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The Happenings

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Pony Express Museum

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David Mead



This upland forest scene at Bluffwoods will serve as a model for a new exhibit at the St. Joseph Museum.

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From the Director

David Mead

Several months ago, Lonny Weaver of the St. Joseph Cardinals came into my office thoroughly excited about bringing baseball to town. As he knows, the Cardinals will provide St. Joseph citizens with an opportunity to view good baseball played by potential future American and National League players. Lonny feels very strongly that there are large numbers of baseball fans in St. Joseph, and he is one of those people whose enthusiasm for baseball is infectious.

Lonny asked me how we could help promote the St. Joseph Cardinals and, at the same time, promote the museum. He wanted something that would be dramatic and provide a certain level of fun and showmanship for the pre-game festivities. The first thought that came to mind was that of a Pony Express reenactment. Not everyone has seen the exchange of a mochila, and horses always add a level of excitement and novelty to an event.

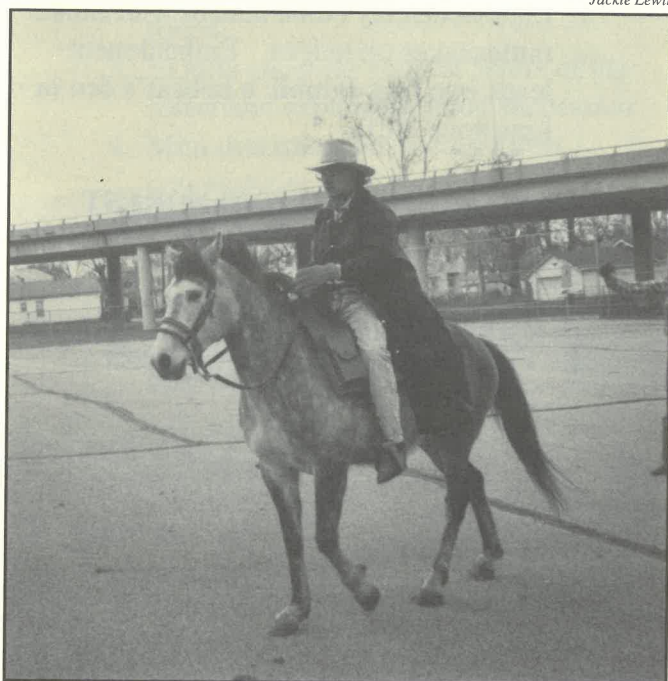
Lonny liked the concept very much so our plans progressed. First, we looked at the dates that the Cardinals were playing in town and eliminated those

instances that matched times the Royals were playing in Kansas City. By doing this we hoped to maximize our audience of baseball fans for a Pony

Express reenactment. The date selected was July 12, 1991, when the St. Joseph Cardinals played the Red Oak Red Sox at Phil Welch Stadium. Game time was 7:30. To support the Pony Express Museum, Lonny offered to contribute 50 cents of every individual admission purchased the night of July 12 to the museum.

Russ Mooney has always been our consultant for horse oriented events, so I immediately contacted him. Russ agreed to be a part of the festivities as did Richie Masoner. They were our two "Pony" riders when the 130th anniversary of the Pony Express was commemorated in local elementary schools in April 1990. During those celebrations, Russ and Ritchie, each on horseback with a mochila, picked up students' letters at almost all the public and private elementary schools in St. Joseph.

I wish to thank all of you who made the effort to come out to Phil Welch Stadium on July 12. I hope you enjoyed the rare opportunity to see good baseball and watch a piece of Pony Express history acted out, all in one event. We appreciate your continued support to both the St. Joseph Cardinals and the Pony Express Museum.



Jackie Lewin

Richie Masoner and his horse Wildfire rode in Pony Express reenactments during 130th anniversary celebration.

NATURAL HISTORY STORYLINE

An Outline for Exhibits Development

WITHIN ANY PROFESSION, THERE IS A TENDENCY ON THE PART OF THOSE WHO ARE FAMILIAR WITH THE profession to use colloquial or specialized jargon when referring to their work. We have been guilty of this on occasion. If you were to look over each issue of *The Happenings* published during the past two or three years, you would see the term "story line" used frequently. It is a term we have utilized rather freely and should have defined earlier. A story line is a document that deals thoroughly with the subject of a proposed series of exhibits. It is used to develop the connective pattern or theme of the exhibits.

