

The Happenings

ST. JOSEPH MUSEUM
PONY EXPRESS MUSEUM

March - April 1989

Volume 16, Number 2



Departure of the First Rider from the Pony Express Stables, April 3, 1860

by Charles Hagens, from the original oil painting on exhibit in the Pony Express Museum.

The Pony Express Museum

by Rich Nolf, Director, and Jaqueline Lewin, Curator of History



FROM THE DIRECTOR

The expression "the best laid plans of mice and men always seem to go astray" is one that I have heard since I was a small child. This preamble is to let you know that what we had planned on doing relative to **The Happenings** is not occurring in the manner in which we had anticipated. I am referring to the regularity in the publication of **The Happenings**. By now you realize its irregularity!

The fact that we are late with this issue is not because we didn't try, but because we were faced with a number of squeaking wheels and some had to be greased before others. This particular issue deals with what happened in March and April, and as we were attempting to prepare it, we were also becoming more and more involved with demands at the Pony Express Annex (formerly the Pony Express Bowling Lanes) and the overall expansion program. The lead article on the Pony Express explains where the majority of our time has gone.

As the director I apologize for the tardiness of this issue, but I won't promise that it won't happen again! We will try to get back on schedule, and we are already doing the preliminary work on the May-June issue. We want to keep you informed as to the happenings at your museums so I ask you to bear with us.

Thank you.

Rich

On Wednesday, April 5, the board of the St. Joseph Museum purchased the building known as the Pony Express Bowling Lanes and two parking lots located at Ninth and Penn Streets. Next door to the Pony Express Lanes is the building that houses the Pony Express Museum. That structure on land leased from John Patee was built in 1858 by Ben Holladay as a stables for his stage coach company and was called the Pikes Peak Stables. [1] In 1860 John Patee sold the building to the owners of the Central Overland California and Pikes Peak Express Company (C.O.C. & P.P.) for use as a stables for their overland mail service that became known as the Pony Express.

The first rider began the Pony Express by dashing from these stables on April 3, 1860. Although celebrations had been held in the afternoon at the Patee House, the departure was delayed until 7:15 P.M. because the train was late bringing the mail from the east. During the delay the horse and rider had to retreat into the stable to escape souvenir hunters who were pulling hairs from the horse's tail and mane. When the cannon fired signaling the beginning of the Pony Express, the rider left the stables, raced to the Express office at 108 South Third (where the Holiday Inn is today), picked up the mail, dashed to the river and then boarded the ferry to cross the Missouri River.

When the C.O.C. & P.P. went bankrupt, Holladay received a mortgage deed to the property. In turn, Holladay gave the use of the stables to Colonel John Motter and Dr. George McAleer in payment for some horses he had purchased from them. [2] The firm of Motter and McAleer, which operated the first omnibus line in St. Joseph, maintained the building until 1872.

[1] In July 1950, Floyd Shoemaker, editor of the *Missouri Historical Review* researched the building at 914 Penn Street and wrote "The Pony Express - Commemoration, Stables, and Museum."

[2] "Pike's Peak Stables in 1858," *St. Joseph Daily Herald*, January 27, 1889.

Clear ownership title to the property was being determined during this time that Motter and McAleer leased the site. Then between 1872 and 1886 a variety of renters, lessees or owners operated livery stables at this location. **St. Joseph City Directories** show the following names: Hyde, Adkins, Couch, Buis, Chowning, McBride and Elertinger. In 1887 the stables were purchased by Robert Winning who in December 1888 was a partner in the incorporation of the St. Joseph Transfer Company. The St. Joseph Transfer Company began to make repairs and renovations. A major renovation was replacing the wooden exterior walls with brick. Brick courses were laid on the inside of the walls high enough to support the original joists and rafters. The wooden exterior sidewalls were then removed leaving the original roof intact. During this same period one of the owners of the St. Joseph Transfer Company, John Burlington, built a brick duplex just to the west of the stables. This is the site of the recently acquired bowling alley. The duplex and the remodeled building can be seen in the photo taken shortly after the St. Joseph Transfer Company completed the renovations. The similarity between the old wooden stables and the remodeled brick structure can be seen by comparing the photos.

Four years later in 1900 the Hostler and Simmons Boarding and Livery Stables occupied the building. They were the last occupants to use the building as a stables. From 1904 to 1913 the structure housed the Western Mattress and Excelsior Company. [3] It was during this era that the importance of St. Joseph's role in the Pony Express first received national attention. In 1910 during the fifth anniversary of the Pony Express, national and local writers, scholars and other interested citizens began to investigate the 1860

[3] It was during their tenure that the Daughters of the American Revolution donated the monument marking the "place where the first Pony Express started on April 3, 1860" in Patee Park. An unveiling ceremony was held in 1914 in which Charles Cliff, Charles Thompson and Buffalo Bill Cody, *Pony Express riders* participated.

appearance of the structure. It was common knowledge that the exterior had been altered but, in the early part of the 20th century, there were no known pictures of the original building. It was not until 1950 when Mrs. Vira Boder found a clipping from the January 27, 1889, **St. Joseph Herald** that contained a pen and ink drawing of the original stables. Mrs. Boder, wife of Bartlett Boder who was president of the board of both the St. Joseph Historical Society and St. Joseph Museum, was going through some papers donated to the Society and found the clipping and pen and ink drawing with the caption, "Original Pony Express Barns." The **Herald** states "the illustration herewith offers a splendid likeness of the old stables and is taken from Mr. Burlington's picture." [4] The **Herald** further relates:

The original stable building was 60 x 125 feet. It was capable of quartering about 200 horses, besides it was surrounded by numerous sheds employed to shelter the wagons and also for horses when stable room was scarce. The heavy timbers were of native lumber, while the walls were made of pine boards, with shingle roof.

During the celebration of the seventy-fifth anniversary of the Pony Express in 1935, the building was referred to as the Pony Express Barn. The 18-month tenancy of the Central Overland California and Pikes Peak Express Company had made its indelible imprint, and the stables no longer would be referred to as the Pikes Peak Stables.

Even though the building was receiving recognition, it was still allowed to decay. An interesting view of the stables is given by Orr Fisher in his 1936 article for **The Pony Express**. He recalled:

This decaying heap of broken timbers and scattered masonry, marks the place, and the beginning of the most venturesome period in the expansion of the mail service in the United States. Only the front of what was a large building stands erect . . . As I stood one evening viewing for the first time this slowing disappearing memorial, I wondered if our machine age has actually blighted man's sense of pride. - If our love and respect for

the pioneer spirit is wanting . . .

