

The Happenings

St. Joseph Museum
Pony Express Museum

Volume 17

1990

Number 4

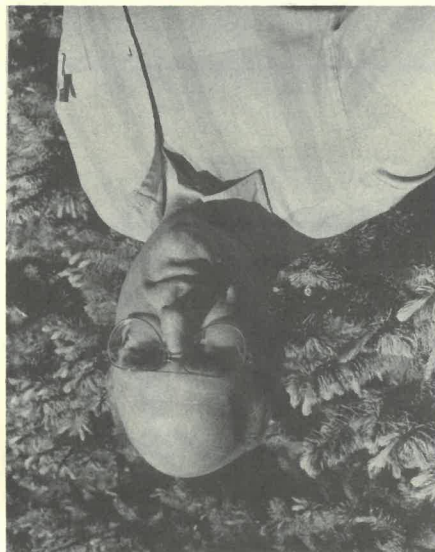
David Mead



Blanket made from mountain goat's hair and cedar bark by the Chilcat division of the Tlingit tribe
Exhibited in the St. Joseph Museum

From the Director

The collections of the St. Joseph Museum are exceptional and often receive recognition from professionals around the world. Probably the two areas that receive the most recognition are the Pony Express and the Native American. By and large, the majority of the people I have met, in relation to the Native American collections, have been professional and academic scholars. On the other hand, the Pony Express is an area that is greatly enjoyed and appreciated by a much broader spectrum composed of both the professional and lay person.



I am in agreement with William Childress when he wrote in the *St. Louis Post-Dispatch* that the "Pony Express Could Be St. Joseph's Ace." He goes on to state that he has written often on both the Pony Express and Jesse James over the years, but wonders "... why more wasn't done with the Pony Express in particular. Jesse James was a thug who was glorified, but the Pony Express still bespeaks the excitement and romance that folks like to associate with the era." Cities with far less have promoted way beyond what St. Joseph has been able to do. But that's another subject.

The Happenings is published six times a year by the St. Joseph Museum, Inc., a not-for-profit corporation, 11th and Charles Streets, St. Joseph, Missouri, 64501, (816) 232-8471.

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I'll get back to where I was headed which is to the events surrounding the June 17 visit of six Czechoslovakians who came halfway around the world to share in the Pony Express experience. It was impressive to me to hear them talk, through the interpreters, of the tremendous respect that they have for this enterprise and the impact that it has made on them. This opportunity to meet people from far and wide is one of the truly gratifying aspects of my job .

The Czechoslovakians started planning this trip two years ago with one of the highlights to be in St. Joseph where they would see the Pony

Express Museum and meet Jackie Lewin. It was to be a dream come true for these men. The museum, through Jackie, has been corresponding with members of the Czechoslovakian Pony Express since its inception six years ago. We have exchanged information over those six years and they have sent numerous artifacts from their reenactments. Jackie, because of her extensive knowledge on the Pony Express, is responsible for the curatorial responsibilities of this portion of our collection. **It may sound as though I am singling Jackie out for her good, competent work in relation to this international exchange.** And, I am. However, any of the other curators would have performed just as admirably and skillfully in their area.

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Each of the museum curators possesses very special skills. Collectively and individually we focus upon meeting needs - needs of the collection, needs of researchers, needs of lay people and needs of the community. Fulfilling these needs is the purpose of the museum.

In essence, the museum possesses very fine collections which represent international appeal and the curators do an excellent job of "curating." I don't think that the majority of our residents are fully aware of the tremendous assets St. Joseph possesses. Are you?



by Ronnie Watkins
Curator of Collections

The art of the Northwest Coast Indian has been considered "art" for a relatively short period. One of its first exhibitions was held in New York in 1946 and was backed by several of the Surrealist artists. The pieces which the art was decorating had been known for well over a century. Anthropologists were convinced that the value of these artifacts lay in their function. The artistic elements were considered only as they affected this function. It took the Surrealists to rediscover Northwest Coast art for the art itself. This is not so unusual if one considers that both the Surrealists and the artists of the Northwest Coast emphasized visual puns in their work. The Surrealists collected Northwest Coast art and received inspiration from it in the same manner that the Cubists collected African tribal art and received inspiration from it. The exhibit of 1946 was only a beginning, but a most important one. In the last four decades Northwest Coast art has been recognized as an art form in its own right. Following is an introduction to the principles of this art and its main design elements.

However, before a discussion of the art of the Indians of the Northwest Coast can be presented, it is necessary to furnish some background information on Indians in North America in general and on the Northwest Coast Indians in particular. For the individual pieces to project themselves correctly, they must be understood within the context of the Indians' lives. To that end some of the factors affecting how they lived must be considered. One of the first factors to consider is that there were many, many Indian tribes on the North American continent. They are divided, for the purposes of identification, into nine cultural areas. These are the Arctic, Sub-Arctic or Mackenzie, California, Plateau, Southwest, Plains, Eastern Woodland, Southeast and Northwest Coast. A map showing the location of these cultural areas is on the facing page.

Most of the tribes within one of these cultural areas lived in approximately the same manner. Since they had similar environmental conditions, they also had similar types of materials with which to build their homes and dwellings. They had the same game to hunt or fish for, so they also had the same food to eat. They made their wearing apparel from plant fibers and animal skins so their clothing would be made from the same types of plant and animal materials.

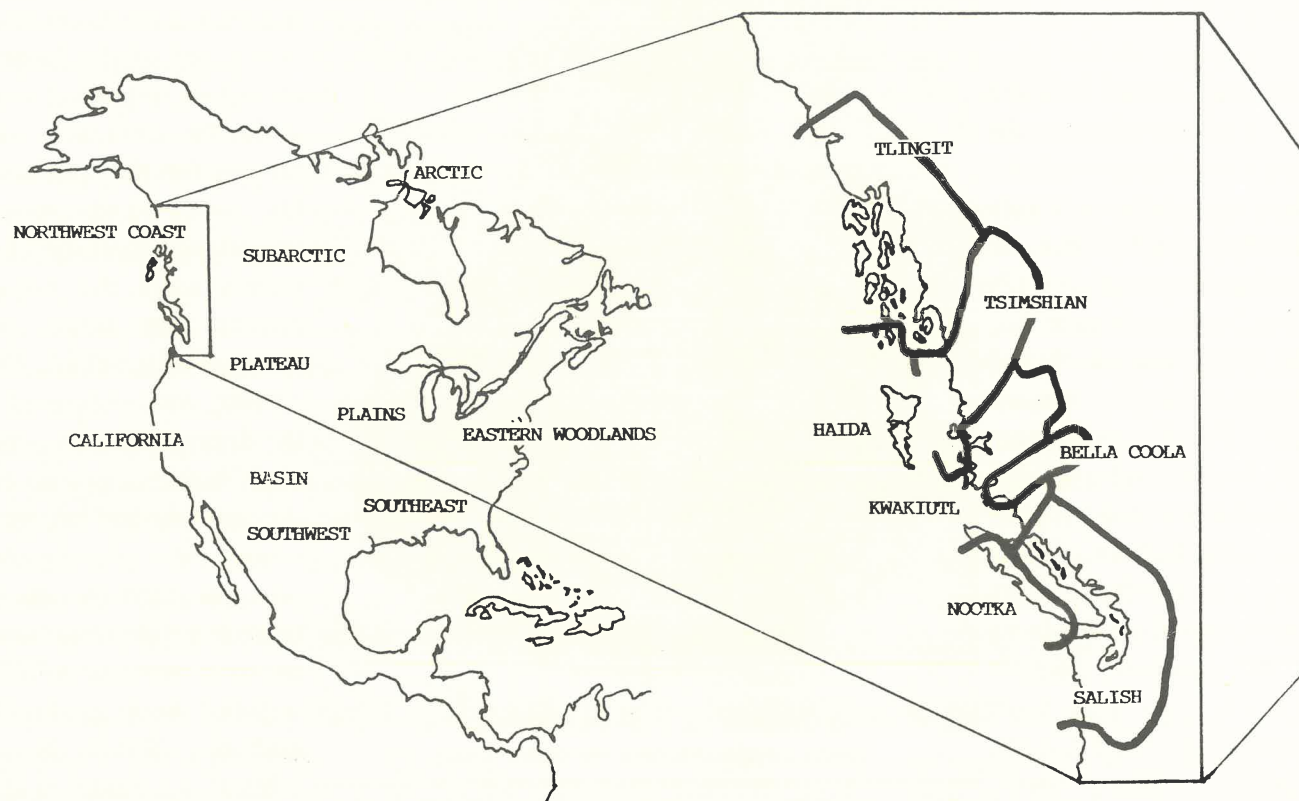
This is not to say, however, that the Indians would take the same game and prepare it the same way. Neither would their homes and dwellings look alike or even necessarily be constructed in the same manner. So it follows that their clothing could also be very distinctive. Say, for example, that one tribe would choose to favor the use of plant material over animal. Then their moccasins, mats, shirts and hats would be made of reeds, bamboo, grasses, etc. Indian tribes of an individual cultural area had many things in common, but they were definitely different.

Contrary to popular belief, totem poles were carved only in the Northwest Coast cultural area.



David Mead

Indian Art
of the
Northwest
Coast



Map of North American Indian cultural areas which shows the general location of the main Northwest Coast Indian groups.

Another factor to consider is the Indians' cultural style, or style of living. Basically there are two cultural styles, the nomadic and the semi-farming. This seems an appropriate point to begin the introduction of the Indians of the Northwest Coast because this area is only one of the many in which these Indians differ from other Indians on the continent. Since they lived in one place and built permanent dwellings, it is tempting to say that they were semi-farming. However, the only crop that they planted was tobacco. There was no food that resulted from their agricultural endeavors. They hunted and fished for meat and they foraged for berries, roots, etc. They were hunters and gatherers, but hunters and gatherers were usually nomadic. From the above it is easily seen that the cultural style of the area did not fit into either of the two main categories. Their culture was truly unique in many ways.

The Northwest Coast cultural area extends along the Pacific coastline from Yakutat Bay in southeastern

Alaska to about the Columbia River and includes Vancouver Island and other islands adjacent to the west coast. The area is fairly isolated by the abruptly rising Coast Range on its east and the Pacific Ocean on its west. In general, the area is characterized by a mild climate (due to the Japan current which warms much of the coastline) and by abundant rainfall. This combination results in a dense vegetation with cedar, fir and hemlock as common trees. The Indians utilized the cedar to produce many products - from matting (for clothing and bedding) to totem poles and large ocean going canoes.¹

The dominant tribes of the area were the Tlingit, Haida and Tsimshian in the north; the Kwakiutl and Bella Coola in the center; and the Nootka and Salish to the south. Above is a map showing the general location of these groups. Northwest Coast villages were generally built along the rivers or in the sheltered ocean inlets in the few places where a good beach could be found. A convenient source of fresh water

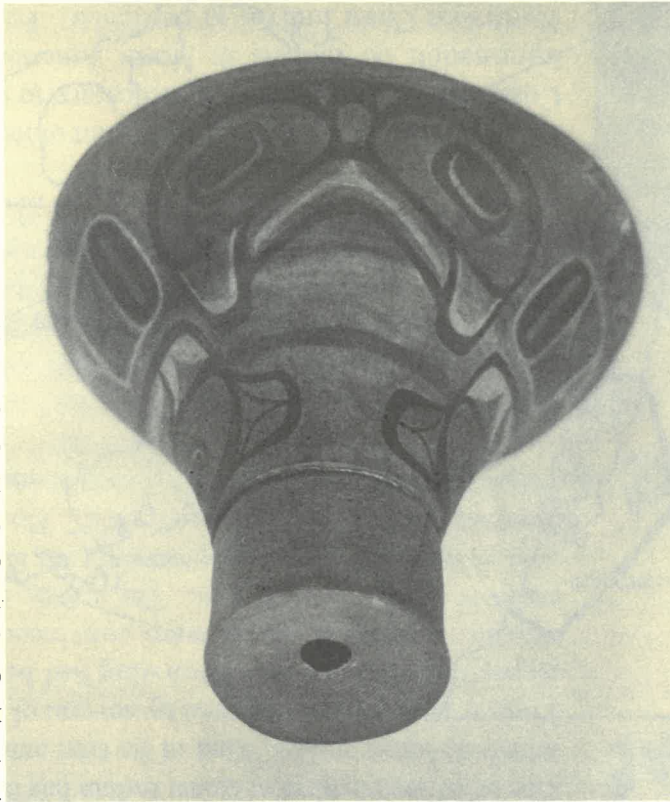
was a necessity for those villages built near the ocean.

Although some hunting was done in the forests, the ocean and numerous rivers were the main, and very abundant, food source. In the sea were many highly valued mammals including sea lions, porpoises and several species of whale and seal. These provided not only food and hides but also such raw materials as bone and ivory. Halibut, cod and herring were often caught, but because of the regularity of its spawning season, salmon was the most dependable food source. Berries, edible roots, seaweed and the inner bark of the alder and spruce also served as food. Over one hundred species of fowl (including geese, duck, heron, raven, eagle and grouse) were also available.² Nature rarely failed the Indians of the Northwest Coast.

The social organization of the tribes of this area was very complex. So complex in fact, that one is tempted to treat it peripherally. However, the lives of the Indians and their arts are the practical results of this organization. Their special ideas about property and the importance of the acquisition and manipulation of wealth permeated all aspects of life. Indeed they were the basis of the culture.