The term story line may be misleading because the document it describes is not a narrative story. However, there is a story, or theme, that goes through it. It could even be described as an outline in that it takes on a skeletal form. Some institutions present their story line in a narrative form. We prefer to leave ours in the outline form since it is a working document. The staff can utilize the outline to create a narrative document or design visual exhibits with artifact material. The story line also provides the information used in writing the exhibit labels.

Perhaps the simplest way to describe the story line is to print it. Following is the story line for the proposed exhibits on third floor.

HABITATS OF NORTHWEST MISSOURI

THEMES:

1. Develop a public awareness and appreciation of the diversity of habitats and wildlife in northwest Missouri.
2. Encourage conservation and wise use of our natural resources.

EXHIBIT AREAS:

- Introduction
- Upland forest
- Pasture grassland
- Crop sod
- Edges
- Ponds
- Small rivers and streams
- Loess bluffs
- Missouri River
- Floodplain forest
- Marsh
- Urban

EXHIBIT AREA 1: INTRODUCTION

- I. Purpose
 1. Get visitor's attention
 2. Establish flow pattern
- II. Characteristics
 - A. Dominant plants are trees
 - B. Forest divided into vertical levels
 1. Canopy (tall trees)
 2. Understory
 3. Shrubs
 4. Herbs
 5. Forest floor
 - C. Require well-drained soil
 1. Dry ridges
 2. Gravelly slopes
 3. Well-drained valleys
 - D. Large diversity of animal life
 1. Carnivores

EXHIBIT AREA 2: UPLAND FOREST

- II. Exhibit Ideas
 - I. Limestone/clay embankment with timber rattlesnakes on ledges. Embankment leads into first exhibit; a bobcat's den in limestone cliff.

2. Herbivores
3. Decomposers

David Mead

II. Significance

- A. Shelter wildlife from elements and predators
 1. Protective foliage
 2. Tree cavities
- B. Inhibit soil erosion
- D. Source of lumber and firewood

III. Conservation practices

- A. Forest management
 1. Selective tree removal
 2. Replanting
- B. Wildlife Management
 1. Hunting regulations / population control
 2. Protection for rare and endangered species
 3. Reintroduction of native species
- C. Fire prevention / control

IV. Upland Forest exhibit ideas:

1. Mini diorama of bobcat den in limestone crevice
2. Diorama showing a typical upland forest
3. Exhibit showing vertical layers of the forest and explaining plant succession
4. Mini dioramas illustrating forest communities and "food chain" or "web of life"
5. Mini diorama of a den tree and wild life occupants
6. Panel illustrating good and bad forestry practices

EXHIBIT AREA 3: PASTURE GRASSLAND

I. Characteristics

- A. Well-drained soil
- B. Mostly treeless except for wooded draws
- C. Covered with native and introduced grasses and forbs
- D. Dominated by domestic livestock
- E. Wildlife is mix of introduced and native



Pasture grassland habitat is used primarily for grazing cattle.

1. Ring-necked pheasant, rock dove, etc.
2. Meadowlark, dickcissel, badger, etc.

II. Significance

- A. Provides pasture for livestock
- B. Provides habitat for grassland wildlife species
- C. Prevents soil erosion

III. Conservation practices

- A. Prevent overgrazing
- B. Reintroduce native warm season grasses
- C. Controlled burning (warm season grasses)