As I stood there in the streets . . . a door opened in the northwest corner of the building. An old man, stooped and ill-clad, appeared. Awakening as from a dream, I stutteringly asked: "Is this the Pony Express Barn?"

"Yes, it is," he replied.

"Are you the care-taker?" I queried.

"Yesser-and won't you come in?"

The next few minutes I was exploring the unknown . . . I was on the very spot where the Pony Express was started on April 3rd, 1860 . . . Walking reverently through the twisted doorway, I followed my guide into what used to be the office of the illustrious Pony Express barn. Crossing the large room strewn with litter and broken down furniture the old man led me to a barricaded door, through which we entered into the barn proper. It took all my power of imagination to visualize the picture that greeted the eye in the early sixties. I could not see sleek ponies in boarded stalls, eating wild prairie hay. I could see no sign of life, for there was none. It was looking into a dark, bleak, cavernous hole, where large wooden beams, supporting rafters and pieces of the once massive roof were lying crisscross; leaning and supporting each other. Large sections of the roof were still hanging, seemingly with no support. I would not venture further into the abyss. I felt much safer when I was in the Mammoth (sic) Cave of Kentucky than in this oblivion mass of tangled debris.

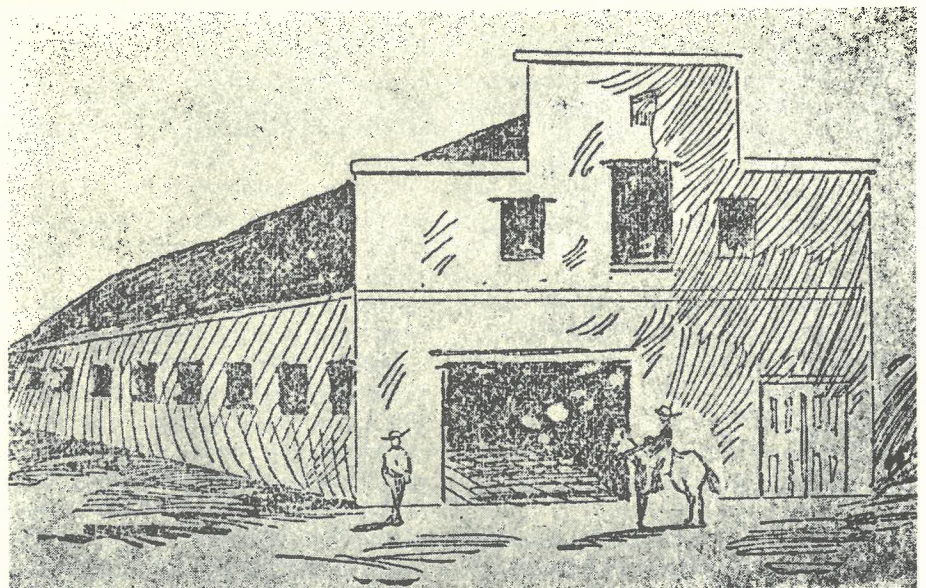
Returning through the barricaded door . . . we crossed the office room and entered another door, which opened into the living quarters . . . On an old scarred desk was a kerosene lamp burning low. By its yellow light I could discern an old rusty stove, an old style trunk, and in the corner a low sunken bed. [5]

However, the building was not completely forgotten. During the Platte Purchase Centennial Celebration of August 1938, the words "Pony Express Stables" were added to the brick front.

The building was continuing to deteriorate in 1946 when the St. Joseph Chamber of Commerce purchased the site with the intention of saving it. However, by September 1947 the building was in such bad shape that the rear portion collapsed. [6] Bartlett Boder, in a letter to Floyd Shoemaker of the State Historical Society of Missouri, wrote that the Chamber "failed for a time to pay taxes on them and then last summer saved the stables

[5] Orr Fisher, "Exploring the Unknown" in **The Pony Express**, Vol. XVII, No. 10, March 1936, pp 7-8. Mr. Fisher's guide in 1936 was itinerant "Dad" Fisher. The author notes that few appreciated the building as much as "Dad" Fisher who took great pride in showing people around it.

[6] "Pony Express Barn Back Wall Crashes," **St. Joseph News-Press**, Sept. 21, 1947, p.1.



[4] "Pike's Peak Stables," **St. Joseph Daily Herald**, Jan. 27, 1889, p.10.

"Original Pony Express Barns," **St. Joseph Daily Herald**, January 27, 1889.

[7] Floyd Shoemaker was researching an article for the Missouri Historical Review of July 1950 entitled "The Pony Express-Commemoration, Stables, and Museum."

The process of expansion will be in several stages, some of which will occur concurrently with others. The first stage is to develop an extensive master plan/story line of the Pony Express and its relationship to this country's history.

off 30 years ago. commence where M. Karl Goetz left plans. These expansion plans will event which furthers our expansion Pony Express Museum is an opportune situation of the property adjacent to the porary wall remains today! The acqui-south end of the building. That tem-so a temporary wall was placed at the extend the building to its original size was Mr. Goetz's plan to eventually been constructed around that time. It 1880s since the First Ward Tavern had used in the conversion to brick in the Those bricks were similar to the ones corner of Grand and St Joseph Avenues. First Ward Tavern at the northeast were taken from the top floor of the Additional bricks for the reconstruction was too soft or deteriorated for reuse. the front portion, much of the brick cannibalized for materials to stabilize crumbling back half of the stables was beyond repair. Although the bilized since the collapsed rear portion front portion of the building was sta-

In the 1950s renovation, only the 1959. filled when the museum opened May 3, and Museum." This promise was ful-stables will be "Pony Express Stables as possible. The name of the restored duced in one of those media as faithfully Pony Express will probably be repro-fifties which sheltered the stock of the history of the Pony Express and stables; have dioramas or murals depicting the museum will according to present plans which will be devoted to a period that the "interior portion of the building the brick stables. Mr. Goetz promised with the intent of restoring and rebuild-

In 1950 M. Karl Goetz of the M. K. Goetz Brewing Company established the Goetz Pony Express Foundation the Chamber of Commerce money was spent to conserve the stables but not quite enough." [7]