According to Robert B. Inverarity in his book, *Art of the Northwest Coast*, there are three principal

Tlingit wooden hat with one potlatch ring.



David Mead

the top of the hierarchy was the town chief. The richest and most powerful clan chief of the largest and most important clan within the community was chosen for this position. Of somewhat lesser importance than the clan chiefs were the house chiefs, the heads of lineages within clans. The nobility was not limited to the chiefs of the town, clan and house, however. Anyone who had inherited a title, crest or name that was validated by one or more potlatches had status as a member of the nobility without having chiefly authority. Within the nobility all were individually ranked. No two people were completely equal. An individual's rank depended upon the prestige and number of inherited titles and crests validated by the number and quality of the potlatches given by his parents.⁴

points of difference between Northwest Coast social customs and those of most North American Indians. The first was the existence of an aristocracy which inherited rank, property, specific duties and powers. The second was the institution of the potlatch, a ceremonial feast at which a man who had accumulated great material wealth gave it away to his guests, and in so doing, added to his own prestige. The third and last principle was the custom of keeping slaves who were taken in battle or planned raids.³

Tribal society was organized in an elaborate hierarchy with every individual ranked in comparison to all others. The system of ranking, validated by the potlatch, was the most important institution of the Northwest Coast tribes. At the top of the hierarchy was the town chief. The richest and most powerful clan chief of the largest and most important clan within the community was chosen for this position. Of somewhat lesser importance than the clan chiefs were the house chiefs, the heads of lineages within clans. The nobility was not limited to the chiefs of the town, clan and house, however. Anyone who had inherited a title, crest or name that was validated by one or more potlatches had status as a member of the nobility without having chiefly authority. Within the nobility all were individually ranked. No two people were completely equal. An individual's rank depended upon the prestige and number of inherited titles and crests validated by the number and quality of the potlatches given by his parents.⁴

The commoners were the next level down from the nobility. They made up the bulk of the population in most tribes. Regardless of their birth and economic position, they (along with the nobility) were engaged in an intense rivalry to outdo one another in the acquisition of property - - tangible and intangible - - and rise to a higher social status.⁵

About one third of the population of the Northwest Coast was slaves. They were the very bottom of the social hierarchy. Slaves were

usually war captives although some were obtained through barter and other activities. Slaves had no rights and performed all the menial tasks of the household. This left their masters ample time for ceremonial and creative pursuits. Slaves were also of great value as indicators of wealth and status.⁶

All persons in a tribe except the slaves were born into a clan. Clans consisted of groups of households where each member could trace his origin to a common ancestor, real or mythical, in the distant past. Among the northern tribes the numerous clans were united into two or more phratries; that is, groups of related families. Each clan and each phratry had its symbol. Common symbols were the Raven, Eagle, Wolf and Bear. When a certain clan or phratry was represented in art, its symbol was used to represent it.⁷

Rank was primarily based on the ancestry and family connections of the clan and phratry. These carried with them, in addition to certain privileges, titles and names, exclusive rights to certain dances, songs, rituals and animal crests. However, each inherited privilege had to be validated in order to be recognized by the tribe. This validation took place at the potlatch.⁸

The word "potlatch" was originally a Nootka word meaning "gift". The potlatch itself was perhaps the most remarkable custom of the northern coastal tribes. The whole tribal life was centered around it. It has been defined as a

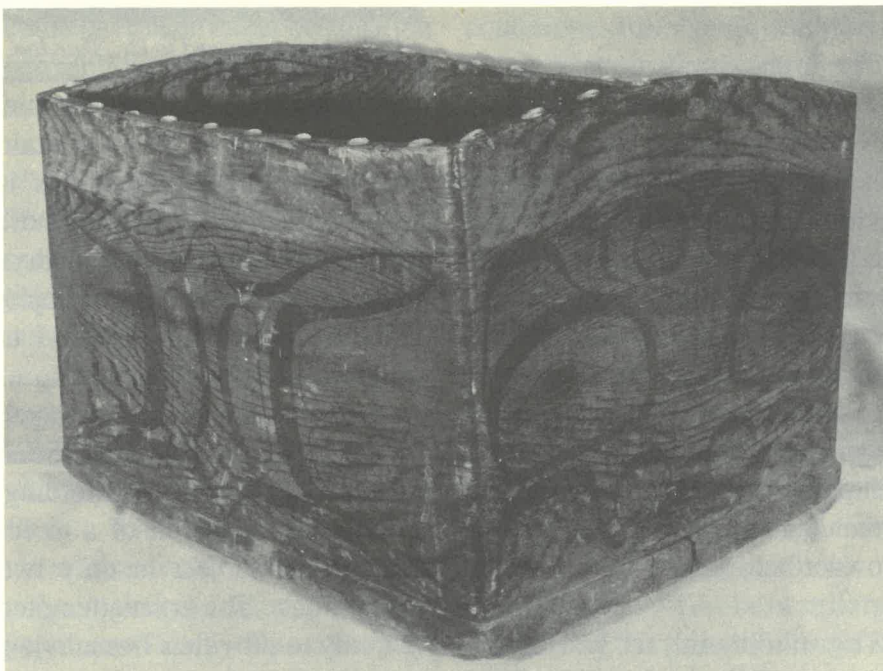
"concentrated effort on the part of a man or his kinship group to display wealth, to raise his rank, and to maintain the standard of his name."⁹ It was a contest in rivalry, the object being to humiliate rivals by outdoing them in the distribution of property.

Potlatches were given by a chief for members of his own or other clans. They could also be given by individuals. They were given for a variety of reasons: erection of a house, birth of a son, erection of a totem pole or validation of a right - just to name a few. The celebrations often lasted for several days with feasting, dancing, speeches and other entertainment offered. In the course of the celebrations, the host of the potlatch distributed his most prized possessions to his guests. These were items that he had spent at least the last year accumulating. They included slaves, canoes,

clothing, blankets and a ceremonial copper shield which will be discussed in more detail later. The gifts could not be refused even though certain onerous obligations were attached to them.¹⁰

The recipient of a gift was obligated to return it at a later date with interest. If a man was unable to return the gift with interest, he was the object of ridicule and shame. His heirs and relatives were still liable for his debts if he couldn't reciprocate, so his problem became theirs. The host often presented his guests with gifts which represented more value than the recipient could return. Or the host might burn his own canoes or set fire to his own house. Such destruction meant that his rival must sacrifice an equal amount in value to save himself from humiliation. To the Indians, the subjugation of a rival by shaming him at a potlatch was counted the

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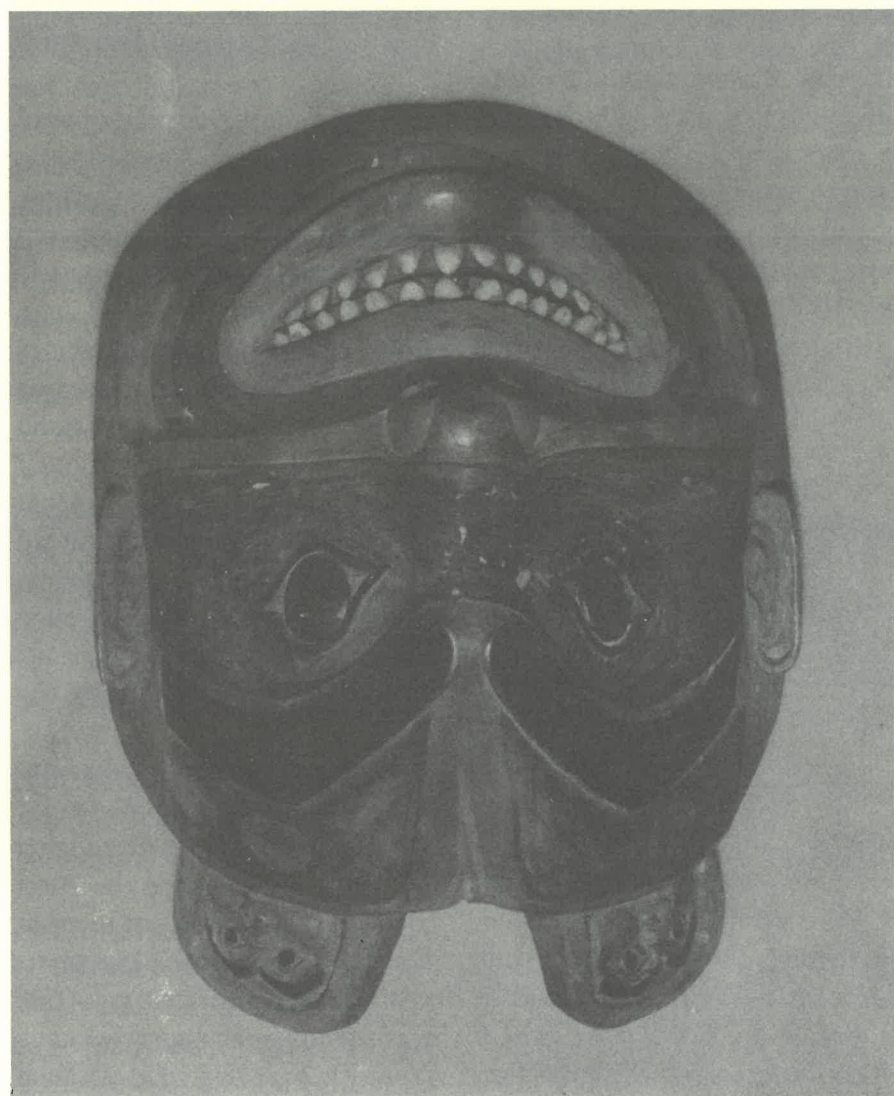
Steamed wooden food box with cowrie shells inlaid into rim.

highest goal in life. Rivalry was at the very heart of the culture but was particularly manifested at the potlatch.¹¹

With the preceding background information in mind, a discussion of the art and art forms will now be undertaken. Both should have considerably more meaning in their new context. According to Franz Boaz in his book, *Primitive Art*, "...two styles may be distinguished: The man's style expressed in the art of wood carving and painting and their derivatives; and the woman's style which finds expression in weaving, basketry, and embroidery." The two styles are fundamentally distinct. The former is symbolic and the latter formal. The symbolic art has mostly pattern or geometric design. This article will deal primarily with the symbolic art since it is this form which has attributed to the designation of Northwest Coast art as "art."

The most important elements represented in traditional Northwest Coast art were the heraldic crests. These were of vital importance in the system of ranking and potlatching. Crests were carved, engraved, painted or woven into every conceivable material to denote the rank or status of the owner. The crests were usually of animals, some being supernatural and all representing the clan and phratry to which the owner belonged.¹³

This traditional art had certain principles of representation. These included an almost total disregard



Mask which belonged to Dr. Skundoo, a famous Tlingit shaman or medicine man.

for the principles of perspective, rectangle or oblong shape. Dislocation of elements that have been split is a conventional distortion. Other principles of representation included depicting one creature with two profiles, emphasizing horizontal bilateral symmetry and reduction.¹⁴

In addition to the principles of representation in Northwest Coast art, one must also be aware of the varying degrees of realism depicted. Practically no examples of Northwest Coast art are realistic in the ordinary sense. The different degrees of realism seem to result

results in an expanded, horizontal but also to show the sides. This not only to provide a frontal view dimensions. The artist attempted dimensional object in only two This is the depiction of a three- described as splitting or unfolding. Another principle has been cedence over realistic portrayal. conventionalization took pre-

not from a variety of concepts of representation, but from the artist's preference, more or less bound by tradition, in handling space. In his book, *Northwest Coast Indian Art*, Bill Holm states, "...three rather loose categories of design can thus be defined for which I use the terms 'configurative', 'expansive', and 'distributive' - terms that I believe to be descriptive of the actual handling of the design elements."¹⁵ A "configurative design" is one in which the essential animal outline is maintained. It might occupy a great part of the decorated field but is not distorted so as to fill it entirely. An "expansive design" is one in which the animal is rearranged to fit the available space but with the anatomical relationships maintained. A "distributive design" is one in which the body parts no longer have any discernible inter-relationship and the identity of the animal is difficult or impossible to ascertain.

It is in the two-dimensional aspect of the "totemic" art of the Northwest Coast that we can most easily isolate and examine the forms and relationships that typify the art style. Additionally, and this is a very important factor, the principles that govern two-dimensional design can also be applied to the plastic arts of the area. In fact, the two art expressions are so interrelated that it is hard at times to say where one ends and the other begins.¹⁶

Northwest Coast art is essentially a wooden art. The abundant forests

of the area furnished artists and craftsmen with a variety of easily worked, highly usable material. Surface decoration on wood was carried out in three ways. Painting was the most common method. Shallow relief carving, which is in effect two-dimensional and follows exactly the rules for painted design, is the second method of surface treatment. The third technique is a combination of the other two - relief carving totally or partially painted.¹⁷

It is at this point that one can begin to analyze the different elements of the art. Color is the first of these elements to be discussed because in it is found one of the great unifying characteristics of the art. Before the opening of trade with the Europeans in the late eighteenth century, the colors in painting were limited to a few natural pigments. The introduction of trade paints did not materially affect the selection and use of color. This could have been either because the conventions of the art were so strong, or because the Indian artists were so conservative.