IV. Exhibit ideas:

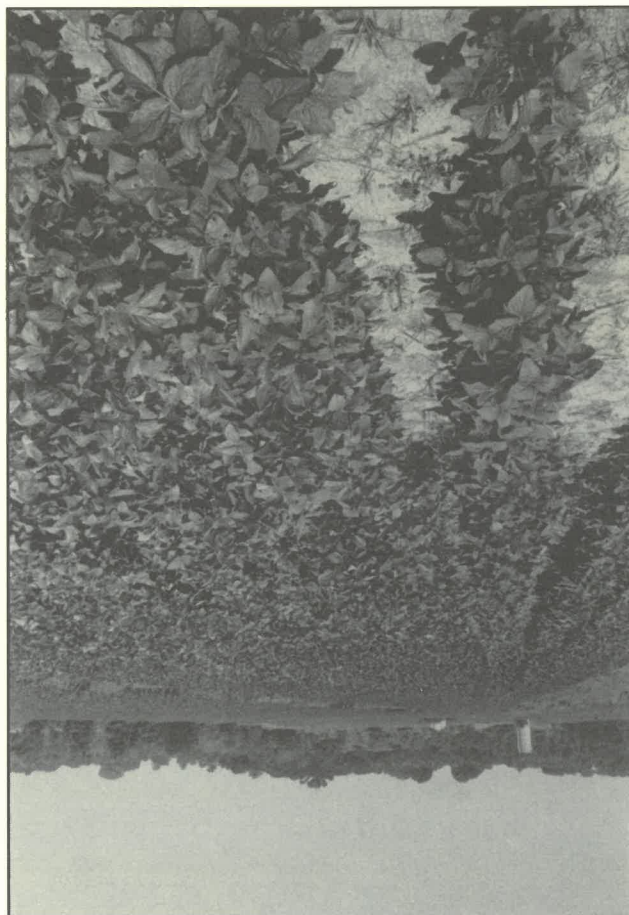
1. Map illustrating what percentage of northwest Missouri was prairie historically
2. Diorama or exhibit showing a comparison between historical prairie and modern pasture grassland (explain the benefits of reintroducing native species)
3. Diorama of a typical pasture grassland (possibly looking over fence)
4. Exhibit explaining special characteristics and adaptations of grassland animals

- III. Conservation practices
 A. Minimum-till and no-till farming
 B. Terracing (contour and grassback)

- II. Significance
 A. Crop production
 B. Provides food source and shelter for wildlife
 C. Native plants and insects controlled by chemicals
 D. High rate of soil erosion
 E. Inhabited by certain wildlife species
 I. Characteristics
 A. Level to sloping topography
 B. Dominated by introduced plant monocultures
 C. Native plants and insects controlled by chemicals
 D. High rate of soil erosion
 E. Inhabited by certain wildlife species

EXHIBIT AREA 4: CROP SOD

Crop sod habitat in northwest Missouri is frequently used for soybean production.



David Mead

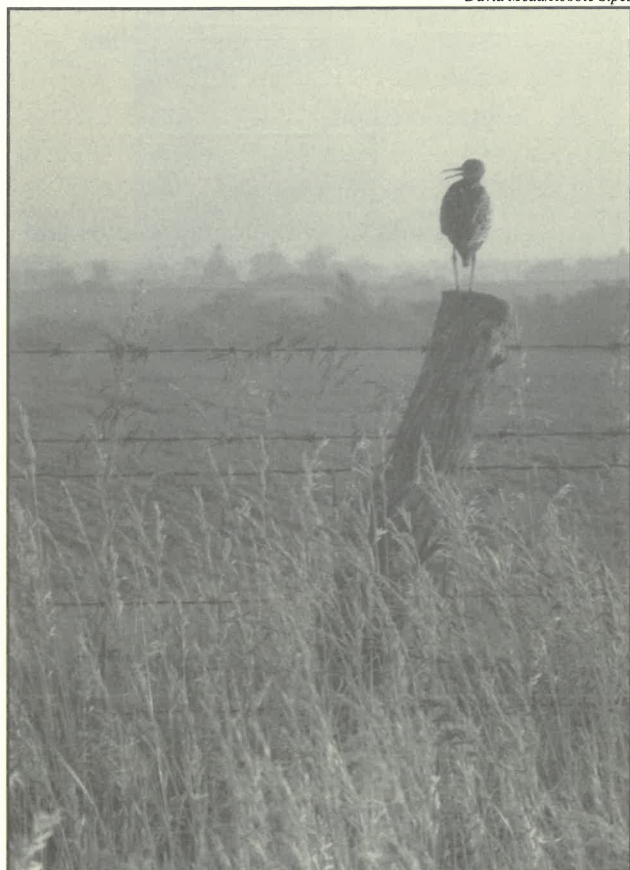
- IV. Exhibit ideas:
 A. Diorama showing typical crop sod habitat and remaining wildlife species
 2. Exhibit showing the changes in farm technology from Native American to modern times (compare topsoil sample from native prairie to one from modern farm ground)
 3. Exhibit illustrating the benefits and dangers involving farm chemicals (this needs research)
 4. Exhibit illustrating soil erosion problems and their solutions (soil conservation)
 I. Characteristics
 A. Transition between two or more habitats (most common edges are fence rows and roadsides)
 B. Great diversity of species (plant and animal species from several habitats may occur on edge)
 C. Some species occur only on edges
 II. Significance
 A. Provide habitat for certain plants and animals that cannot survive solely in one habitat
 B. Increase diversity of species
 C. Conservation practices
 A. Prevent unnecessary clearing of fencerows and brushpiles
 B. Plant wind breaks
 C. Create wildlife habitat along roadways
 IV. Exhibit ideas:
 1. Diorama showing an edge between several habitats (may incorporate into diorama in Exhibit Area 3)