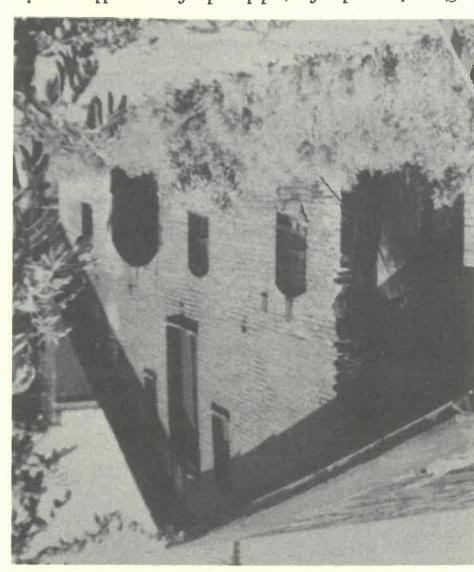
from being sold for taxes by paying some back taxes. During the tenure of the Chamber of Commerce money

The overall concept is to expand and elaborate on the information that has been briefly covered under the current, restricted conditions. All of these ex-hits will tie in closely with the other collections held by the St. Joseph/Pony Express Museum. These collections represent Native American cultures, natural history and non-Pony Express historical artifacts. The latter (particularly those items dealing with the fur trade, emigrant migration and the Civil War) set the stage for the crucial timing of the Pony Express. The use of new, varied and innovative exhibition tech-niques will also be implemented. A number of photographic, graphic, electronic, visitor participatory and living history exhibits will be a part of this interpretation. It is our objective to stimulate as many senses as possible when creating the exhibits. Some people

Following closely on the heels of stages two and three will be stage four. This phase will specifically identify the way in which the adjacent property can be most effectively utilized to interpret the Pony Express. The curatorial staff has been holding weekly meetings to develop the master plan/story line. Also, in an effort to aid in the com-munication between the staff and board, the staff has been meeting with several different board committees on a monthly basis.

Stages two and three will occur simultaneously. The second stage is the reconstruction of the south portion of the original stables, thus increasing the depth by seventy feet and the overall square footage from 3,190 to 7,250. Stage three will be the development of a national foundation to coordinate the financing of this expansion.

South end of stables before collapse in 1947.



It is hoped that bids for the recon-struction of the south portion of the Pony Express Museum (phase two) can be let this year or very early next year. Research is being conducted on the formation of a foundation (phase three) and a job description is being developed for a staff person to coordinate the funding for the foundation. We will continue to keep you up-to-date through future issues of The Happenings by informing you of the progress. We all are truly exhilarated by the opportunity now before us and feel that the results will be of tremendous benefit for the city of St. Joseph. ■

learn best by reading, others by seeing, still others by hearing. Touch and smell will also be a part of the exhibits. There is also the seventh sense that we hope to stimulate — the sense of time, of being there in 1860-61.

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Milwaukee and Chicago Field Trip

From March 20 through the 23rd, eight staff members participated in a really superb field trip to three museums: the Milwaukee Public Museum, the Field Museum of Natural History in Chicago and the Chicago Historical Society. This trip had been planned for several months and had evolved from a board decision last fall to look seriously at our future expansion plans. As a part of that decision we had a retreat which was described in an earlier issue of **The Happenings**. I felt that an integral part of any expansion involved the professional staff visiting other institutions which had gone through expansions of their own. Regardless of an institution's size, changes in operation result in new problems to deal with. The more we learn of how other institutions dealt with the problems, the better prepared we will be. As one curator at the Field Museum said: "One must plan, plan and plan. There is no substitute for planning ahead."

It is not clear at this point what the total scope of our expansion will be. You have read in this issue about the expansion plans of the Pony Express Museum. However, those plans do not deal with the extensive collections of ethnographic, natural history and non-Pony Express historical materials held by the St. Joseph Museum. The Pony Express expansion represents only a portion of our real needs and intended expansion.

Part of the planning for this field trip involved the development of contacts at each of the institutions who would help us in obtaining a cross-sectional, in-depth view of their operations. This review was to encompass not only public spaces, but also staff spaces. The main areas of specific interest were exhibits, visitors, collections, security and administration.

Our trip began March 20th at 3:45 A.M. and included: Rich Nolf, Director; Jackie Lewin, Curator of History; Marilyn Taylor, Curator of Ethnology; Bonnie Watkins, Curator of Collections; David Mead, Curator of Natural History; Robbie Sipes, Curator of Exhibits; Marcus Eckhardt, St. Joseph Museum Intern and graduate of the University of Iowa Museum Studies Program and Mary Packard, Staff Assistant and anthropology major at Missouri Western State College. A stop in Des Moines for breakfast gave those that had been

sleeping a chance to perk up and wake up. We left the interstate system north of Cedar Rapids to take some state highways and county trunks through northeastern Iowa as it is well known for its spectacular scenery.

As stated earlier, there had been prior contact with each of the three institutions. In each case a specific person served as our host or hostess. All were in positions of responsibility and were:

Milwaukee Public Museum
Gerald R. Noonan, Ph.D.
Curator of Coleoptera (beetles) and
Chair Scientific Staff

Field Museum of Natural History
Deborah Cooke
Assistant to the Vice President of
Public Programs

Chicago Historical Society
Susan Tillett
Director of Curatorial Affairs

I had talked several times with each of these persons and found them to be very willing to help out. To make our time most effective, I shared with each contact our particular areas of interest, and they in turn suggested specific persons we should meet and specific programs we should investigate. Through this exchange an itinerary was developed. The first part of each visit was spent in staff spaces speaking with specific curators. At each museum we split our staff to visit different areas of operation concurrently. Later we would reconvene. In the afternoon we were turned loose to study the exhibits from the visitor's point of view, but after the morning sessions, an awareness of the designer/curatorial point of view.

This technique of studying and reviewing each of the museums was very useful. So we would have a written record, it was our practice to debrief after each visit while the experience was still fresh. We used a modified version of the nominative group techniques whereby one person did the recording and each person contributed an idea/thought/concept in a rotational manner. It was very impressive when we got through as we had over 60 individual notes for both the Milwaukee Public Museum and the Chicago Historical Society, and we had nearly 90 notes on the Field Museum of Natural History.

Gerald Noonan was our contact at the Milwaukee Public Museum. Although the museum is housed in a fairly new building, it has already gone through several stages of expansion. The museum is in need of further expansion, but adjacent property is at a premium. Space was really a problem for all three institutions, even as big as they are. The MPM has a full-time staff of about 150 and about the same number of part-time persons. A very large and enthusiastic volunteer staff worked in all areas of the museum's operation. The staff as a whole was very friendly, and it was obvious that there was good communication and camaraderie among them. It is without question one of the finest natural history museums in the world.