The principal colors were black, red, green, blue or blue-green. The black was derived from lignite although graphite and charcoal were also used. Red, before the trade period, was derived from ocher and the mineral hematite which is sometimes known as paint stone. After the trade period a vermilion color of purity and richness was packaged in China in paper envelopes. This color was greatly sought out by the Indians after its introduction. The greens

and blue-greens were derived from copper minerals.¹⁸

The pigment was mixed with a medium prepared by chewing dried salmon eggs wrapped in cedar bark and spitting the saliva and egg oil mixture into the paint dish. Holm says that his personal experience with the use of cedar bark wrapping for the eggs indicates that the wrapping serves primarily to retain the membranous parts and keep them out of the paint itself.¹⁹

Corresponding to the three standard colors are three classes of design elements. Black can be termed the primary color, and the elements painted black can ordinarily be called primary elements. Red is the color next in importance and will be termed the secondary color. Red elements will be called secondary elements. Red and black can be substituted for each other as primary and secondary elements under certain conditions. Blue-green occupies a special place in the system of color use and will be termed the tertiary color.²⁰

The primary color, usually black, is used for the main "formlines" of the design. A formline has been defined as "the characteristic swelling and diminishing linelike figure delineating design units."²¹ These formlines merge and divide to make a continuous grid over the whole decorated area, thus establishing the principal forms of the design. One of the most striking features of the primary design is its continuity. It is usually possible to begin tracing the primary forms

at any point and touch them all without a break. The only exception to this would be the inner ovoids of eye and joint designs. There is another very important characteristic of the primary design. If the design is carved in low relief, the primary formlines are without exception on the plane surface of the carved material.²²

The secondary color, usually red, is used in formlines of secondary importance to the design. It is also used for details and accents. Secondary designs are often enclosed by primary formlines. They may occur as single isolated units or complexes. In every way except color, they are like designs of the primary class. Red is the usual color for cheeks and tongues and often for arms, legs, hands, etc. Red is almost never used as the primary color in the entire design. When red is used in primary elements, black takes its place for the secondary formlines. Secondary elements appear only on plane surfaces of relief carvings.²³

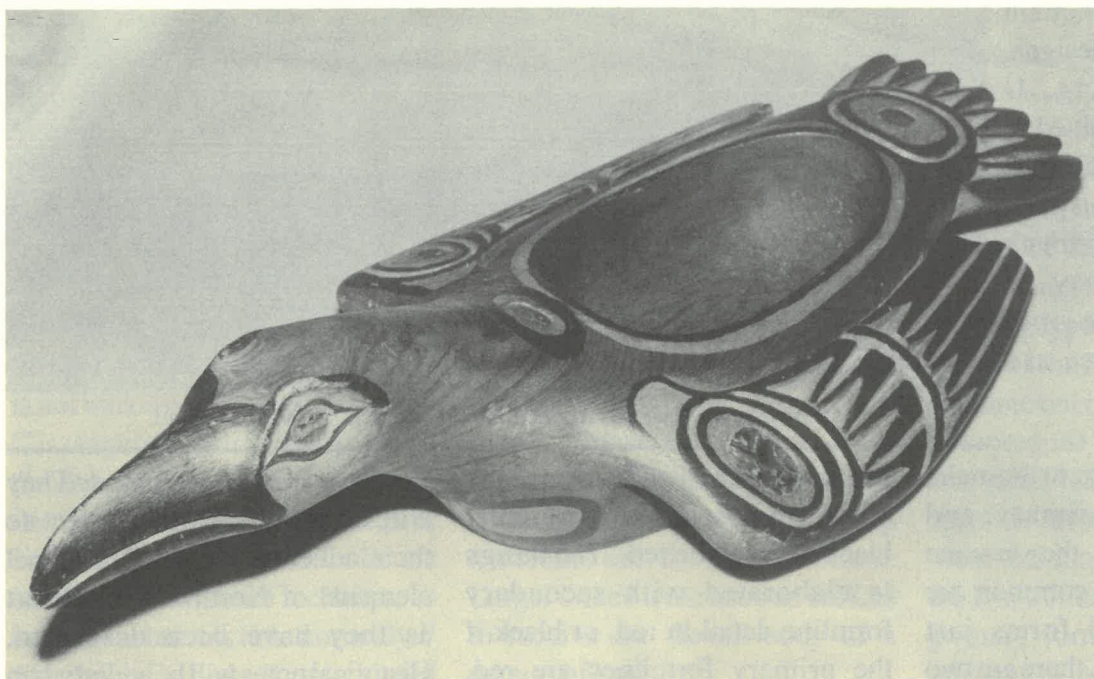
Blue-green, blue or green are the colors used for the tertiary elements. Blue-green, as all three colors will be designated here, is not always used. When it is absent the tertiary elements are left unpainted, producing the effect of ground or negative space. Many characteristic elements are always tertiary and are easily recognized as such. They include the eye socket, or the space between the inner and outer ovoids of the eye or joint design. Others are the spaces between primary and

secondary designs in ears, feathers, teeth, mouths, fins, etc. Tertiary joints and various space fillers. It has been variously termed a rounded rectangle, an angular oval and a bean-shaped figure in addition to other descriptive names. Holm has designated it as an ovoid and this is the term that will be used in this article.

An ovoid is always convex on its upper side and at its ends. The lower side is usually concave, but with less curvature than the upper side so as to retain the greatest width in the center. This form can be varied in proportion to fit within the space delineated for it. In general, the shorter the ovoid, the less concave the lower side. In *Ancestors*, its importance is discussed. "Perhaps the most important principle of the craft that sometimes lifts the product to the level of art is the concept of a continuous primary 'formline,' a heavy black line of varying thickness, curve, and angle that delineates the main shapes and provides a sense of tension and movement."²⁵ As stated, the formline swells and diminishes rarely maintaining the same width for any distance. These changes of width are governed by the specific design unit formed and its relation to adjacent units. Formlines are essentially curvilinear. The curves are gentle and sweeping, breaking suddenly into sharper semiangular curves. Immediately upon completing the necessary direction change, usually around ninety degrees, they straighten to a gentle curve again.²⁶

The most characteristic and recognizable single design unit in secondary designs is the ovoid used as eyes, joints and various space fillers. It has been variously termed a rounded rectangle, an angular oval and a bean-shaped figure in addition to other descriptive names. Holm has designated it as an ovoid and this is the term that will be used in this article.

The formline is widest on the upper side, tapering slightly at the corners. It then diminishes further to the lower corners, sometimes swelling slightly to the middle of the lower side. The ovoid is horizontally symmetrical. Cedar bark was often used for the making of ovoid templates. Symmetry was assured by folding the bark down the middle before cutting. The corners of ovoids are points of tension as are all formline corners. Junctures with other forms and with formlines usually take place near the corners. The lower corners change rather suddenly from convexity to concavity. They are thus the most angular and hence the points of greatest tension. In practice an ovoid is practically never free-floating but is attached



Bird-shaped food dish used by the Tlingit tribe.

to other formlines at one or more points. On the other hand, inner ovoids of eye or joint designs are almost always free-floating.²⁸

Closely associated with the ovoid is the eyelid shape. Basically it appears as a somewhat lenticular shape rounded in the center and pointed at the ends. It encloses a round or oval spot suggesting the iris of an eye. The shape of this eyelid unit follows fixed rules also. However, in the interest of brevity the rules will not be elaborated. The shape of the eye seems to be determined to some degree by the type of creature represented. This also affects the shape of the surrounding ovoid or eye socket. The length and width of the eyelid unit are in proportion to the enclosing ovoid. Therefore, eyelids within a short ovoid are short and wide and those within a long ovoid are long and narrow.²⁹ The curves of the eyelid are supposed to break at certain

definite points. These curves are not completely smooth but show distinct directional changes. Holm states, "It is this firm handling of curves which gives the best Northwest Coast work such surety and force, and the lack of it which so often brands the work of copyists of Indian design."³⁰ The curves to which he alludes are not only in the eyelid but are also found in the formline, ovoid and "U shape" as well.

The "U form" and its variants are as characteristic of Northwest Coast art as the ovoid. The term "U form" is very descriptive of this element. It appears in numerous varieties of the U itself. They can be very long, thin, featherlike figures. They can also be wide, solid forms enclosing little or no negative or tertiary space. They occur in all three design classes, often one within the other. Typically the U form is thick on the end and thinner on the sides or

legs. If the enclosed or curved end of the U is very thick, it may be relieved with a negative ovoid. It is sometimes further elaborated with a point which is an extension of one of its sides. A single specimen may show a bewildering variety of primary, secondary and tertiary U's. It is difficult to imagine the variety of

forms this element can take until one views the actual pieces themselves.³¹

The tertiary split U is an elaborate U form with a "V" shape or double curve down the middle. This has the effect of splitting the unit into two parts. Some split U's, and especially those in specimens of fine workmanship, show a strong break in the curve at the base of the split. In these instances the split itself is narrow and nearly straight-sided. This again concerns the firm handling of curves which was mentioned by Holm earlier in this article.³²

Both U's and split U's occur with and without outlines, often in the same piece. Their use appears to have been left to the discretion of the artist. It probably also depended on the need for elaboration in the area of the work involved. The split makes the U design look something like a

feather and it is an important element in feather designs. Rarely free-floating, U forms are usually joined at the base to a formline.³³ Commonly the space enclosed in a typical primary or secondary U may be recessed, painted blue-green or outlined, or all three, as a tertiary unit.

Since tertiary units are, in the main, fillers between primary and secondary formlines, they assume many forms. Most common are the U and split U forms just described. However, there are two others which occur frequently. The first is a rectangle form which has one pair of corners rounded and the other pair pointed. It is often enclosed between primary and secondary complexes. The second is an "L" form which results when a U form is modified by eliminating one side leg. It is used in an area which tapers to one end.³⁴

The discussion of tertiary units concludes the overlook of design forms. This seems the appropriate point at which to attempt to summarize the elements of the Northwest Coast art style. The designs, although highly abstracted, are representational. The depicted creature is conceived as a flat design arranged to fill, or relate to, the decorated field. The body parts and elaborations are shown as flat shapes constructed of elements called formlines. These are broad, line-like bands which outline and define the body parts. Primary formlines delineate the design forming an

uninterrupted grid over the decorated design. They are usually black but may be red. The design is elaborated with secondary formline detail in red, or black if the primary formlines are red. Some typical formline shapes are ovoids and U's. Inner ovoids always float within formline ovoids. All other formlines are attached to one another. Areas between formlines are often developed into tertiary shapes. If painted, these spaces are blue-green. If the design is carved in relief, the tertiary elements are hollowed or recessed.³⁵

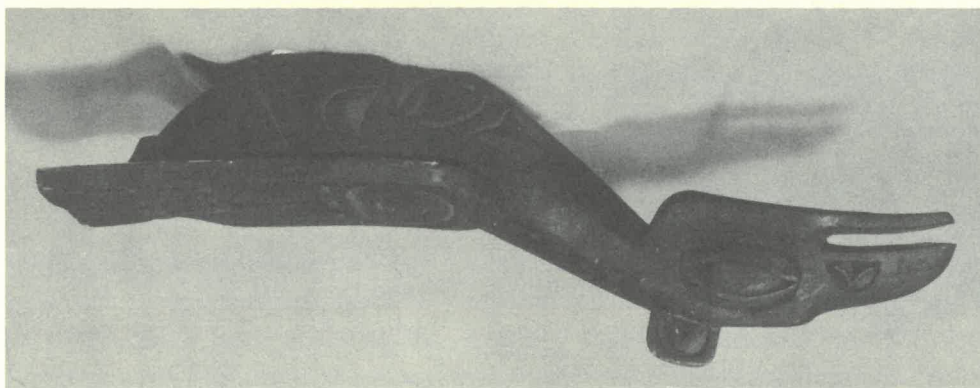
With the above summary of Northwest Coast art firmly in mind, this article will now attempt to take some actual pieces of Northwest Coast art and analyze them using these principles. The artifacts which will be used for this purpose are from the collections of the St. Joseph Museum. This museum is fortunate to have the Harry L. George American collection as the basis of its Native collection. The George full-face while a bird, possibly an eagle, is shown by means of the split design. On the front of the hat, the split head of the bird is painted over the head of the other

Ten items will be discussed. They will be analyzed with respect to their adherence to the principal elements of Northwest Coast art as they have been described. Historical notes will be added when deemed of interest.

The first item is a Tlingit hat (143/5218). Hats were often worn by both sexes in the Northwest Coast area during the rainy seasons. This particular hat was carved from wood and painted. The colors used are black and red. At the peak of the hat is a woven basketry ring which is attached to the hat with a leather thong. This is called a potlatch ring and denotes that the wearer of this hat had given one potlatch. Photographs of Indians wearing a hat such as this have illustrated that five or six such rings could occur on one hat. The hat measures 12 inches in diameter and 10 inches high including the basketry ring.

The design on the hat is expansive in nature. One animal is shown in nature. One animal is shown in nature. One animal is shown in nature.

Carved raven that was at one time the top of a ceremonial wand.



David Mead

animal. The bird's wings cover the sides joining the body together at the tail.

The animal shown in full-face has no apparent mouth. This is unusual and makes identification difficult. The technique used for relieving the black inner ovoid of its eyes is that of the "C" shape. This method is not uncommon but normally the C is tangent with the upper edge of the inner ovoid. In this instance though it is tangent with the lower edge of the inner ovoid. In the bird's eyes the same technique is used again but this time normally.³⁷ The animal's body is only hinted at with a U shape to each side of the head. The curved end of the U is relieved with an ovoid and the U is further elaborated by the extension of one of its sides to a point. The primary color changes from black to red in this complex. This is the only place a change such as this occurs on the hat.

