savor the new flavors of the season!

We want to express our

heartfelt gratitude for being a part of the Brinton Bistro family. Your continued support means the world to us, and we look forward to welcoming you back for another memorable meal soon.

With fresh flavors, cozy vibes, and warm smiles,

The Brinton Bistro Team



2025 Bistro Service Hours:

Monday, Thursday, Friday

Lunch 11 AM – 3 PM

Saturday & Sunday

Brunch 10 AM – 3 PM

THANK YOU TO OUR 2024 MEMBERS, DONORS & SPONSORS!

*We are grateful
for the large
community of
supporters who
help us achieve
our mission.*

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Saturday & Sunday

Brunch 10 AM - 3 PM

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Lunch 11 AM - 3 PM

Saturday & Sunday

Brunch 10 AM - 3 PM