A wide variety of exhibits and exhibit techniques are employed at Milwaukee. Some had almost a "Disneyland" concept while others used a very conservative, traditional approach. Walk-in exhibits were frequently used as one way to increase visitor involvement. There was coordination between the design/exhibits staff and the project curator during the creation and execution of exhibits. Also, dead exhibit space was used effectively to enhance the interpretation. However, visitors never feel as though they are in a "storeroom of objects." It was also obvious that Milwaukee has a very skilled and talented staff. Their major dioramas are superb. They maintain a good network with others in the profession.

There is a good rapport with the schools of the county which they serve. Special attention was paid to the "creature comforts" of the school groups. This was, in fact, true of all three museums. All three had coat rooms or lockers, special lunch areas and special gift shops for children. This is an excellent concept that allows more freedom to the groups without adult visitors and school children intimidating one another. At MPM each visiting class received preparatory material on the museum and upon arrival was met by a security person who explained the "ground rules of visiting the institution."

The Field Museum of Natural History is truly one of the finest museums in existence. Some of the world's most skilled taxidermists have been on their staff, and many of their mounts are

one of their strongest assets is a very aggressive and active program of document collection for their library. With a philosophy that "Today's collections are tomorrow's historical artifacts," weekly collections of all available posters, papers and documents are made from all parts of the city. There was a wide variety of exhibition techniques applied. Many of the exhibited artifacts were historical documents, and therefore a high percentage of the exhibits were two dimensional. On display were some very significant Colonial and Early American documents. To aid in the protection of the documents from excess lights, the gallery fixtures were controlled by infrared detectors that activated the lights while someone was in the room.

There was also a good collection of living history exhibits where volunteers demonstrated various skills. The majority of these exhibits were domestic in nature such as spinning, weaving, candle making and soap making.

Like the other two museums the Historical Society used walk-in exhibits to a limited degree. Their "Streets of Chicago" exhibit was from the early 20th century and was open and abstract in its creation. A wide variety of artifacts created the mood and feeling with the visitor's mind doing the rest. It is different from the "Streets of Old Milwaukee" at the MPM since those exhibits are literal reproductions of store fronts, board walks and cobblestone streets. However, both convey their message well.

I would not expect the St. Joseph and Pony Express Museums to grow to the size of any one of these museums, but their larger size does not prohibit us from applying useful principles utilized there. Many excellent ideas and concepts were gained and can be incorporated into our expansion plans. Such things will help us to maintain our focus during our expansion plans. This field trip also expanded our network of professional contacts and we feel much richer for the experience.

For your benefit I have briefly described some of the differences and similarities among the Milwaukee Public Museum, the Field Museum and the Chicago Historical Society. I would certainly recommend and encourage you to visit them. These three museums are very outstanding institutions and a real credit to the museum community. ■



The bulk of the exhibits are older, classic displays of mounted specimens. Their Native American artifact collection is very good with extensive material from the Northwest Coast and Eskimo cultures.

Our meetings with the curators were very productive and illuminative of the total operation. Discussions continued at a private luncheon that had been arranged for us and several of the curatorial staff. We were really overwhelmed by their hospitality.

One of the major problems of an institution of this size is the visitor control and security. (Their attendance is in excess of one million persons per year). We spent a good deal of time reviewing their extensive training system.

The next day, our last in Chicago, we toured the Chicago Historical Society. This institution is much different from the preceding ones. It does not have natural history exhibits. The focus of the whole institution is narrowly defined around the history of Chicago. As a comparison, the character of the Chicago Historical Society seemed to be more formal, perhaps more like that of an art museum. With approximately 100 full-time employees, the Chicago Historical Society had the smallest number of staff of the three institutions visited.

The Chicago Historical Society's research library is very large. In fact,

true classics. Probably the most famous is the elephant group prepared by Carl Akley and is the focal point of their main hall. Our reception was very cordial and very well coordinated. I think everyone's first impression was the magnitude - they have a full time staff of 500 and an unknown number of part-time staff! One of their staff indicated there was something like 19 acres of floor space!

Chicago's style of administration is different from most museums in that it is more like the administration of a university. Below the CEO, called the president, are four vice presidents. They are in charge of development (fund raising), finances (accounting), research and public programs. The latter includes all interpretive programs and exhibits. Michael Spock is Vice President of Public Programs and the one with whom I had set up the visit. The style of management was reasonably new to the organization as it had been implemented approximately five years ago when Sandy Boyd, formerly President of the University of Iowa, became President of the Field Museum.

The change is bringing about a more aggressive and responsive exhibition program. The recently opened Egyptian exhibit has broken all attendance records. It involves a great deal of visitor interaction and involvement. This exhibit is obviously meeting the needs of the public. Other smaller exhibits reaching out to the public have also been implemented.



Leadership St. Joseph

This year Kathy Reno, Membership Secretary, was selected as the museum's representative in the Leadership St. Joseph Program. Twenty-four applicants are selected each year for this program which is designed to train individuals who have demonstrated potential for community leadership and have shown an interest in volunteer work. The training includes information about the community, group dynamics, problem solving and effective boardmanship.

Those who conduct the training are drawn from local sources such as business leaders, the college and government and also include nationally known trainers and consultants. The 14 days of classroom presentations require full-time attendance. After the classroom

segment, the group is divided into project teams for their field work experience. Approximately six weeks are devoted to the field work projects. This year the issues addressed were: Housing St. Joseph's Needy, Arts Audience Development, Missouri Western State College and the Community and the World Beyond St. Joseph. The project teams are required to develop a project to address their issue and report to the Leadership class on their completed field work.

Kathy chose to work on the Arts Audience Development team. This project team investigated the need for an information line for the Arts. The group arranged for a phone number and contacted several phone and computer companies for proposals on the answering equipment required. This idea was then presented to the Allied Arts Council for approval. The new information line was approved and the telephone number reserved for the Allied Arts Council. The Arts Audience Development team then began working on promoting the arts information number. They arranged for newspaper announcements and PSA's (public

service announcements) on radio and produced two video PSA's for television. The number will also be used in all future Allied Arts publicity. The answering equipment will be purchased within the next two months and the publicity will begin appearing at that time.

Kathy found that the Nominal Group Technique that was used at the beginning of the leadership sessions was very helpful in working in a small group situation. "It allowed everyone to have some ownership of our project. We reached a group decision and came up with a plan we could all have a part in. Although we had never met each other before Leadership St. Joseph, we worked together well, and we have managed to remain friends now that our project is complete."