This design works well overall, especially the bird portion of it. It breaks down slightly when the artist added three long primary formlines - perhaps for continuity. They occur between the bird's split head in front and back and between the ears of the other animal. They are certainly not an integral portion of the design and appear to have been added as an afterthought.

The second item to be discussed is a Tlingit food box (143/5603). Boxes such as this were made in an unusual manner. A board that was long enough to form all four sides of the box was first prepared. It had to be shaped and worked to the

desired thickness. A "V" was then cut on the inner sides of the board where the corners were to be. Part of the wood was removed at the V which reduced the thickness of the board. The sections intended for the corners were then steamed until the wood could be slowly bent to a right angle. Finally a solid bottom was made with a groove to receive the box edges and pegged into place. Boxes of this type were especially made for cooking. The contents were heated by dropping hot stones into the liquid mixture. Larger boxes were used as coffins to receive the flexed body of a person of rank.³⁸

This box was painted with black and red pigments and measures sixteen and one-half inches by twenty and one-half inches by fourteen inches high. Cowrie shells are inset into its rim for decoration. The design itself is a little difficult to see because of the aging of the materials but appears to be expansive in nature. Both ends of



Miniature "copper," used as a form of currency.

the box have the same design repeated; both sides have a different design but repeated as well. The identity of the animal remains unknown. The ends of the box show the face and a small portion of the body of the animal. Some space fillers are also used. Another type of elaboration of the ovoid of the inner eye is observed. It is unusual in that the eyelid does not meet the side of the ovoid on one side. This treatment does not seem as effective as some of the other techniques. The sides show the rest of the animal's body. The primary formline connecting all portions of the composition is well illustrated here. Two ovoids are left free-floating in the center so one would assume that they are joints. Both of these have a red inner ovoid which is very unusual; they are usually black. The overall design seems well thought out but is not of the high quality found in some pieces of this type.

A Tlingit mask is the next item. This mask (143/5608) belonged to Dr. Skundoo, a famous shaman or medicine man among the Tlingit. According to the museum's catalog, the mask was worn by Dr. Skundoo while performing at the bedside of a native patient. Shamans held a special place in the Indian society. They were both respected and feared. This mask measures seven inches by nine inches by four and three-quarters inches deep and is of a more representative type than has been seen before. It was carved from wood and painted in black, red and blue-green. In addition a definite blue color is also used, but

emphasized eyebrows and the face painting create quite an effect. One can easily see this mask used by a man dealing with the spirits.

The fourth item is a food dish (143/5756) used by the Tlingit tribe. The museum catalog states that it is from the Eagle Clan and it is easily recognized as a bird, even an eagle. These food dishes were used by the Indians at all their meals. This one, however, is elaborately carved and painted with abalone inlay, and so it was probably used for some special occasion such as a potlatch.

The colors used are black, red and blue-green. The eyes of the eagle show a treatment not seen previously. The outer ovoid is hollowed out with the primary formline over only the top half.

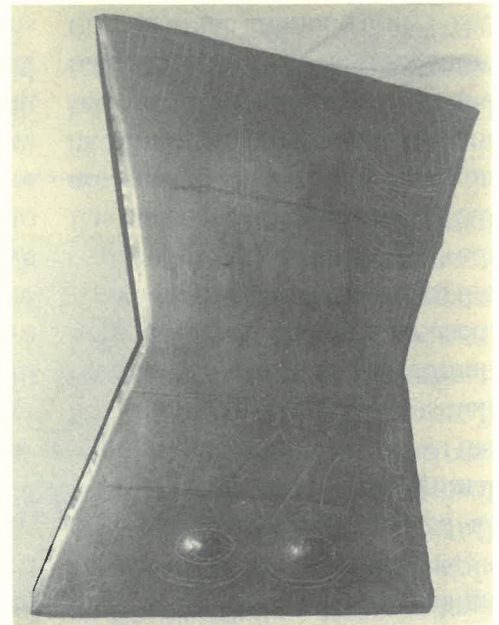
The outer ovoid is painted blue-green as tertiary space - even without the primary formline. The inside of the eyelid is carved and painted red. The inner ovoid is a circle of abalone which is inlaid. The abalone circle and ovoid are found in most of the principal inner ovoid positions. The wings are carved to the sides of the dish with the tail extended from the end opposite the head. The area between these designs has been hollowed out to serve as the repository for the food. A black primary formline outlines the rim of this area and connects with formlines in other areas of the carving. This relates the hollowed out portion to the rest of the dish compositionally. This dish

The tottem pole (143/5600) to be discussed is for the Bear Clan of the Tlingit tribe. It measures eight inches in diameter by seventy inches high and is carved and painted in a representational manner. Six animals are depicted, all with inlaid abalone eyes. The colors used are debatable at this point because some "restoration" was performed on this object at some time in its history. The paint restoration was not well done. The color white was used in many places it should not have been. White was not one of the primary colors used by Northwest Coast artists. This paint was removed but the results were only satisfactory. Black, red and blue-

just in the ears. Some areas of the mask are left the natural wood color too.

This is a very striking and powerful piece of workmanship. The Tlingits practiced face painting, and it is represented on the surface of this mask in the varying areas of blue-green and natural wood. The mask has two sets of ears which is unusual. The animal set is at the top of the head in their correct placement. Each ear has a full face carved in it. The human ears are at the side of the head, also in their correct position. These two sets of ears would lead us to believe that the mask represents a combination of human and animal elements symbolically as well as representationally. The ovoid within the eyelid is a copper circle which has been inset. The mouth itself is unpainted but is outlined in black. The teeth are made of seashell opercula and are inset. The grinning mouth, the

Counterfeit "copper" in the museum's collections.



David Mead

green can be seen with ease. The color under the "restored areas" is debatable. It could even have been natural.

The animal at the top of the pole can be identified as a raven from its long slender beak. The animal below the raven is unidentified. Its snout or beak extends down to its lips which would indicate that it is a hawk. However, it has no wings. The creature below the unidentified animal is most interesting. It has only a head - no body. From its short snout and upright ears it is probably a bear. The bear's mouth is wide open and inside are two frogs painted their naturalistic green color. The transition to the next figure is clumsily executed. The difficulty of transition here is easily observed. The next figure can be identified as a hawk from its beak which extends to meet its upper lip. The wings of the hawk fold around its sides. This conforms very well to the shape of the pole itself. The two animals below the hawk appear to be bears. They are very similar in design but their faces are painted differently. The area behind the figures is painted blue-green. This totem pole is not one of the Northwest Coast's masterpieces. It is, however, a very nice example of a small totem illustrating the kinds of animals used and how the carving and painting were executed.

The next item for discussion is the top of a ceremonial wand (143/5595C). This top decoration became detached from a wand at some point in time. It has been

painted an overall flat black color. Even without the wand, it is a good example of a carving with no color. This carving is from the Raven Clan of the Tlingit tribe and depicts, appropriately, a raven. The raven was one of the culture heroes of the Northwest Coast and as such is often represented in legend and in art.

This carving measures five inches by eleven and one-half inches by three and three-fourths inches high and is carved quite realistically. All elements of the art, the ovoids, U shapes, etc., are very well executed. The firm handling of curves discussed earlier is very noticeable in this piece. The raven's wings cover its back and its tail extends beyond them. The Northwest Coast penchant for decoration is noted when the piece is turned over and a whole new face appears on the raven's belly. The face is not identifiable and may only be a space filler. However, it has all the prerequisites for a face. Ears, eyes complete with ovoids, a nose, cheeks and mouth are all delineated with great detail. Surprises such as this await anyone investigating Northwest Coast art.

The seventh item is a Chilkat blanket (143/5442). This is a break from the above mentioned artifacts because of the medium involved, that of wool and cedar bark. However, it is less of a break than one might think. The blanket uses the same set of principles and the same elements for its designs that are used in two and three-dimensional woodworking. The blanket was woven by a woman, but the design for it came from a pattern board which was made for the woman by a man - using the same principles and elements.

The name "Chilkat" is derived from the Chilkat division of the Tlingit tribe. This is the group who produced the blankets in historical times. The main colors

Don Reynolds



Sea Bear mask, one of the masterpieces of the art.

raised "T" shape was made on the bottom half of the copper starting at its narrowest width. They were often painted or etched with a design or crest of the owner. These coppers were of small intrinsic worth but were valued by the Indians as high as ten thousand blankets. When they changed hands, as often happened at potlatches, they were valued according to the last amount paid for them.⁴⁰

This miniature copper is hardly a great piece of art. The role of the copper was so intricately woven into the life of the Indians though, that its inclusion was necessary. Coppers of any kind are rare. This one illustrates the T shape mentioned above as well as a raised area on the top containing some design elements. A typical Northwest Coast face is found etched on the top portion. Following the formline of this design is difficult if not impossible. Extraneous lines seem to have been added with no thought of the total composition involved.

This information on the copper brings to mind another copper in the collections of the museum. This copper (143/5515) is the proper size, twenty inches by twenty-five inches, but it is the wrong shape. It appears as two trapezoids joined together on their short sides. The raised T shape in the middle of the bottom is not present, but is replaced by a cross bar and two wavy lines underneath it. In 1978 Bill Holm, an expert on Northwest Coast art who has already been quoted in this article, visited the

used were yellow, blue-green, black and the natural color of the wool itself. The blankets were woven of mountain goat's hair and cedar bark. Strips of cedar bark were wrapped in goat's hair and then woven on a primitive loom. These blankets are very beautiful and were prized by the Indians.

This Chilkat blanket measures fifty-five inches by sixty inches long. The design which appears on it is in all probability a bird, possibly an eagle. This identification is the writer's. The eyes are elaborated with what is called a "salmon trout" eye, one of many elaborations that occur in this area. The center section could be identified as a beak, since it splits the area beneath it where the mouth should be. The body is a square with another face inside. Feet are easily identified at the bottom of the blanket and what is easily seen as tail feathers are between them. Four bird profiles are indicated on the lateral panels complete with wings; two different types of beaks are shown. This is an excellent piece of workmanship. One must see a Chilkat blanket to believe what can be made from goat's hair and cedar bark.

The next item is called a "copper" (143/5837A). This is a miniature copper and is from either the Tlingit or Haida tribe. Coppers were one of several forms of currency utilized among Northwest Coast tribes. Made from sheets of copper in the form of a shield, coppers were normally two to three feet in height and twelve to twenty-five inches in width and very thin. A

St. Joseph Museum. Although he verified the fine quality of the rest of the Northwest Coast collection, he stated with certainty that this particular copper was a forgery. It was definitely not an authentic Northwest Coast copper. This incident illustrates that forgery is not limited to sculpture and oil painting.

The Sea Bear mask (143/5864) is the next piece to be discussed. One might question why it would be included here when one other mask has already been analyzed. There are three reasons. The first is that the Northwest Coast Indians were masters of the art of mask-making. The second is that the Sea Bear mask is made from beaten copper instead of wood, and the third is that the Sea Bear mask is a true masterpiece of the art.

The mask measures eight inches by twelve and one-half inches by six inches deep and is in the realistic style. The workmanship on it is superb. The copper swells at the forehead and cheeks. The eye sockets are recessed. The eyelids are etched and abalone ovals are inlaid. The nose is a triumph of workmanship. A triangular opening in the copper has been made and then filled with another separate piece fashioned in the shape of a nose. The rivets which hold it in place blend so well, that one has to look closely to realize that this has all taken place. The lips of the mouth extend outward and are filled with abalone inlay for teeth. The ears extend up from the head and a face is etched in each ear. A piece of leather is



Copper bracelet inlaid with abalone shell, illustrating the split design.

found in the back of the mask and two other pieces are attached to the ears. Whiskery hairs extend beyond the edge of the ears resulting in a strange effect. Masks were used in the winter ceremonies and this mask would have been very powerful in the firelit enclosure.

The last item for discussion is a bracelet (143/5875). It is included for two reasons. The first is that its quality of design and workmanship are also very good. The second is that from this piece it is easily seen that the monumentality of the style is not limited to large pieces. The bracelet is Tlingit and measures two and one-half inches by three inches by two inches high. It is executed in the expansive type of representation.

The medium is copper and the killer whale is represented in a

split design. Two heads meet at the ends of the bracelet and their body is joined together at its tail in the back. The nose and mouth are etched into the copper. The open mouth is inlaid with abalone teeth which have been incised. The dorsal fin, which identifies the killer whale, is folded down over the body of the fish emphasizing its importance. The pectoral fins of the fish are also pictured in detail using the U shape discussed. Circles of abalone are inlaid all along the back of the fish and on its tail. These work the same as ovoids executed at joints. In metal work the background is often denoted by cross-hatching and this occurs in several places in this piece. The design is imaginative and fits the form of the bracelet perfectly. The workmanship is flawless.

Throughout the pages of this article several points have been stressed.

The first is that the art of the Northwest Coast Indians was intricately tied in with their everyday lives. To this end some background information on the Indians' environment, social organization and culture in general has been presented. The second point is that this art had basic principles of design. These have been discussed as well. The formline, ovoid, eyelid and U shape, all design forms, have been defined and their use in the art has been illustrated. The third and last point is that after the reader has a basic understanding of the first two points, he can then enjoy and perhaps even join the writer in an analysis of actual pieces of Northwest Coast art. This direct application of newly acquired knowledge is a very exciting aspect of an article such as this.