EXHIBIT AREA 5: EDGES

- IV. Exhibit ideas:
 A. Diorama showing typical crop sod habitat and remaining wildlife species
 2. Exhibit showing the changes in farm technology from Native American to modern times (compare topsoil sample from native prairie to one from modern farm ground)
 3. Exhibit illustrating the benefits and dangers involving farm chemicals (this needs research)
 4. Exhibit illustrating soil erosion problems and their solutions (soil conservation)
 I. Characteristics
 A. Transition between two or more habitats (most common edges are fence rows and roadsides)
 B. Great diversity of species (plant and animal species from several habitats may occur on edge)
 C. Some species occur only on edges
 II. Significance
 A. Provide habitat for certain plants and animals that cannot survive solely in one habitat
 B. Increase diversity of species
 C. Conservation practices
 A. Prevent unnecessary clearing of fencerows and brushpiles
 B. Plant wind breaks
 C. Create wildlife habitat along roadways
 IV. Exhibit ideas:
 1. Diorama showing an edge between several habitats (may incorporate into diorama in Exhibit Area 3)

2. Exhibit illustrating the diverse plant and animal species found on edges
3. Exhibit explaining the importance of brushy fence rows and vegetated waterways for wildlife and soil conservation

David Mead/Robbie Sipes



Upland sandpipers can frequently be seen sitting on fenceposts near large pasture grasslands. Fencerows create important edge habitat for a variety of wildlife.

EXHIBIT AREA 6: PONDS

- I. Characteristics
 - A. Small body of water
 - B. Most are man-made
 1. Dammed stream
 2. Runoff
 - C. Plant life
 1. Aquatic plants
 2. Sedges, grasses, shrubs and trees
 - D. Animal life
 1. Animal life depends upon size and type of pond

- a. Small “frog ponds” where frogs and salamanders breed
 - b. Larger “fish ponds” have more predatory fish, less amphibians
2. Invertebrates: microorganisms, insects, spiders, crayfish, snails, etc.
3. Vertebrates: mammals, birds, fish, reptiles, amphibians

III. Significance

- A. Source of water
- B. Plants provide food and cover for animals
- C. Critical to animal metamorphosis
- D. Catches topsoil from runoff

III. Conservation practices

- A. Prevent silting
- B. Prevent leakage
- C. Control fish diseases and parasites
- D. Control aquatic plant life
- E. Fish stocking program

IV. Ponds exhibit ideas:

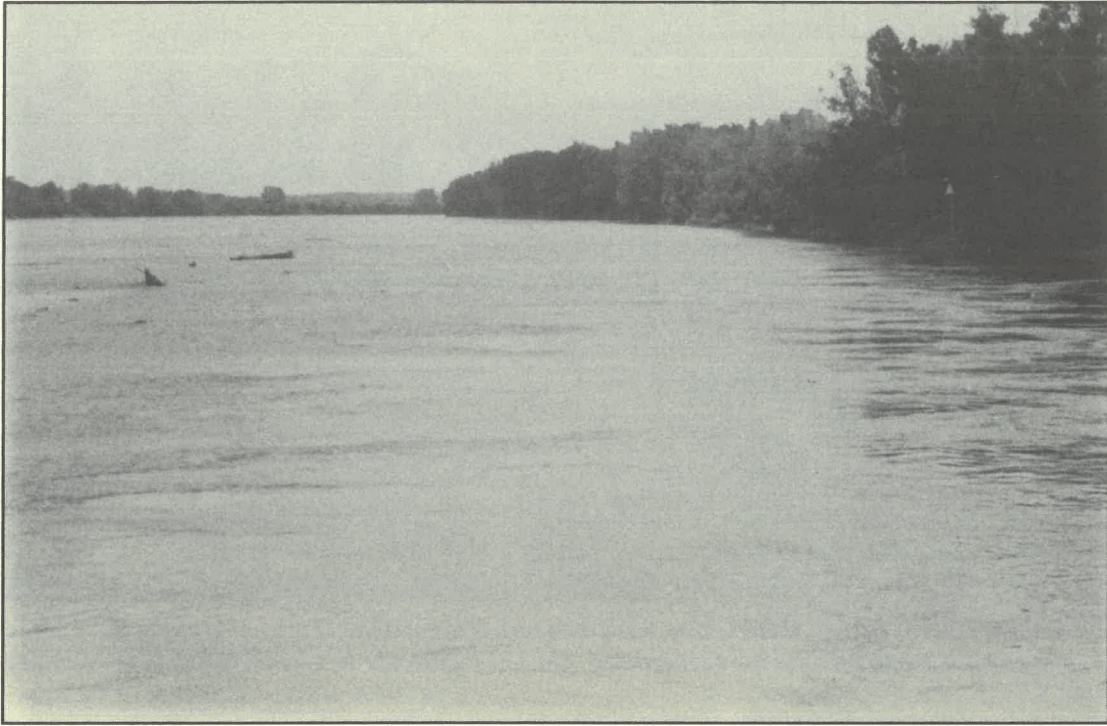
1. Exhibit illustrating types of ponds
2. Diorama showing above/below water cross section of a pond illustrating plant and animal life
3. Exhibit showing microscopic plants and animals
4. Exhibit illustrating a food chain
5. Exhibit explaining the importance of ponds
6. Exhibit showing the metamorphosis of insects, amphibians, etc.