Leadership St. Joseph is a component of the United Way of Greater St. Joseph under its Leadership Division. It is sponsored by the Junior League of St. Joseph, the St. Joseph Area Chamber of Commerce, Northwest Missouri Central Labor Council, Heartland Health System, Inc. and Missouri Western State College. ■

artiFACTS

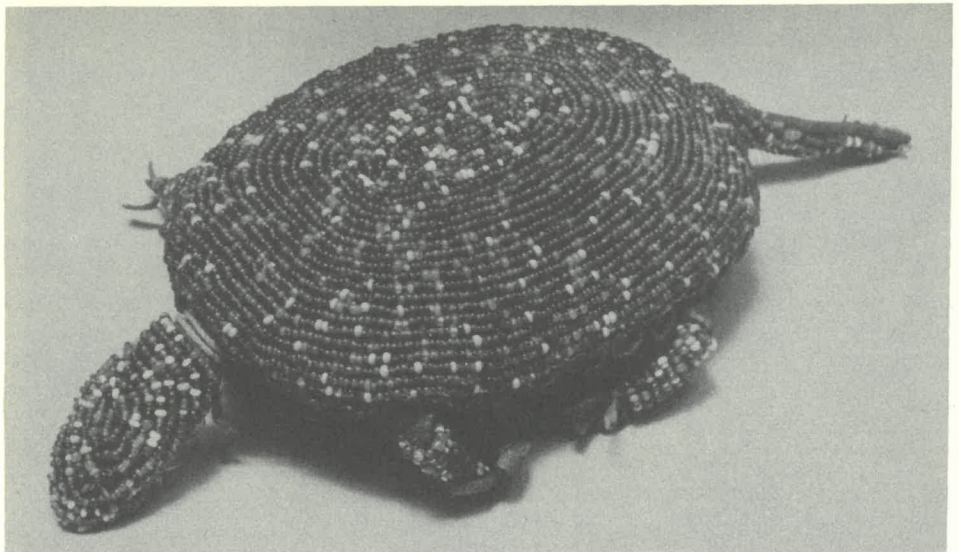
As visitors to the St. Joseph Museum view the Native American exhibits on first floor, one of the questions that frequently occurs to them is, "Where did the Indians get the beads?" The answer is that the glass beads were made in Europe and brought to America to be used as trade items.

Many things which Native Americans made, even the utilitarian items, were decorated with a design pleasing or significant to the owner. Before the Europeans provided the glass beads, Indians used what was available to them in nature for ornamentation – beads made individually from shell or bone, feathers, teeth, porcupine quills, fur, etc. When glass beads were introduced, Indian craftsmen were quick to recognize that the small beads could be used more conveniently.

Although glassworks in Bohemia (Czechoslovakia) provided a source of beads, most of the early glass beads were purchased by the traders in Venice, Italy. The first written account of the introduction of trade beads to the Western Hemisphere was made on October 12, 1492 when Christopher Columbus

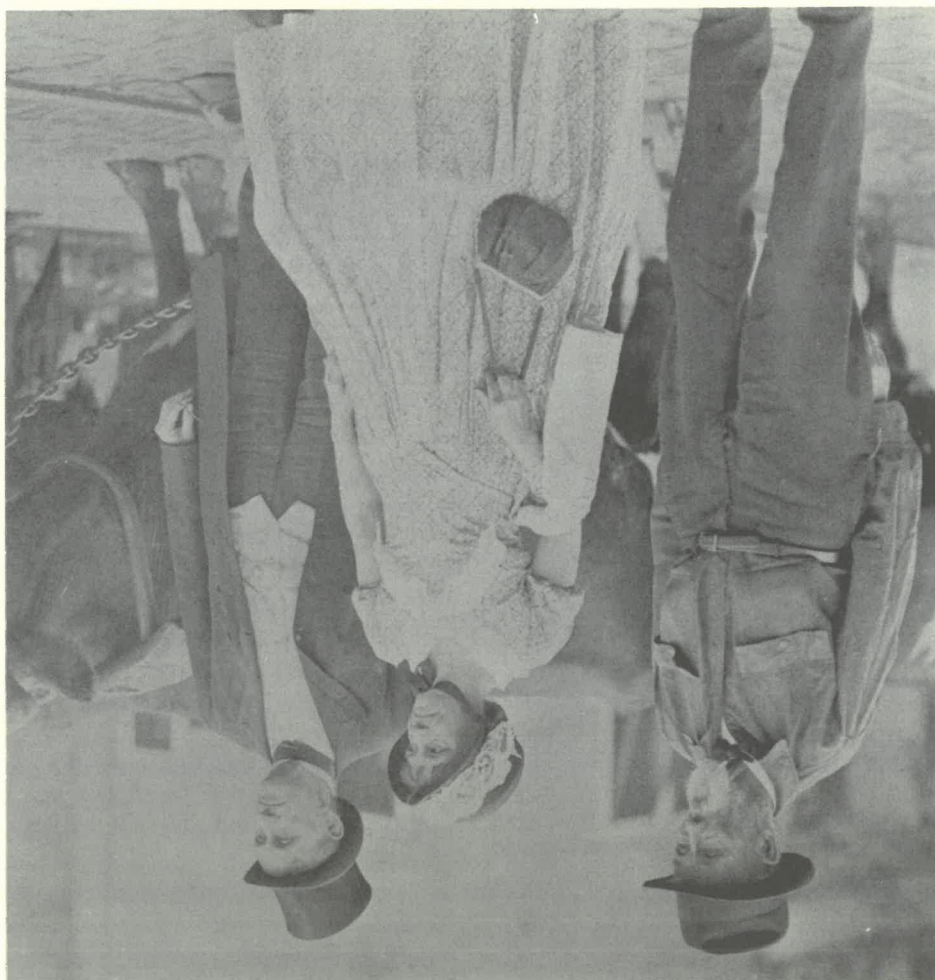
wrote in his log that he presented "some strings of glass beads" to the native people he and his crew encountered when they landed in the New World. In the ensuing years travelers and traders found the Native Americans

very receptive to glass beads as gifts or items of barter. By the last half of the 19th century, native craftspeople (usually women) throughout most of North America had developed distinctive tribal styles of beadwork. ■



Bead-covered amulet in the shape of a turtle – a turtle was a symbol of longevity – from the Harry L. George Collection at the St. Joseph Museum. These amulets, which held a child's umbilical cord, were attached to a cradleboard or worn around the child's neck to bring him good fortune.

Pony Express rider Charles Cliff, (l) photographed in 1923.