NOTES

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2. Anna C. Roosevelt and James G. E. Smith, eds., *The Ancestors* (New York: Light Printing, 1979), pp. 46-65.
3. Inverarity, p. 21.
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10. Ralph W. Andrews, *Indian Primitive* (Seattle: Superior Publishing Co., 1960), pp. 143-47.

11. Andrews, pp. 143-47.
12. Franz Boaz, *Primitive Art* (Oslo, 1927; rpt. New York: Dover Publications, 1955), p. 183.
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15. Bill Holm, *Northwest Coast Indian Art* (Seattle: University of Washington Press, 1965), p. 11.
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36. Roy E. Coy, "Harry L. George," *Museum Graphic*, Vol. 17, No. 4 (1965), pp. 3-7.
37. Holm, p. 61.
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39. Frederick J. Dockstader, *Indian Art of the Americas* (New York: Museum of the American Indian, 1973), pp. 40-41.
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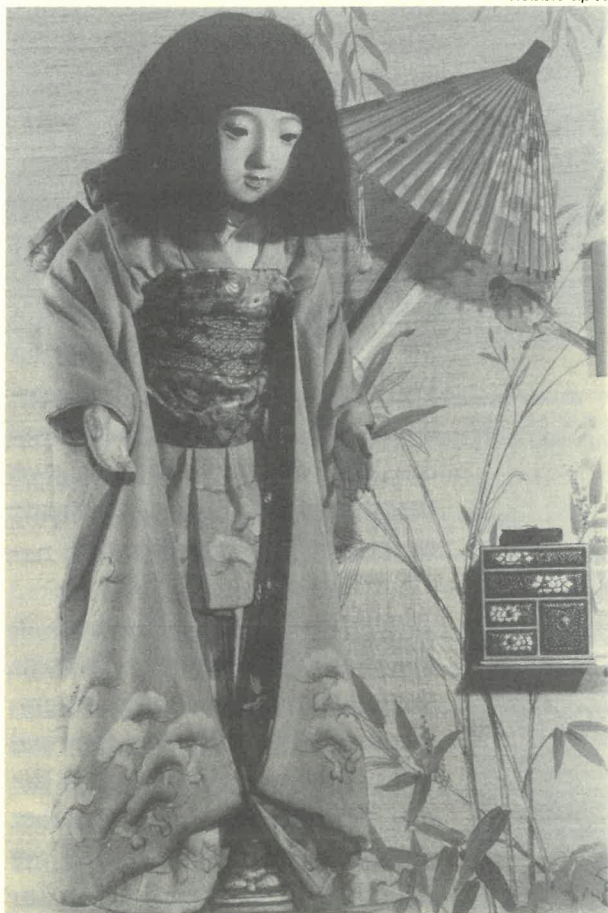
Bonnie Watkins has been on the staff of the St. Joseph Museum since 1974. She is the Curator of Collections and is presently working on a Masters Degree in Art History at the University of Missouri - Kansas City.

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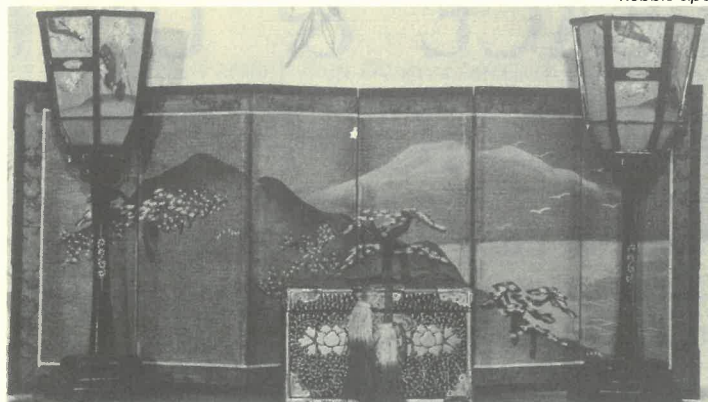
arti-FACTS

Robbie Sipes



Miss Hyogo a doll displayed on the second floor of the St. Joseph Museum. She and 57 other Japanese dolls were sent to museums in various American cities as a gesture of appreciation and friendship.

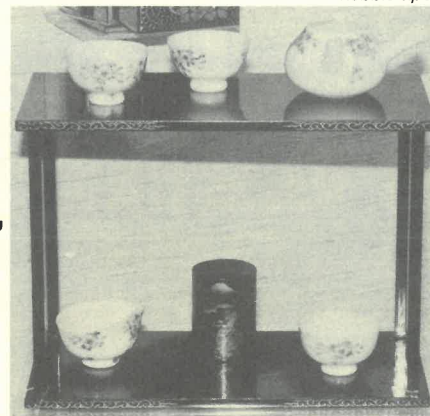
Robbie Sipes



Accompanying Miss Hyogo were these lanterns, chest and screens that were all typical of Japanese life.

Many visitors to the St. Joseph Museum may glance at Miss Hyogo, the beautiful Japanese doll pictured with this article, and not read the interesting story that goes along with her.

Robbie Sipes



Miniature Japanese ceremonial tea set also sent with Miss Hyogo.

Miss Hyogo was named for Hyogo Prefecture, which is a "state" in Japan. One of 58 dolls sent to various museums throughout the United States, she was sent as a gesture of appreciation for 12,000 American dolls sent to Japan for that country's doll festival. Miss Hyogo arrived at the Children's Museum in St. Joseph in 1927, 14 years before its name was changed to the St. Joseph Museum.

Accompanying Miss Hyogo were several items typical of Japanese life. One of these items was a tea set similar to what would have been used in a traditional Japanese tea ceremony—a ceremony that has been passed down since the 16th century. Relaxation from the cares of everyday life is the main reason for the ceremony, however, it is also very important that the tea be served according to tradition.

At a traditional tea ceremony the host would create a room of serenity and beauty. This would be accomplished through the use of attractive tea utensils, flowers and other room decorations. It was also considered important that the room have access to a tranquil scene outside. This scene might include a flower garden with a pool and perhaps decorative lanterns.

Robbie Sipes, Curator of Exhibits

INTERNATIONAL RIDE FOR PEACE & UNITY AMONG NATIONS

**National Pony Express Riders and
Czechoslovakian Pony Express Riders Arrive
in St. Joseph**



Darlene Peniston



David Mead

On Sunday, June 17, the three block area between the Pony Express Museum and the Patee House Museum was alive with activity. The two museums had coordinated a variety of events to coincide with the arrival of the National Pony Express Association's (NPEA) rider. The rider was the final one in the NPEA's annual ride of the Pony Express trail which, this year, began in Sacramento, California, on June 8. The almost two thousand mile journey was made in 10 days - on schedule.

There were some differences in this year's NPEA ride. One was the addition of women riders. Suzanne King of Easton, the final rider of the mail relay, carried the mochila into St. Joseph. Another difference was illustrated by the theme, "International Ride for Peace and Unity Among Nations." Four riders from Czechoslovakia and one from West Germany participated. On June 23 Ken Martin, president, and several other members of the NPEA flew to Czechoslovakia with the mail that had been relayed across the United States Pony Express trail. In Czechoslovakia the mail was then carried on the main route from Prague to Suchdol in a commemorative Pony Express ride.

Top left: Suzanne King, the last rider on the Pony Express trail from Sacramento, leads the Czech riders into St. Joseph.

Bottom left: A crowd greets the NPEA riders in front of the Pony Express Museum.

Jackie Lewin



Left: At the ceremony in front of Patee House, Rudolf Krzewki translates a greeting from Jindrich Bilek, Czechoslovakian Pony Express organizer. Ken Martin (left), president of the NPEA, listens.

Below: The Veselo Village Dancers entertain with European dances in front of the Pony Express Museum.

Bottom: The tepee and display by the Grand River Muzzleloaders depict the life of the early trappers.

David Mead



David Mead



An enthusiastic crowd greeted the riders at the Pony Express Museum for a brief welcome before the main program at the Patee House Museum. During the program Mayor Glenda Kelly greeted the riders and Gary Chilcote of the Patee House Museum and Jackie Lewin of the Pony Express Museum gave short welcomes. Ken Martin introduced the international riders, all of whom had been with the reride since Sacramento. Mike Galinnus of West Germany and Jindrich Bilek of Czechoslovakia told of their countries' commemorations of the Pony Express.

The Patee House Museum had been celebrating their "Jesse James-Pony Express Festival" throughout the week-end. The Pony Express Museum scheduled special events for Sunday afternoon only. Mule wagon rides were provided by George McCorkle and Wes Kennedy made pony rides available for children. In Patee Park old fashioned games (jacks, hoop and stick, sack races, croquet, marbles and checkers) were enjoyed by people of all ages. Also in Patee Park, the Grand River Muzzleloaders set up a tepee and reenacted the life of the early fur trappers and traders. The St. Joseph Archaeological Society utilized the day to continue the dig in the back of the Pony Express Museum. Throughout the afternoon society members answered many questions from interested observers. To honor our Czechoslovakian and German visitors, the Veselo Village Dancers, an international dance group from Kansas City, performed European dances in front of the Pony Express Museum. In Patee Park Lee Burress entertained during the afternoon with songs and stories about Pony Express riders.

Traditional American music was played in the Patee Park gazebo by Joe Grable and a group of fellow musicians. Delicious baked goods were offered for sale by members of the St. Joseph's Ukrainian Catholic Church and the Pony Express Neighborhood Network members sold lemonade. The weather cooperated with a warm, sunny afternoon and everyone had fun while learning about and commemorating the Pony Express 130 years after its beginning.

Jackie Lewin, Curator of History

PONY EXPRESS ARCHAEOLOGICAL DIG UPDATE

The second season of corner of what was the first re-scheduled archaeological constructed brick stable before the rear of the building which called for the diggers to be at the site on Tuesday and Friday mornings throughout the summer with an occasional week-end session. Saint Joseph Archaeological Society members, St. Joseph Museum personnel and community volunteers have been working on the project. Also, publicity in *The Kansas City Star* has brought volunteers from that area to work at the dig.

Artifacts uncovered so far during this season consist of a horse shoe, hoof file and glass marble. Also found were square nails and fragments of metal, ceramics and glass. Some of the glass was from bottles including a whiskey bottle and one with "Sarsaparilla" and "St. Joseph" embossed on it.

Hopefully, by the end of the summer many more interesting discoveries will be made and artifacts will be uncovered. That will help make a clearer picture of what went on for many years behind the present-day Pony Express Museum.

Mike Fisher,
Archaeological Research Associate



Jackie Lewin
Mike Fisher, supervisor of the archaeological dig at the Pony Express Museum.

The Pony Express archaeological dig was resumed during the 130th Anniversary Celebration of the Pony Express in April 1990. Archaeological excavating was in progress for the public to view at that time and also on June 17th during the Pony Express Days Celebration.

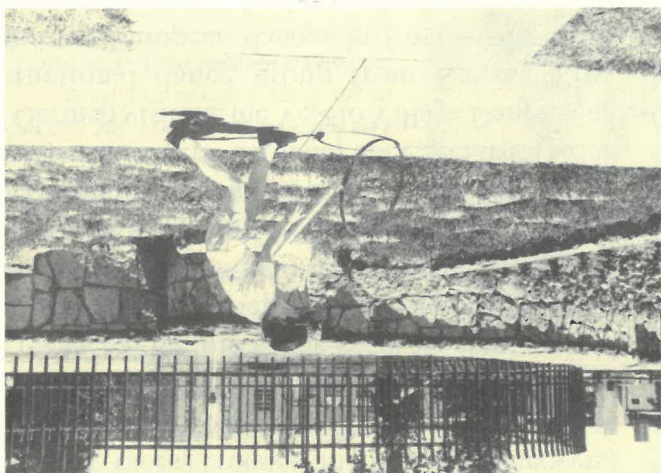
Volunteers Help at June 17 Celebration at Pony Express Museum

Excavators
at Archaeological Dig:

Games:
Margaret Elder
Sarah Elder
Lanell Mead

Mike Fisher—Dig Supervisor
Ed Barlow
Jim Bennett
Tom Hollaway
Dorothy Norton
Gene Norton
Nancy Sandehn
Jim Watkins

We thank the above volunteers for helping to make the Czechoslovakians' visit to St. Joseph a memorable experience for all.



David Mead

Playing with a hoop and stick was a new experience for many children attending the June 17 event.

Bonnie Watkins, Curator of Collections

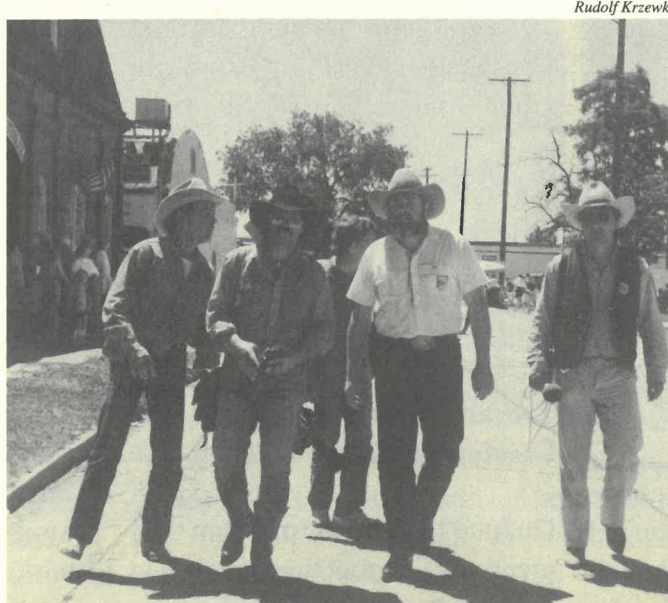
Czechoslovakian Pony Express Riders visit the St. Joseph & Pony Express Museums

Six members of the Czechoslovakian Pony Express spent several days in St. Joseph at the conclusion of their journey across the United States following the Pony Express trail from Sacramento, California. It was the fulfillment of a dream for them. It was a unique opportunity for the staff and members of the St. Joseph and Pony Express Museums to become acquainted with six delightful people with whom we share a common interest. A tremendous amount of

gratitude must go to Rudolf and Kveta Krzewski, native born Czechs now living in St. Joseph. They served as interpreters which allowed us to take full advantage of sharing ideas and attitudes with our visitors.