EXHIBIT AREA 7: SMALL RIVERS & STREAMS

- I. Characteristics
 - A. Less channelization than the Missouri River
 1. More bends and oxbows
 2. More sandbars and vegetation
 3. More seasonal flooding
 - B. Great diversity of wildlife
 1. Mammals such as beaver, otter, mink, muskrat
 2. Birds such as herons, kingfishers

- II. Significance
 3. Fish, reptiles and amphibians
 4. Many invertebrates (crayfish, insects, etc.)
 - C. Streams are sometimes spring-fed
- III. Conservation practices
 - A. Source of water for man and wildlife
 - B. Vegetation provides cover and food for wildlife (often are tree-lined)
 - C. Provide breeding ground for aquatic wildlife
- IV. Exhibit ideas:
 1. Diorama showing cross section (above/below water)
 2. Cutaway view of a beaver lodge
 3. Mini diorama of a colony of cliff swallows under a bridge
 4. Mini diorama of a kingfisher's nesting cavity
- EXHIBIT AREA 8: LOESS BLUFFS
 - I. Characteristics
 - A. Occur on the eastern side of the Missouri River valley in Missouri and Iowa
 - B. Unique geological formation
 1. Formed during the Pleistocene period by deposits of windblown soil (loess) over 150 ft. deep
 2. Loess bluffs found only a few other places in the world (China, East Germany and Czechoslovakia)
 - C. Lower slopes tree-covered, upper slopes grass and forbs
 1. Introduced and native plants
 2. Several rare plant species
 - D. Some pasture and crops
 - E. Among highest rate of erosion in U.S.
 1. Very fragile due to geological formation
 2. Overgrazing, poor farming practices, ATV trails and roads cause erosion

- II. Significance
 - A. Internationally unique landform
 - B. Historically significant
 - C. Prairie remnants critical to native plant and animal species
- III. Conservation practices
 - A. Preserve rare and endangered plant species
 - B. Control erosion
- IV. Loess Hills exhibit ideas:
 1. Diorama showing loess mounds and wildlife
 2. Exhibit explaining the geological formation of the loess bluffs (loess soil abounds with fossils)
 3. Exhibit explaining the unique qualities of the loess bluffs and their plant and animal life such as soapweed and bank swallows
 4. Exhibit explaining the fragility of loess soil and the risks involved in over-use such as grazing, farming, ATV use, etc.
 5. Exhibit illustrating good soil conservation practices
 6. Map showing where loess bluffs occur
- EXHIBIT AREA 9: MISSOURI RIVER
 - I. Characteristics
 - A. Relatively deep and swift-moving river
 - B. Contains many species of fish and other aquatic wildlife, surrounded by riparian zone
 - C. Controlled by levees, dams and other structures built by the Corp of Engineers, but floods periodically
 - II. Significance
 - A. One of the largest and longest rivers in the U.S.
 - B. Provides water for electricity production, irrigation and drinking
 - C. Provides transportation for boats



The Missouri River and its floodplain forests and marshes provide habitats for a diversity of wildlife.