Pony Express Riders Graves Decorated

On April 3, the date that the first Pony Express rider left St. Joseph in 1860, the staff of the St. Joseph and Pony Express Museums decorated the graves of the four Pony Express riders buried in St. Joseph. The decorations were American flags and signs which told something about the rider.

Mount Mora Cemetery is the site of the grave of Charles Cliff. Born in St. Louis County in 1844, Cliff came to St. Joseph in 1861 at age 17, he rode the Pony Express from St. Joseph to Seneca, Kansas. Later Cliff was in several skirmishes with Indians while driving ox-teams on the Platte trail to Denver. He died in 1924 in St. Joseph.

James Brink is buried at Mount Auburn Cemetery. Born in 1835 in Pennsylvania, Brink rode the Pony Express in 1860 from Rock Creek Station to 32 Mile Creek Station in Nebraska. While at Rock Creek, he helped Wild Bill Hickock fight the McCandless gang. Later he was a stage driver on the Plains. After moving to St.

Joseph in 1883, he had a meat market and restaurant business. James Brink died in 1912.

Two riders are buried at Ashland Cemetery. The first is Michael Whalen who was born in Limerick, Ireland in 1842. He rode the Pony Express in 1861 from Salt Lake City to the Camp Floyd Station. During the Civil War, Whalen joined the Union forces and fought in the battles of Shiloh, Vicksburg and Corinth. He died in St. Joseph on December 4, 1917.

The other rider buried at Ashland Cemetery is John Phillip Koerner. Born in 1845 in Ohio, Koerner had moved to St. Joseph by the age of 12. At age 15, he was a Pony Express relief rider out of St. Joseph. He also was an ox-team driver and scout on the Plains for the freight company of Russell, Majors and Waddell. After his trail days, John Koerner was a carpenter for the Hannibal-St. Joseph and Chicago, Burlington & Quincy Railroads. He died in 1930.

The graves of these riders were also decorated on Memorial Day week-end. ■

On March 9, 1989 the Andrew County Historical Society Board of Directors contacted Rich Nolf requesting his assistance. Their director had just resigned and they were faced with their grand opening on April 30, 1989. A considerable amount of work remained to complete the exhibits. Rich discussed the request with Jim Lehr, President of the St. Joseph Museum Board, and the museum staff. All were in sympathy with the critical problem that the Andrew County Historical Society was facing. The following offer was extended and in turn accepted. Marcus Eckhardt, who had just come to the St. Joseph Museum as an intern from the University of Iowa Museum Studies Program, would be loaned to the Historical Society to temporarily fill the vacancy. He would have the help, assistance and guidance of the other St. Joseph Museum curatorial staff to assist as necessary.

On March 10, 1989, Marcus went to work at the Andrew County Museum. Robbie Sipes, Curator of Exhibits, was a key person in helping Marcus. Special thanks go to Robbie for his long hours of help and encouragement. Also, special thanks to Mike Fisher and Ed Barlow for their creation and execution of an early inhabitants case within a 72 hour period! Considerable work has occurred since March 10 and the grand opening was a smashing success. It was the unilateral feeling of the St. Joseph Museum staff that this request couldn't have come at a worse time; however, there was no question about making our assistance available and corporately we met the challenge. Long term management plans are now being developed by the board of the Andrew County Historical Society. We wish the Andrew County Historical Society and the Andrew County Museum continued success.

The following St. Joseph Museum staff assisted in the completion of the museum exhibits:

Robbie Sipes, Curator of Exhibits
Jackie Lewin, Curator of History
Marilyn Taylor, Curator of Ethnology
Bonnie Watkins, Curator of Collections
Ed Barlow, Volunteer Staff, Archaeology
Mike Fisher, Volunteer Staff, Archaeology
David Mead, Curator of Natural History
Jim Lehr, President of the St. Joseph Museum Board of Trustees
Rich Nolf, Director ■

Andrew County Museum

Van

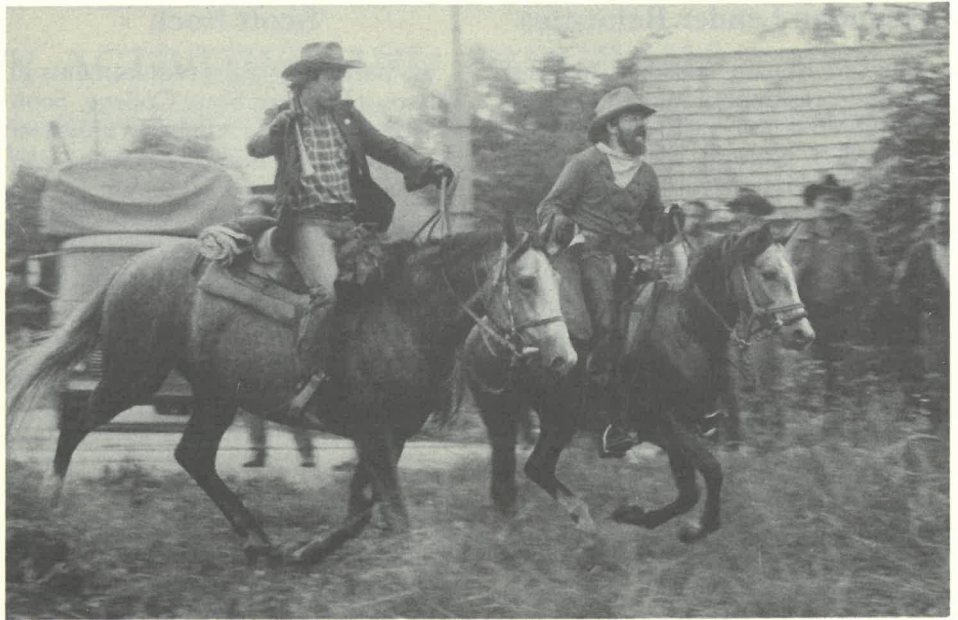
In March of this year the St. Joseph Museum took delivery of a new van. The old van is ten years old and has traveled over 100,000 miles on all kinds of roads and in all kinds of weather. It had proven itself, but due to its age and condition it could no longer be totally reliable, especially on a long trip. We have several women curators who do field work, and I felt uncomfortable each time they went out.

The process of selecting a replacement was a lengthy one. I reviewed products available from Chevrolet, Dodge, GMC and Ford. A thorough review of the chassis and options were matched with our needs and then a spec list was created. From this list the dealers could then prepare a bid. Seven dealers, representing all four manufacturers, were approached with the spec list. The bid was let to Vic Olds, GMC, Honda. Kyle Thomas, the sales person with whom I worked, was very knowledgeable about the product he represented. Our sincere appreciation goes to Kyle Thomas and to Charlie Hogan, General Manager, for their part in working with us and making this acquisition possible.