The visit of the six Czechoslovakian Pony Express riders was the culmination of a five year correspondence. It was in 1985 that the Pony Express Museum received a packet from Dr. Sam Westgate of the American Embassy in Prague. This letter said:

I am enclosing with this letter for your archives some clippings



Members of the Czechoslovakian Pony Express arrive at the Pony Express Museum on Sunday, June 17. Left to right: Vojtech Klokan, Josef Pelc, Zdenek Trojan (behind), Jindrich Bilek and Jan Valchar.

relating to the Pony Express here in Czechoslovakia. These materials were passed on to us here at the Embassy by Mr. Jindrich Bilek, who organized an event here in celebration of the 125th anniversary of the founding of the Pony Express.

In this first correspondence transferred through the American Embassy by Dr. Westgate, Jindrich Bilek wrote:

I should like to inform you about the Pony Express event which took place in Czechoslovakia on September 13th and 14th this year . . . in memory of the riders of the Pony Express. . .

. . . the people taking part in the Czechoslovak Pony Express are not just chance owners of a horse, but men and women with a deep knowledge of the history of the USA, and therefore well versed in the story of the American Pony Express founded in 1860-1861.

. . . I am taking the liberty of asking you whether our efforts can be brought to the notice of at least a fraction of the American public.

. . . In conclusion, I wish to assure you that I am convinced we are doing the right thing, and that the American side will appreciate our efforts. The earnest endeavor and enthusiasm our riders showed deserves to be known in the United States, as an example of how deeply we value the historical traditions of your country.

This was the first of many letters exchanging information on the Pony Express. Jackie Lewin, because she is curator of history, carried on the correspondence with Jindrich Bilek. Early letters were transferred through the American Embassy due to the restrictions of the Communist regime in

Obtaining permission for their trip was going to be a detailed process. Then the turn of political events in Czechoslovakia last fall made the goal of participating in the Pony

About their rides on the United States Pony Express

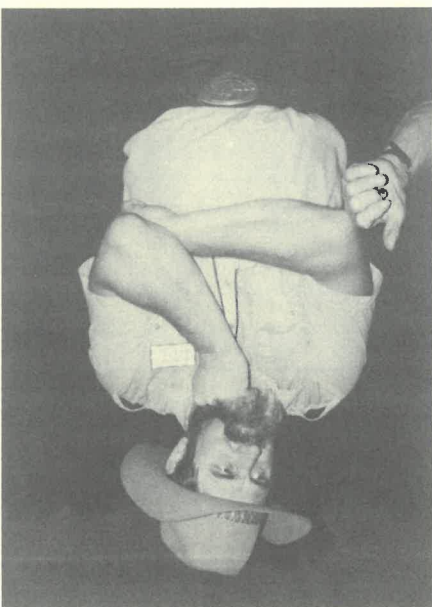
dream on our part to welcome these museum members to St. Joseph. With the assistance of Rudolf and Kvetka Krzewski, who gave generously of their time, we were able to learn the following from the Czechoslovakians.

Express ride more obtainable. Several groups and organizations including Pan-Am, the Westerners International headquartered at the Cowboy Hall of Fame in Oklahoma City and the St. Joseph Museum provided the finances for six representatives from the Czechoslovakian Pony Express to come to the United States to participate in the NPEA's 1990 Pony Express Ride. These were Jindrich Bilek, founder of the Czechoslovakian Pony Express; Bohumil Kasparek, manager; Vojtech Klokán, Jan Valchar and Joseph Pelc, riders; and Zdenek Trojan, cameraman for the Czechoslovakian TV station.

On June 17 when the museum staff members first met these friends in person in front of the Pony Express Museum, it was the completion of a dream journey for the Czechoslovakians and the realization of a dream on our part to welcome these museum members to St. Joseph. With the assistance of Rudolf and Kvetka Krzewski, who gave generously of their time, we were able to learn the following from the Czechoslovakians.

Early in 1989, Jindrich began to write about the possibility of a delegation of Czechoslovakian riders coming to the United States. He asked Jackie for information about groups that had commemorative rides along the trail. Jackie referred him to Ken Martin of Marysville, Kansas, who is president of the National Pony Express Association (NPEA). At this point the NPEA also became very interested in seeing the Czechoslovakians come to the United States to participate in a ride.

Jindrich Bilek: "Thank you to the Americans for the inspiration of the Pony Express."



Jackie Lewin



Rudolf Krzewski

Josef Pelc, Czechoslovakian Pony Express rider, demonstrates his skill with a rope.



Staff members and Czechoslovakian visitors take a mule wagon ride on the farm of George McCorkle in Lathrop.

came when the bus on which they were riding through part of Wyoming and all of Nebraska passed Chimney Rock, Jail Rock and Court House Rock in the night. They were hoping to photograph these landmarks. Some of Nebraska and Kansas reminded them of parts of Czechoslovakia.

About the Czechoslovakian ride which began when they returned home:

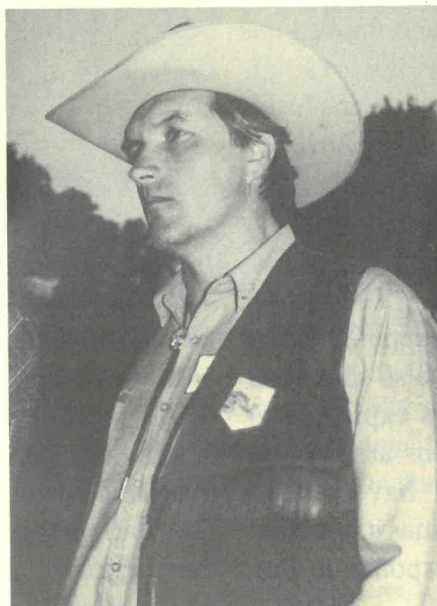
The ride began on Thursday, June 28, at 6 P.M. and ended at 12 noon on Saturday, June 30. There were two routes, both starting at Prague. One went northwest to Dresden, East Germany, and the other went east to Suchdol in the Moravian part of Czechoslovakia. Four Americans from the NPEA took part in the ride from Prague to Suchdol and carried the American mail on that route. All letters carried received both a Czechoslovakian and United

States (Kansas) postmark. The last rider to carry the mail, which was a place of honor, was Bohumil Kasperek, one of our visitors. The riders in East Germany used a replica mochila. Because of the difficulty of replicating a mochila to fit over the many and varied types of saddles used by the Czechoslovakian riders, they carried saddlebags. Although this was the first year that women have ridden in the United States reride, women have always ridden in the Czechoslovakian Pony Express, and this year there were 20. Riders must be at least

18 to participate. However, children may ride if a parent rides next to them. Altogether there were 115 Czechoslovakian riders and 30 German riders. When asked if what they saw of the American ride would affect the way the ride in Czechoslovakia was conducted, Jindrich said that yes, the local managers would probably do some reorganizing.

A question many Americans have is what sparked the Czechoslovakian interest in the Pony Express. In an earlier issue of *The Happenings* we explained the trend in the 1920s and 1930s, and then again in the 1960s, where many movies and books about the American West gained popularity in Europe. Jindrich explained that many people took vacations and weekends to go camping and live like a cowboy, gold miner or trapper. This might be compared to American groups that reenact

Jackie Lewin



Jan Valchar: "I am happy for the occasion to see America as I always have in my vision."

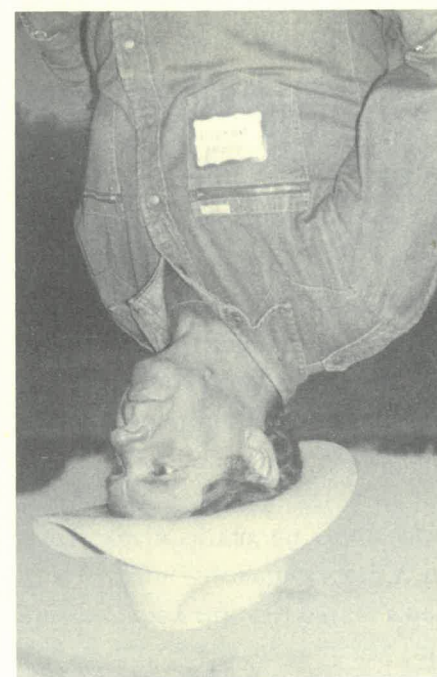
the life of a Civil War soldier or to black powder groups. Since our visitors remember books and movies made during the 1950s and 1960s, they were asked to name some. Movies were: *The Magnificent Seven*, *High Noon* and *Stagecoach*. Books were: *Broncho Charlie*, *Winnetov* by Karl May and one called *Man With*

After their arrival in St. Joseph with the NPEA riders, the type of event.

evoked a sizable response to this interests, so sometimes it is hard to their history and have varied them that Americans are used to enthusiasm. It was explained to Americans did not also show this were somewhat disappointed that the American West. The visitors were all interested in the history of Jindrich indicated that these people watched their reenactment. large crowds that took part in or Pony Express may remember the video on the Czechoslovakian Express Museum and viewed the

Those of you who visited the Pony Express Museum and viewed the video on the Czechoslovakian Pony Express may remember the large crowds that took part in or watched their reenactment. Jindrich indicated that these people were all interested in the history of the American West. The visitors were somewhat disappointed that Americans did not also show this enthusiasm. It was explained to them that Americans are used to their history and have varied interests, so sometimes it is hard to evoke a sizable response to this type of event.

Vojtech Klokán: "My lifelong dream came true."

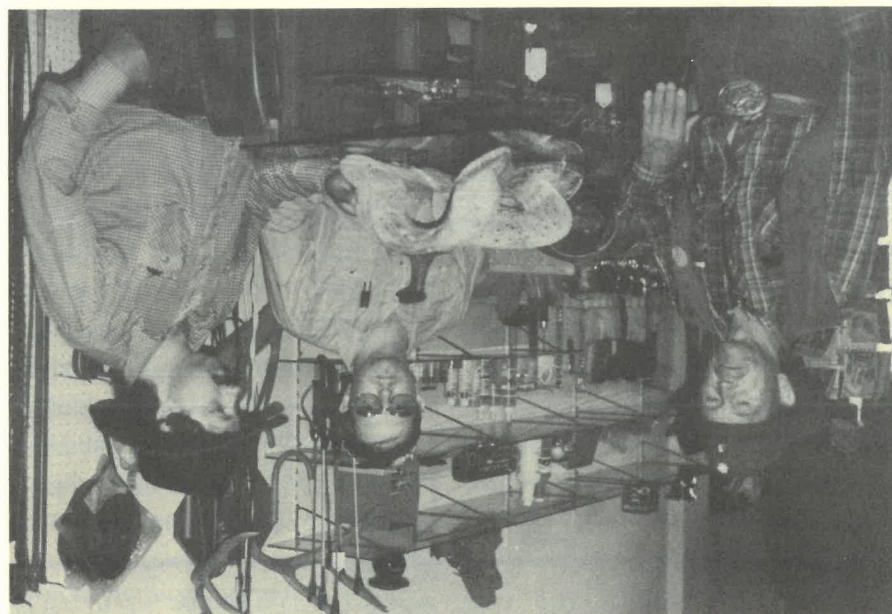


Jackie Lewin

Czechoslovakians were the guests served on the St. Joseph Museum grounds and a cookout was held on the farm of Ola Mae and George McCorkle in Lathrop, Missouri. Historic sites visited were the Pony Express Museum, St. Joseph Museum, Patee House Museum, Robidoux Row, the Riverfront Inn of the St. Joseph, the Holiday rooms for the six riders while they were in town. A breakfast was

Bottom: Russ Mooney explains saddle making during a visit to his shop.

Top: The tour of Stetson Hat Company was requested by the Czechoslovakians.



Kveia Krzewki



Kveia Krzewki

Jackie Lewin



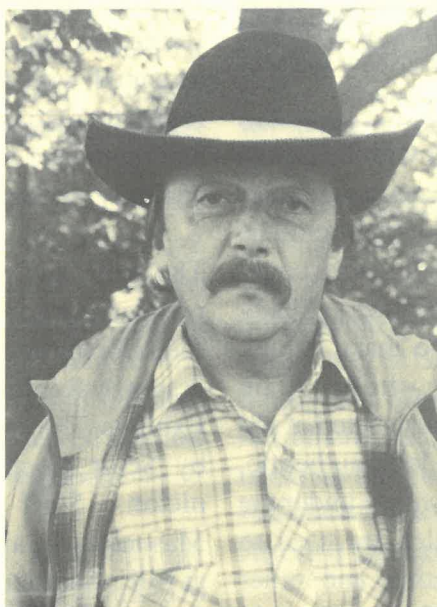
Bohumil Kasperek, at left: "I want to thank the Americans for all I have seen and I never thought I would be able to see. I am quite satisfied."