- D. Historical significance
- E. Provides habitat for wildlife
- F. Flood control for massive watershed

III. Conservation practices

- A. Control water pollution
 - 1. Industrial waste dumping
 - 2. Farm chemicals
 - 3. Toxic waste dumps and landfills
- B. Reduce siltation from erosion
- C. Prevent loss of sandbars and other wildlife habitat
- D. Monitor water flow during nesting of endangered species (piping plover and least tern)

IV. Exhibit ideas:

- 1. Diorama of Missouri River habitat and its wildlife (perhaps cross section showing underwater scene and bank)
- 2. Exhibit illustrating the history of the river and how it changed courses and created oxbow lakes, etc.
- 3. Exhibit explaining how channelizing

and other flood control methods have affected the river and its wildlife (elimination of islands, sandbars and mudflats destroyed much wildlife habitat - this needs research)

- 4. Exhibit or diorama dealing with bald eagles and their migration down the river

EXHIBIT AREA 10: FLOODPLAIN FORESTS

I. Characteristics

- A. Dominant plants are trees
- B. Forest divided into vertical levels
 - 1. Canopy (tall trees)
 - 2. Understory (shorter and immature trees)
 - 3. Shrubs
 - 4. Sedges, grasses, herbs
 - 5. Forest floor (occasionally flooded)
- C. Alluvial soil subject to temporary flooding
- D. Large diversity of wildlife includes many wetland species

- A. Prevent drainage (Swampbuster laws)
- B. Prevent water pollution
- C. Wildlife management
- D. Controlled burning
- E. Reintroduce native plants

IV. Exhibit ideas:

- 1. Diorama showing typical marsh scene (perhaps rework Squaw Creek diorama)
- 2. Map showing where marshes historically occurred in northwest Missouri and where they remain today (perhaps also show wildlife species that existed in marshes here then, such as swans and sandhill and whooping cranes)
- 3. Map showing migratory flyway and species that use it - or the reverse - show mounted specimens of birds that migrate through northwest Missouri and map(s) illustrating where they nest, their migratory pathways and where they winter (emphasize the importance of marsh habitat to migratory birds, etc.)
- 4. Exhibit or mini diorama showing the diverse plants and animals that live in a marsh
- 5. Exhibit or mini diorama dealing with wintering bald eagles in Squaw Creek NWR and nesting bald eagles at Mingo NWR and Schell - Osage W.A

EXHIBIT AREA 12: URBAN

I. Characteristics

- A. Inner city
 - 1. Dominated by buildings, sidewalks, streets
 - 2. Relatively little plant life (trees, grass, flowers)
 - 3. Some wildlife has adapted (rock dove, peregrine, squirrel, etc.)
- B. Residential and suburban
 - 1. Dominated by houses, sidewalks, yards, streets

- 2. Limited plant life (trees, grass, flowers, some vegetable gardens, etc.)
- 3. Animal life predominately domestic (dogs and cats)
- 4. Some wildlife has adapted, introduced and native
 - a. Species listed under inner city
 - b. Additional species such as raccoon, garter snake, toad, etc.
- 5. Occasional feeding stations and nesting boxes encourage additional wildlife species
- 6. Brushy or wooded vacant lots provide habitat

C. Urban parks

- 1. Dominated by trees and grass monocultures
- 2. Occasional native forest associations or native grasses
- 3. Provide refuge for many wildlife species
- 4. Provide water source such as pond