The vehicle we ended up with is a 12-passenger, GMC, heavy duty 1-ton chassis (3500), 3-speed transmission, 351 cu. in. fuel injected engine, power brakes, power steering, dual air and single heater. We chose a light tan color called buckskin as that color doesn't show the dirt as much. Furthermore, the dark brown graphics that we added look very good against the buckskin color. The graphics include the Pony Express statue on one side (representing the history portion of the museum), a prairie wolf on the other side (representing natural history) and a graphic of a Haida eagle (representing our extensive collection of Native American material) on the back.

Already we have made several lengthy trips in the van. David Mead, Curator of Natural History, attended the Spring River Audubon Conference in Kearney, Nebraska, driving the van on its "shake down" trip. Within eight hours of David returning with the van, a number of staff left on the museum field trip to Milwaukee and Chicago. These journeys have really proven the fine selection we made.

By the way, the old van is still in the inventory and used locally for hauling



No, it's not the American West, it's the Pony Express riders in Czechoslovakia!

equipment and "dirty work." Since its cost of maintenance is still low, the staff felt that they wanted to keep it awhile so as to prolong the newness of the GMC. ■

Missouri Archaeological Society

The Missouri Archaeological Society (MAS) recently held its annual meeting in Columbia, Missouri. The three day convention, which occurred on the weekend of April 28-30, was attended by staff member Bonnie Watkins, as well as by museum volunteers Mike Fisher, MAS President, and Ed Barlow, MAS Trustee. Many interesting and informative presentations on all areas of the archaeological spectrum were given by a variety of professionals and non-professionals.

The business meeting of the MAS was held Saturday afternoon. At this time election of officers and trustees occurred. Jim Feagins of the Kansas City area was elected as the new president. Mike Fisher had been president for 8 years but declined re-election because of his personal feeling that the organization needed some new blood. Bonnie was honored to be elected to the Board of Trustees. The speaker at the banquet Saturday evening was Dr. Bruce D. Smith of the Smithsonian Institution. His talk on "Mississippian Settlement Patterns" was well received by an interested audience. Overall the annual meeting was successful and well attended. ■

Czechoslovakina Pony Express

Since the last **Happenings** we have received information from Jindrich Bilek in Czechoslovakia concerning the 1988 Pony Express run. This was the fourth year for the ride, and the popularity of the event which also includes a parade and rodeo has grown. This year it was filmed by Czechoslovakian television. Mr. Bilek wrote: "I want to mention the extreme conditions in which all the event was realized. The weather was really cruel and it tested the devotion of our people. Nobody failed although it was raining cats and dogs and it was terribly cold." Their two new riders which were honored with a membership in the St. Joseph Museum and Pony Express Museum are Petr Hanus and MUDR. Miroslav Kolacek.

In 1989 the ride will be held in conjunction with the Spartakiada Festival in July and will be called the Prespartakiada Ride of the Czechoslovak Pony Express. One hundred and ten riders will take part and the route will be extended into East Germany. Western country shows will be held at several locations.

In 1990, the 130th anniversary of the Pony Express, the Czechoslovakian riders would like to connect with the ride held each June by the National Pony Express Association. Plans are underway to accomplish this goal and it appears that we may be able to meet some of our Czechoslovakian Pony Express friends in June of 1990. ■

Audubon Leader Relocates

Mike McKenzie, museum member and past-president of Midland Empire Audubon Society (MEAS), recently accepted a position with Heartland Quality Foods of North Sioux City, South Dakota. Mike succeeded Simon Rostitzky as president of the local Audubon Society and played a major role in reorganizing the St. Joseph Audubon Society into the Midland Empire Audubon Society. He also served as the first chairman of the Missouri Audubon Council, a newly-formed coalition of Audubon organizations statewide. An avid birder, Mike also coordinated several ornithological studies in northwest Missouri including Christmas Bird Count, Missouri Breeding Bird Atlas and the United States Fish and Wildlife Service Breeding Bird Survey. Mike will be missed by conservationists and birders, as well as by the museum where he was a member and volunteer. ■



Spring River Conference

March 17-19 David Mead and several other Audubon members attended the Spring River Conference at Kearney, Nebraska. This annual conference is timed to coincide with the concentration of many thousands of sandhill cranes along the Platte River and is attended by environmentalists from all over the nation. Speakers, slide presentations, films, workshops and field trips focus on the Platte which is threatened by proposed water projects designed to divert its waters in Colorado, Wyoming and Nebraska. By the time the river course reached central Nebraska where the cranes stop over on their migration, there would be no water left if all the proposed diversions take place. In addition to the sandhill cranes, thousands of other migratory birds including bald eagles depend upon this section of the river for their survival. National Audubon Society has placed the Platte on its environmental priority list along with acid rain and other major national and international issues. Members of the local Midland Empire Audubon Society have sent half of the proceeds from their annual fund-raising Birdathon to National Audubon Society to help with this and other regional issues. Those members attending the conference have renewed their vows to help save the Platte and its birds. ■

Scott Koch

As part of his class requirements at Missouri Western State College, Scott Koch has worked a number of volunteer hours at the St. Joseph Museum over the past two college semesters. During this time he has been very helpful in implementing several different projects, as well as helping with Prairie View Festival '88 and the remodeling of the Pony Express Museum this past winter. During the winter renovation at the Pony Express Museum, all of the cases received exterior work while the American Bison exhibit was dismantled for complete remodeling. Since one of Scott's class requirements was to complete a project from start to finish by himself, he was assigned to redesign and reconstruct the American Bison exhibit. This new exhibit which Scott has put together with guidance from the staff is scheduled to be completed in the near future.

The staff would like to thank Scott for his help during the past few months, and we wish him the best of luck in his future endeavors. ■

Volunteers Recognized

On March 17 Mike Fisher and Ed Barlow were the honorees at a reception held at the St. Joseph Museum. Working with Bonnie Watkins, Curator of Collections, Mike and Ed invested over 1,000 hours in the development, construction and completion of the archaeology exhibit on second floor. Approximately 100 members of the St. Joseph Museum and St. Joseph Archaeology Society attended the reception hosted by the museum to recognize Mike and Ed's volunteer service. Wine, punch and hors d'oeuvres were served by the museum staff, and Rich Nolf spoke a few words of well-earned acknowledgment and praise. Also, Rich presented Ed with a Swiss army knife making him an official member of the museum's "Order of the Knife." Mike, who had previously been inducted, received a second "dress" version of the museum's avowed all-purpose tool.