Right: The Czechoslovakian Pony Express members present the Pony Express Museum with a Bohemian hand-cut lead crystal vase made in Czechoslovakia. Inscribed with a note in honor of the 1990 Pony Express celebration, it will be placed on exhibit in the Pony Express Museum.

Zdenek Trojan, below left: "I wish that all people in Czechoslovakia would have the opportunity that I have had to see America."

Below right: The six members of the Czechoslovakian Pony Express, Rudolf Krzewki who served as interpreter, and Dr. Krzewki's daughters, Kathy and Margaret, in front of the Pony Express statue.

Jackie Lewin



Rosenthal at Stetson Hat Company and by Russ Mooney at Bill's Saddlery. We extend a sincere thank you to everyone who cooperated to make this a special event for the Czechoslovakians to remember.

On behalf of the Czechoslovakian

Pony Express, the Pony Express Museum was presented with a beautiful Bohemian hand-cut lead crystal vase made in Czechoslovakia. The inscription reads:

*In memory
of intercontinental linkage
of
Pony Express
USA - Czechoslovakia
1990*

This will be placed on exhibit at the museum for all to view.

Robbie Sipes



Kveta Krzewki



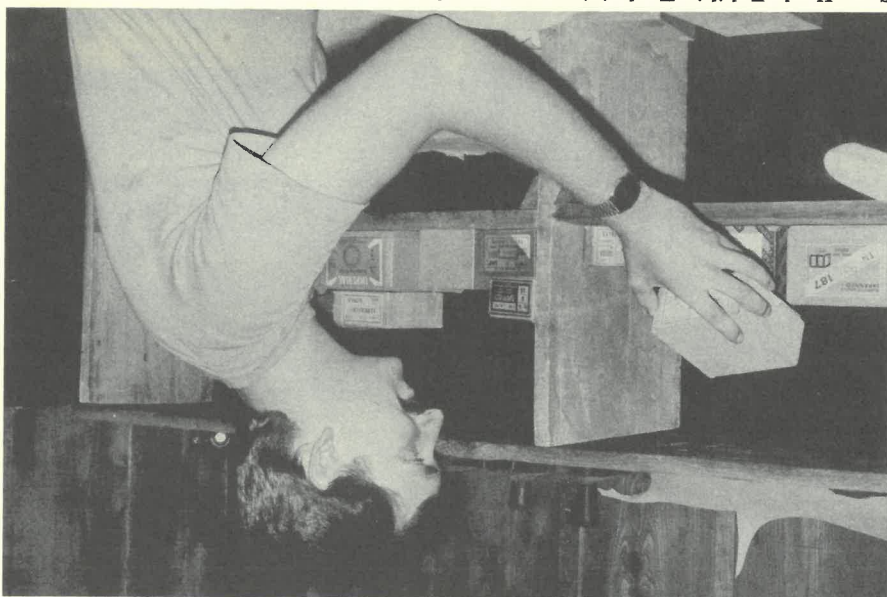
When the visit was over and staff members took the Czechoslovakian visitors to the airport for their flight home, it was sad to say goodbye. They are delightful people. The chance to meet them was a unique experience which the staff wished everyone could have shared.

To our Czechoslovakian friends: "Na brzkou shledanou!" "Happy trails to you, til we meet again."

Jackie Lewin, Curator of History

PONY EXPRESS SADDLE SHOP

David Mead



Scott Koch, Exhibits Technician, arranges boxes of equipment on the new workbench that he installed in the saddle shop exhibit at the Pony Express Museum.

expensive, so it was felt that they would not be needed in a non working exhibit. The saddle racks are used to store saddles which are completed or awaiting repair. In the exhibit this is a good way to show off the many different kinds of saddles which the museum owns. The racks are built to fit the bottom of a saddle and are mounted to the wall. Most of the saddles and harness in the tack room were in need of the cleaning and oiling which was done at this time.

After the construction was finished, Russ brought tools and leather to the shop. These he arranged with the equipment already there to make the shop look as if someone was working there and only stepped out for a minute.

The work and expertise of many people have gone in to this project. Plans for the new saddle shop were drawn by Robbie Sipes, Curator of Exhibits. The workbench was built by Scott Koch, Exhibits Technician. Staff Assistant Richie Masoner, who also works part time at Bill's Saddlery, built the saddle racks and cleaned the leather. A special thanks is owed to Russ Mooney and Bill's Saddlery. Without their time, materials and expertise, the new saddle shop would not have been completed. It is hoped that you will take time to visit the Pony Express Museum to see what a working saddle shop might have looked like in the 1800s, as well as the other exhibits the museum has to offer.

Scott Koch, Exhibits Technician

Earlier this year Russ Mooney approached the museum staff with an offer to make the Pony Express tack room look like an 1800s saddle shop. Having worked most of his life with his father, Bill Mooney, in the saddle shop at Bill's Saddlery, Russ had a good idea of what a shop should look like. He also had several leather working tools from the 1800s which he would donate to the project. This was the beginning of a cooperative effort to improve the tack room which involved many people.

The first step of the project was to look at the shop in Bill's Saddlery. With the exception of a few electrical machines, including sewing machines, projects are carried out here the same way they would have been in the 1800s. This is because saddles have changed very little in the last century. Leather is still used since it will outlast synthetic materials.

It was decided that with the space available in the museum, a smaller version of the workbench could be built and some saddle racks could be added to the equipment already in the tack room to make it look like a working shop. The workbench was constructed of old lumber to make it look authentic. Pigeon holes were made under the bench. These holes are used to store rolls of leather and other materials so that they are within the workman's reach. While the top of the workbench which Russ uses is made with thick planks of soft, grainless pine, the bench at the museum has a top made of rough lumber. When a leather cutting tool goes through a piece of leather on pine planks, it cuts the wood but does not dull the tool like it would on the rough lumber. But, because the soft pine is marred, it must be planed down periodically. For this reason the planks are very thick and

Welcome Aboard, Mary Helen!

Mary Helen Burrowes, long-time writer and photographer for the *St. Joseph News Press & Gazette*, has recently joined the St. Joseph Museum Board of Trustees. Mary Helen has been very active in the community since her retirement in 1988 and is a welcome addition to the museum board.

A native of St. Joseph, Mary Helen attended the Sacred Heart Convent and received a bachelor's degree in English Literature from Duchesne College, Omaha, Nebraska. She also had an early interest in photography and after college began her career as photographer for the *News Press & Gazette*. After four years as a photographer, Mary Helen accepted a teaching position at Duchesne College, where she taught photography and physical education. She also served as editor for the college newspaper.

After two years as a college instructor, Mary Helen returned to the *St. Joseph News Press & Gazette*. Her father, Arthur V. Burrowes, was the editor and wanted her to be a writer instead of a photographer, so she became the "police and fire reporter." She remained in this position for the rest of her career. As police and fire reporter, Mary Helen covered many types of law enforcement issues. Whether she was covering murder, arson or other sensitive topics, her accuracy in reporting was never questioned - a fact she takes great pride in.

Mary Helen has also been quite active in several not-for-profit organizations. She served as president of the St. Joseph Women's Press Club four times. She also served two terms as president of the Alumni of the Sacred Heart Convent, a term on the St. Francis Xavier Parrish Council and two terms on the Green Acres Residential Facility Board of Directors. Recently, Mary Helen has been proofreading a document that will tell the history of the St. Francis Church.

An avid reader, Mary Helen has retained her early interest in English literature. Although she no longer does her own developing, she has kept her interest in photography through the years, continuing to take photographs of family and other subjects. Since retirement, Mary Helen has also taken up bowling.



Mary Helen says she "wants to make some kind of contribution to the museum." She "hopes her writing experience can be of some help to the board and staff." Thank you, Mary Helen. That's an offer we can't refuse!

David Mead, Curator of Natural History

Recent Donations:

Mr. & Mrs. Don Thornton - a document certifying that Levi Edward Miller graduated from Webster School January 26, 1917.

Jim D. Feagins - periodical, *The Kansas Anthropologist*, 1989, with an article by the donor on the "Steed-Kisker Phase."

Pamela Pritchett - a book, *The Pioneers* - part of the Old West Series edited by Time-Life Books.

Nancy Sandehn - a book, *A Future For the Past*, a report to the people of the state of Missouri by the Missouri Historical Records Advisory Board.

Sharon A. Pritchett - donated in memory of Virginia Heslenflow - a booklet, *Helpful Harry's Household Hints*, printed by the American Washing Machine Manufacturers Assn. in 1936.

Bonnie Watkins, Curator of Collections

COMMUNITY ACTIVITIES AND PROGRAMS

MAY 22 & 23

Jackie Lewin and Marilyn Taylor narrated a bus tour for the Missouri Western State College (MWSC) Elderhostel. Elderhostel is an educational program for senior adults provided by the college each summer. The tour followed part of the St. Joe Road to the Iowa, Sac and Fox Presbyterian Mission Museum near Highland, Kansas, and then returned to St. Joseph. The St. Joe Road was the trail that the emigrants used going west from St. Joseph in the 1840s and 1850s

MAY 30

Marilyn Taylor gave a presentation to the Eastside Rotary at Ramada Inn. The 30 members present were told about the Pony Express Museum expansion and the International Pony Express ride involving the Czechoslovakian Pony Express Association members.

JUNE 12

Rich Nolf was interviewed for KQTV's Community Calendar about the Czechoslovakian Pony Express riders and the activities planned for their arrival at the Pony Express Museum on June 17.

JUNE 25

The Children's Library was the setting for a snake program given by Rich Nolf. The red milk snake was utilized to demonstrate this program tailored for the 25 children.

JULY 10

David Mead gave a presentation at the meeting of the July Gateway Chapter, Oregon-California Trails Association. The meeting, attended by 10 members, was held at the Riverfront Park near Robidoux's Landing. David's program was on the natural history of the St. Joseph area and the Missouri River.

JULY 10

Rich Nolf gave a program on snakes and their habits to the Midland Empire Audubon Society. MWSC Learning Resource Center was the location for this program which combined dialogue, slides, personal experiences and a hands on demonstration of the three snakes that Rich brought along.

JULY 12

David Mead presented a snake program to more than 50 members of the Kiwanis Club at Ramada Inn.

Pam Pritchett, Administrative Secretary

MUSEUM HILL NEIGHBORHOOD ASSOCIATION

Museum Hill Neighborhood Association (MHNA) members of MHNA in memory of Elmer Sigears. A long time resident of the Museum Hill area, Mr. Sigears was an active and esteemed member of the neighborhood association. A plaque dedicating the tree will be placed at the site.

There was no business meeting held in July, but on July 29, many of the members gathered at the Andrew County Lake Club cabin of MHNA member, Bob Turner, for the annual picnic.

Marilyn Taylor, Curator of Ethnology

The renovation of Smith Park is just about completed. A bronze plaque will be placed there naming those who have assisted in the project. Also, a tree will be planted in Smith Park by the

Robert Crumpley and Cole Woodbury.

Officers for 1990-91 are Tom Rinderknecht, president; Jan Bumgarter, president-elect; Margaret Petty, secretary and Don Palmer, treasurer. Board members are Martha Clark, Robert Crumpley and Cole Woodbury.

UPCOMING EVENTS

- SEPT. 9** St. Joseph Museum presents Cornelia Mutel, author of *Fragile Giants: A Natural History of the Loess Hills* at 2:00 P.M. See article on the following page for more details.
- SEPT. 8/9** Gateway Chapter, Oregon-California Trails Association (OCTA), will have an information booth at the Iowa, Sac & Fox Presbyterian Mission at the mission's History Days. The mission is located near Highland, Kansas.
- SEPT. 11** St. Joseph Museum field trip to Lincoln, Nebraska. A detailed flyer has been sent to museum members.
- SEPT. 11** Gateway Chapter, OCTA, meeting at 7:00 P.M. A slide program on the trails through Nebraska will be presented. Contact the St. Joseph Museum for location and other details.
- SEPT. 15** The Midland Empire Audubon Society (MEAS) has set this date for their fall workday at Squaw Creek National Wildlife Refuge. The group assists the refuge personnel in cleanup and repair projects they have scheduled. Anyone interested in working this day, contact MEAS president, Barbara Crouser, at 233-0034.
- SEPT. 20** The program *Earth Watch '90; Preserving Birds of Prey* given by Walter C. Crawford, Jr., will be the initial program of the 1990-91 season for the MEAS. Mr. Crawford is the executive director of the Raptor Rehabilitation and Propagation Project, Inc., located at Tyson Research Center. This program will include 5 live birds of prey! The first program of each season is free to the public so please join the MEAS at Missouri Western State College (MWSC), Learning Resource Center, Room 102, at 7:00 P.M.
- SEPT. 20** *Catlin's North American Indian Portfolio* will open at the Albrecht Art Museum, in collaboration with the St. Joseph Museum. See article on pages 34-35 for more details.
- SEPT. 22** Those of you interested in tree and plant identification plan to join the MEAS and Dr. John Rushin, MWSC biology professor, in a search for champion trees. The group will try to locate and confirm the existence of trees in our area that are of record size for a Missouri state record. The group will meet at the parking lot west of Perkins Restaurant at 9:00 A.M. and they should return by noon.
- SEPT. 23** St. Joseph Museum all-day field trip on the *Spirit of St. Joseph* in collaboration with the Robidoux Riverboat Company. See article page 33 for more details.