II. Significance

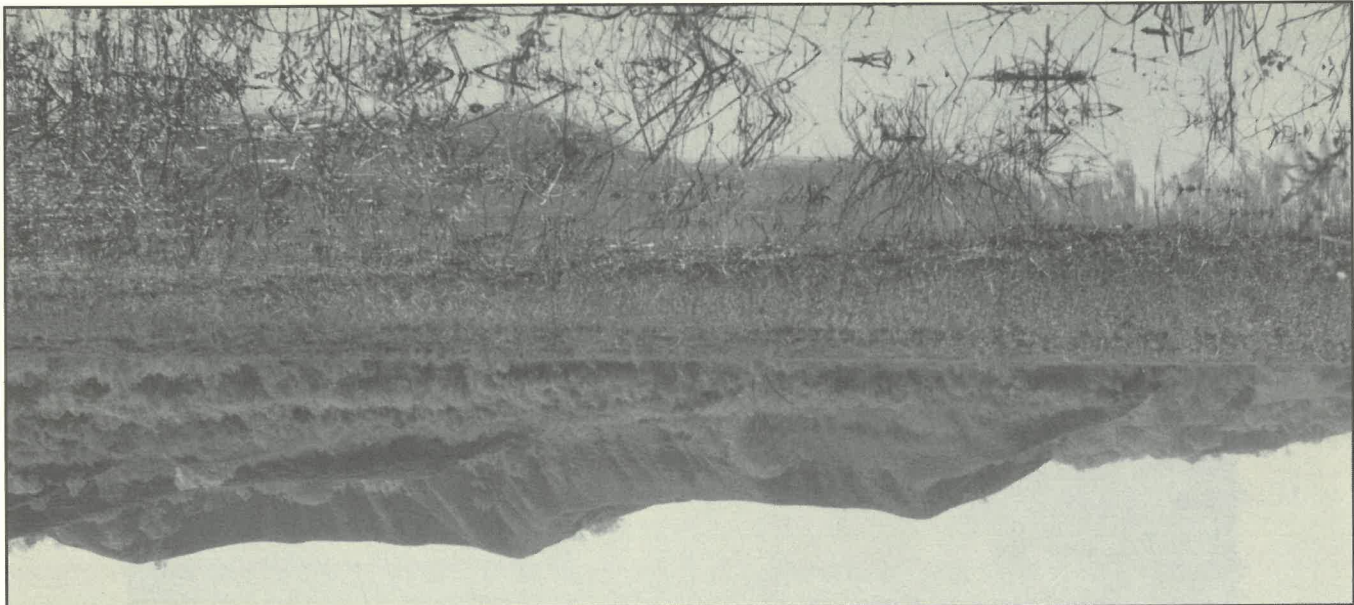
- A. Production and consumption for rural population

III. Conservation practices

- A. Control air pollution
 - 1. From industry, automobiles, landfills, etc.
 - 2. Causes acid rain and other problems
- B. Control water pollution
- C. Prevent litter
- D. Increased recycling of materials
- E. More efficient use of energy
- F. Increase wildlife-oriented plantings and develop more urban wild areas

IV. Urban exhibit ideas:

- 1. Diorama showing various urban habitats (perhaps a residential suburban neighborhood with a park and city skyline in the background)
- 2. Diorama showing wildlife at feeding stations and nesting boxes



Squaw Creek National Wildlife Refuge, Holt County, has a wide variety of habitats. This photograph of the refuge shows marsh in the foreground and floodplain forest in the background. The Loess Hills can be seen rising up in the distant background.

5. Exhibit explaining historical aspects of floodplain forests (ivory-billed woodpeckers may have nested here)

EXHIBIT AREA 11: MARSH

- I. Characteristics
 - A. Lowland dominated by grasses and sedges (sometimes called "wet prairie")
 - B. Seasonally or permanently flooded (sometimes occur in river oxbows)
 - C. Few trees, some shrubs (sometimes bordered by floodplain forests)

- II. Significance
 - A. Provides critical stopover for migrating waterfowl, shorebirds, herons, egrets and many other species (including bald eagles and other endangered species)
 - B. Provides critical nesting habitat for many of above
 - C. Provides necessary conditions for various plant species, including some which are increasingly rare
 - D. Historically significant

III. Conservation practices

- II. Significance
 - A. Provide critical habitat for many wet-land species
 - B. Inhibit soil erosion and catches runoff topsoil
 - C. Source of lumber and firewood
 - D. Historically significant
 - E. Reduces the height reached by down-stream floods
- III. Conservation practices
 - A. Prevent draining and clearing (Swampbuster laws)
 - B. Prevent water pollution
 - C. Wildlife management

- IV. Exhibit ideas:
 1. Diorama showing typical floodplain forest
 2. Exhibit explaining how temporary or seasonal flooding affects plant and animal life
 3. Exhibit showing vertical layers of the forest and explaining plant succession
 4. Map showing where floodplain forests occurred historically and remaining ones

public. In the last 20 years, public awareness of the environment and our relationship to the environment has caused exhibit designers to focus on relational exhibits. Even with that concept, there are different focal points that one can choose. During preliminary discussions, they asked Rich to play the role of "devil's advocate" and to help formulate plans. David and Robbie talked about who the audience would be and decided that the audience covered a very broad spectrum which made exhibit development more difficult. Not only are the exhibits to be viewed by professional adults, but also by school children. The exhibits should be meaningful to all audiences. They had to continually keep in mind that they were working under very limited conditions, both spatial and financial.