We are also happy to report that Mike Fisher's article describing the exhibit and the volunteer hours committed to its design has been accepted for publication in the *Missouri Archaeological Society Quarterly*. This is an honor for both Mike and the museum. ■

Donors

The Henry Doorley Zoo gives visitors a chance to view over 2,000 live zoological specimens. We also enjoyed a picnic lunch while we were at the zoo. ■

Edward V. Barlow - Rims herd collected in the 1970s at Missouri archaeological site 23PL44.

Ray Utley of E.B.E. - Microfilm reader and table.

New and Reinstated Members

The St. Joseph and Pony Express Museums welcome the following new and reinstated members and thank them for their support.

John Adams
Mr. and Mrs. Harold Johnson
Leola Nicholas

Omaha Field Trip

The spring meeting of the Missouri Museums Associates (MMA) was held April 14 in Jefferson City. The museum was represented by two staff members, Marilyn Taylor and Bonnie Watkins. Bonnie has served as a board member of the MMA for several years.

The subject of the April meeting was "Disaster Planning for Museums," a very important and timely topic. The day was filled with programs pertaining to this area. The business meeting of the MMA was also included in the afternoon session. At the conclusion of this meeting the group adjourned for a tour of the State Capitol exhibition "Murals 1917 - 1928." Both Marilyn and Bonnie felt that their time was well spent. ■

The St. Joseph Museum sponsored its second 1989 field trip on May 24. Visitors on this tour, which was to Omaha, visited the Union Pacific Historical Museum and the Henry Doorley Zoo.

COMMUNITY ACTIVITIES AND PROGRAMS

- March 1 Marilyn Taylor gave fifteen members of Girl Scout Troop 325 of St. Joseph an informative tour of the Native American collections at the St. Joseph Museum.
- March 4 Saturday afternoon Jackie Lewin presented a slide program in the Civic Arena meeting room. Approximately 100 women attending a Knights of Columbus convention in St. Joseph heard this history program.
- March 15 David Mead presented a snake program to 80 Union Star K-3 students at their school. Robbie Sipes and Marcus Eckhardt helped with the program.
- April 1 & 2 The Missouri Department of Conservation asked us to participate in the annual National Wildlife Week displays at East Hills Mall. "Predators" was the theme this year and museum personnel received a lot of inquiries about the grey fox, red tailed hawk and great horned owl that were displayed at the St. Joseph Museum booth. Wildlife posters were also shown and made available for purchase.
- April 6 Jackie Lewin appeared before the Maxwell Heights Presbyterian Church Youth Club to explain "What does a museum do?" Twenty-one young people and five adults attended this presentation.
- April 12 Rich Nolf, Director, gave a program on reptiles and amphibians to Diane Watson's Pershing 6th grade class. The emphasis was on snakes and the 19 students exercised the opportunity to handle, hold and become acquainted with the bullsnake, the eastern hognose and the red milk snake from the St. Joseph Museum. The monthly meeting of the Museum Hill Neighborhood Association at Barbosas was attended by Marilyn Taylor. Officer elections were conducted and Mike Wright of St. Joseph's Community Development Department spoke about available programs geared to help neighborhood residents.
- April 13 Jackie Lewin represented the St. Joseph Museum at the monthly meeting of the Pony Express Neighborhood Network meeting held at the Pony Express Museum. Officers were elected for the upcoming year and a report was made on the Gazebo being constructed in Patee Park.
- April 14 Rich, Jackie, Robbie, Marcus and Linn joined approximately 50 other non-profit staff persons at the YWCA for the "Mastering Change" workshop sponsored by the Junior League. This was an all-day session presented by Stephen E. Willard and was very helpful in illustrating how our different personality "energies" affect how we meet and deal with change.
- April 21 Five students from Northwest Missouri State University undergraduate class "The Historian and His Craft," toured exhibits, storage and discussed with staff how historians in a museum use and interpret artifacts.
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Collections

We are still working on the deacidification and encapsulation of the document collection. One change that has occurred is the addition of a new volunteer in this area—John Adams. A relative new-comer to our part of the state, John has been here less than a year with the Missouri Department of Conservation. He does a nice job of encapsulating, and we are very happy that he is able to fit the museum into his busy schedule. ■

Summer Hours

On April 1, the Pony Express Museum opened for the summer season and the St. Joseph Museum's hours expanded. Now through September 30 both facilities will be open from 9:00 A.M. to 5:00 P.M., Monday through Saturday and 2:00 to 5:00 P.M., Sundays and holidays. ■

Thomas Hart Benton

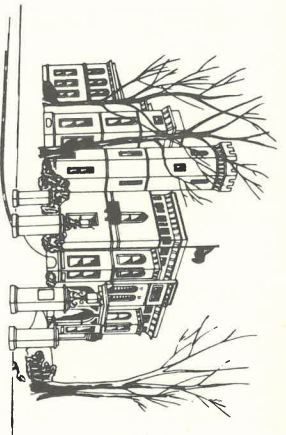
The first field trip of the 1989 season occurred Thursday, April 20. The St. Joseph Museum sponsored this trip specifically to take advantage of the centennial retrospective exhibition of the works of Thomas Hart Benton. This exhibition was organized by the Nelson-Atkins Museum of Art in Kansas City. Our group was given a guided tour through the retrospective by docents specially trained for this exhibit.

In addition to visiting the Nelson, the group toured the Thomas Hart Benton Home and Studio. This was where Benton lived from 1939 until his death in 1975. Lunch was at the Bristol Bar & Grill on the beautiful Country Club Plaza. After lunch there was time to browse and shop in the many stores on the Plaza. Everyone who made the trip commented on how much they had enjoyed themselves. ■

Gift Shop

The St. Joseph and Pony Express Museum Gift Shops have been busy places this spring. This is the time of year for school field trips and a variety of items have emerged as favorites among the children. At the St. Joseph Museum favorites include vinyl and plastic jointed snakes, paper dolls, mineral specimens, rock rings, arrow-head chokers, tomahawks, spears and boomerangs.

At the Pony Express Museum the school children prefer leather pencil holders, rabbit furs, leather whips, Pony Express posters, Pony Express tee shirts, bronze Pony Express coins and horses of all kinds. They love to look at anything that is unusual. The students generally have a set amount they can bring on the field trip, and it is entertaining to see how excited they get making their choices. ■



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