Pam Pritchett, Administrative Secretary

Come and meet Mrs. Mutel on September 9 to discover the Loess Hills for yourself.

tours in the Loess Hills.

concludes with three scenic driving conservation and preservation and book emphasizes the need for and other natural ecosystems. Her efforts to preserve the Loess Hills training, Mrs. Mutel is active in academic text. An ecologist by Mutel has given us more than a dry *History of the Loess Hills*, Mrs. In *Fragile Giants: A Natural*

Loess Hills.

these species are found only in the In Missouri and Iowa, many of Plains grasslands far to the west. but are more typical of the Great which reside in the Loess Hills, pocket mouse are western species the Great Plains toad and the plains Yucca, tumbleweed, buffalo grass,

associated with Missouri or Iowa. species are not commonly dry areas far to the west; these plants and animals typical of hot, Loess Hills prairies contain many of their ranges of distribution. endangered; many are at the fringes species. Some species are rare or rich and unusual mixtures of native consist of prairies which contain them. Much of the Loess Hills plants and animals found among Loess Hills unique, but so are the Not only is the topography of the create new landforms.

enough and extensive enough to region, for only here is loess deep Loess Hills are unique to this Although loess is not a rarity, the reported depths of more than 200 feet."

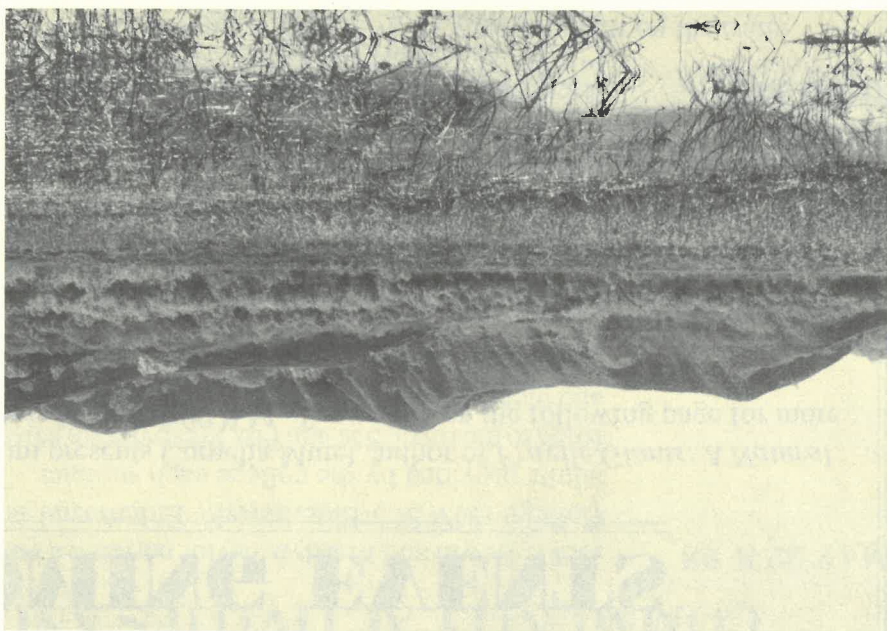
They consist of exceptionally large, homogeneous piles of fine-grained, cohesive quartz silt [loess]. Depths of loess deposits in general exceed 60 feet, and well drillers have reported depths of more than 200 feet."

"The sense of specialness is well intrusted in the Loess Hills, for this landscape is one of North America's gems, possessing natural features rarely duplicated elsewhere on this planet. The most obvious of those features are the substance and shape of the hills.

Mutel proclaims in her book: bluffs are truly unique, as Mrs. vicinity of Westfield, Iowa. These Joseph area northward to the Missouri River valley from the St. steep bluffs found along the The Loess Hills are the chain of

sale in the museum gift shop. copies of her book, which is for answer questions and autograph Afterward, she will be available to Loess Hills at 2:00 P.M. present her slide program on the Museum on September 9. She will Hills, is coming to the St. Joseph A Natural History of the Loess recently published, *Fragile Giants: Cornelia Mutel*, author of the

The Loess Hills near Squaw Creek National Wildlife Refuge, Mound City, Missouri, are classic examples of the unique landform.



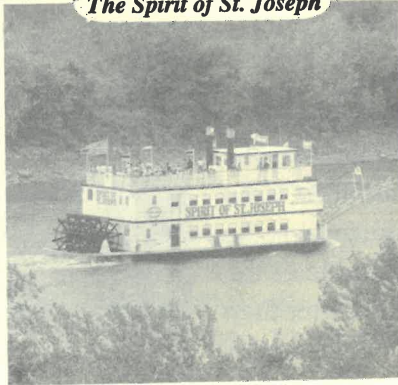
Don Reynolds

Fragile Giants
A
Natural History
of the
Loess Hills
"The sense of
specialness is well
intrusted in the Loess
Hills..."
- Cornelia Mutel

SERENDIPITOUS NATURAL HISTORY RIVER FIELD TRIP

The St. Joseph Museum and the Robidoux Riverboat Co. are collaborating to offer what may be an "once in a lifetime" opportunity. I say "once in a lifetime" because we are not sure how easy this field trip will be to duplicate. Let me give you the anatomy of the title **SERENDIPITOUS NATURAL HISTORY RIVER FIELD TRIP:**

The Spirit of St. Joseph



There will be an interpretation of the river and its changes over the years. We will have several portable microphones. I am visualizing the majority of the dialogue taking place on the top deck. Some dialogue could take place on the second deck, but visibility just isn't the same. Therefore, we would encourage you to dress appropriately for the top deck.

SERENDIPITOUS - Webster's definition of serendipitous is: the faculty of finding a valuable or agreeable thing not sought for; discoveries; surprises; unexpected.

NATURAL HISTORY - Natural History encompasses a very wide field. Towards this end in addition to me, several from the St. Joseph Museum are going to be aboard the *Spirit of St. Joseph*. In addition to me, there will be Jackie Lewin - Curator of History, David Mead - Curator of Natural History and Marilyn Taylor - Curator of Ethnology.

RIVER - In this case, if you haven't figured it out, the river is the Missouri!

FIELD TRIP - We are offering a field trip up the Missouri River and back down again. The destination will be a point beyond the Nodaway Island Recreation Area. This point will be determined on that day relative to the speed we make on the river under the time constraints of 1 P.M. to 7 P.M.

All kidding aside, one of the things I want to offer to people is an informal field trip on the river. David will talk about the natural history of the river, Marilyn will talk about the Native Americans of the area and Jackie will talk about the river's role in the western emigration when St. Joseph served as the premier jumping off point. The dialogue that each presents will be impromptu and spontaneous. It will be related to the point on the river where the boat is at that time, or to what species of wildlife might be visible along the bank or in the water.

Participants will be given maps of the river to aid them in their understanding of the discussions. Because the presentation will be informal, you can move from one speaker to another as you desire. You will be free to move around the boat, the chart house included, and converse with the captain and crew. If you simply want to go on a boat ride and play cards or sit on the top deck and get some sun, that's fine. But, what we are offering is **MORE** than a boat trip; it's a chance to learn about the history of our area and the Missouri River while having fun.

Pat Thomas of the Robidoux Riverboat Co. has been working with us to make this trip possible. **We have negotiated a special price of \$30.00 for museum members, \$35.00 for non-members, \$20.00 for children 4 - 12 and free to those 3 and under.** Popcorn, iced tea and coffee will be available at no extra charge. Soda pop, beer, mixed drinks and munchies are available at an additional charge. The evening meal, which is included in the fare, will be a buffet featuring a selection of meats, breads and fresh fruits. This meal will be served at the Nodaway Island Recreation Area where the gang plank will be dropped, and you will have a choice of eating on shore or aboard the boat.

Departure from Robidoux Landing at the Riverfront Park will be 1 P.M. and the arrival time back in St. Joseph is 7 P.M. The date of this special event is Sunday, September 23. The minimum number to make the trip possible is 40. Reservations can be made at either the St. Joseph Museum, or at the offices of the Robidoux Riverboat Co. at Robidoux Landing.

Rich Nolf, Director

George Catlin's NORTH AMERICAN INDIAN P O R T F O L I O

The two greatest illustrated American books of the 19th century are the Audubon Birds and the Catlin *North American Indian Portfolio*. In some ways, the Catlin *Portfolio* may be the more remarkable of the two. Someday someone may draw birds better than Audubon, but no one will ever draw Indians better than Catlin, for the 48 tribes he recorded in his *Portfolio*, and their original way of life just don't exist anymore. The life and vigor in Catlin's work is quite remarkable, even though he was never a completely trained artist in the academic sense.

Saint Joseph is the proud new recipient of the magnificent first edition of George Catlin's *North American Indians Portfolio* (1844). This past spring, the Kemper Foundation of Kansas City purchased the *Portfolio* for the permanent collection of the Albrecht Art Museum from Glenn Books of Kansas City, dealers in fine and rare books. The *Portfolio* will be displayed for the first time in Saint Joseph from September 20 to November 25, 1990.

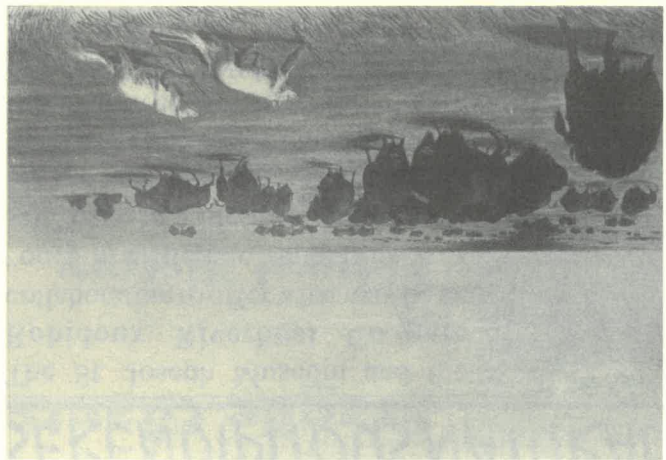
Catlin's *North American Indian Portfolio* is the artist's magnum opus, a beautiful compendium of 25 hand-colored lithographs showing Indians of the North American plains chasing buffalo. The scenes were created from first-hand knowledge of the Indian way of life. Catlin (1796-1872), who began his professional life as an attorney, soon grew tired of the law and turned his attention to painting portraits. However, in the years just preceding the first westward migration, he became fascinated with the idea of the West and wandered, virtually alone, among the Indian tribes of our region, often being the first white man the Native Americans had ever seen. They permitted Catlin to live with them, to paint their portraits and to witness their daily lives, sometimes even their most secret ceremonies. The *North American Indian Portfolio* was published while the artist was living in England, although the images record scenes from his travels in the upper Missouri region in 1832.

The *Portfolio* was originally published as a set of loose prints contained in a box along with twenty pages of text written by Catlin describing the plates. A previous owner had the images bound together as a book to make them easier to handle with minimum wear and tear. In acquiring the volume, the Albrecht Art Museum has chosen to remove the binding, in order to better exhibit the prints, and to mat and frame them identically. The prints will be exhibited as a group every fall.

For this first exhibition of the *Portfolio*, a select group of Native American artifacts from the collections of the St. Joseph Museum will be shown in conjunction with the prints. This type of display mimics Catlin's own exhibition tastes: he always displayed ethnological items such as a cradle board, a buffalo headdress, gun stock war clubs, saddles or shields alongside his images of the Native American. An extremely unusual feature of the Catlin *Portfolio* of Saint Joseph is the title page inscription. Inscribed by the artist to the original purchaser, it reads: "Mns. Chas. D. Archibald. With Compliments of the Author." This is the only copy of the *Portfolio* we are aware of which bears an inscription by Catlin.

Glenn Books acquired this beautiful work of art from a Missouri woman whose paternal grandfather had purchased it in Chicago and had it bound in red cloth and half-morocco leather by the Donnelley Press. The book was clearly very lovingly cared for by the previous owner and her grandfather. She and her husband owned a gun business and kept the

"Buffalo Hunt, Under the White Wolf Skin," by George Catlin



Robbie Sipes

Portfolio in the same moisture and light free locker in which they stored their best firearms. As a consequence of this care, the watercolors on the prints are extremely fresh and vivid, as though they were painted only very recently.

The St. Joseph Museum has a very special connection with George Catlin. When Catlin was living abroad, he arranged for White Cloud and several other Native Americans to travel to Europe. While in France, White Cloud was presented with a pair of dueling pistols by King Louis Philippe. These pistols are now in the collections of the St. Joseph Museum.

Of all the places this magnificent *Portfolio* may have eventually found a home, Saint Joseph is unquestionably the most appropriate imaginable. It is fitting that Catlin's *Portfolio* comes home to the general region of Catlin's travels, to one of the beginnings of the Oregon/California Trails and the birthplace of the Pony Express.

Marianne Berardi, Director
Albrecht Art Museum

Memorials

Memorials offer a lasting tribute to those you wish to honor. Any such gifts will be promptly acknowledged with an appropriate notice to the donor and to the family.

The following memorials have recently been received in remembrance of Mrs. R. A. Brown, Sr.:

Dr. and Mrs. R. Philip Acuff	Mr. and Mrs. Clifford A. Smith, Jr.
Mrs. Walter C. Bartlett, Jr.	Mr. and Mrs. John T. Smith
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