David and Robbie determined what space was available and how much to limit the themes without making them so brief that they become valueless. Because of the three major disciplines of the St. Joseph Museum collections (ethnographic, history and natural history), the building has been divided into three different areas. Years ago, third floor was allocated to natural history exhibits. Therefore, our natural history space is limited to third floor and contains only 2200 square feet including the main hallway. It was decided that any nonsupport wall on third floor could be modified to enhance traffic flow. This will not significantly alter the character of the building. Because of the limited space, the themes have to be confined to the major habitat areas in northwest Missouri and how they relate to conservation issues. With that limitation, only the major points can be dealt with.

The first exhibit space to be fabricated will deal with the upland forest habitat. This habitat occurs statewide on dry ridges, gravelly slopes and in well-drained valleys. Upland forests are less common today, with most areas subjected to moderate logging, conversion to agriculture or grazing. The dominant plants are trees, primarily oak, hickory and other native hardwoods. These trees form a canopy over smaller trees and shrubs and other shade-tolerant plants. The floor of the upland forest is covered with a diversity of wildflowers and ferns and other herbs.

3. Exhibit explaining how various species have adapted to urban environment
4. Exhibit illustrating various urban environmental problems and offering solutions

A story line usually does not result from one person sitting down and writing it out. It evolves from a great deal of study about the subject through research and the interaction of many individuals. This group interaction helps to identify or define the parameters within which the story line theme is developed. A focus must be maintained on a theme, or themes, to insure that the desired message is presented. In the case of the third floor exhibits, David Mead and Robbie Sipes first created a draft of where they thought they wanted to go with their exhibit ideas. Their objective was to change the exhibits on third floor from the rather archaic, pseudo-taxonomic approach to that of a habitat approach. The taxonomic approach is best described as the exhibition of all mammals in one area, all birds in another area and so forth. These animals are arranged in such a way that each order is grouped together, and one can view the comparative relationship between the individual specimens and the different orders. This arrangement is a good teaching tool, but to most visitors, it is boring.

Using a habitat approach with natural history exhibits, involves the inclusion, to some degree, of the environment within which the animals live and interrelate. This habitat approach began at the turn of the century. Carl Akeley is credited with being the first to position African animals in natural poses and put them into realistic dioramas that duplicated their wild habitats. He worked in Chicago at the Field Museum of Natural History from 1895 to 1909 and then in New York at the American Museum of Natural History from 1909 to 1926. Since Akeley's innovation, most museums have created natural history dioramas to replicate the environment within which the animals lived.

David and Robbie had to make some tough decisions on what it was that they wanted to get across to the



This diorama, which depicts migratory birds at Squaw Creek National Wildlife Refuge, will require some new mounted specimens and minor repairs on the foreground. It is the only exhibit on third floor which will remain relatively unchanged.

The upland forest is home to many species of animals, some of them rare and endangered. Common mammals include bobcat, fox, deer, raccoon, opossum and squirrel. Birds prevalent include turkey, owls, hawks, woodpeckers and a variety of other songbirds. Amphibians and reptiles commonly found include tree frogs, toads, salamanders, box turtles, skinks, copperheads and timber rattlesnakes. Thousands of invertebrate species inhabit upland forests. Spiders, walking sticks, centipedes and many species of invertebrates occur there.

The upland forest exhibit area will be divided into five segments. The bobcat, a seldom seen inhabitant of the northwest Missouri upland forest, will be featured in the first segment. The bobcat was chosen for this exhibit because it is one of the most fascinating predators of the upland forest. Also, bobcat populations are increasing in Missouri. This exhibit is to serve as an attention-getting mechanism to draw the visitor into the first exhibit area and establish a flow plan. This exhibit will be a diorama depicting a bobcat and her den in a limestone outcropping.

A large main diorama will illustrate a typical upland forest habitat found in northwest Missouri. Tree trunks and a canopy of leaves overhanging the viewing area will give the visitor the sensation of actually being in an upland forest. This sensation will be heightened by a recording of birdcalls and other forest sounds coming from a speaker hidden overhead. In this way, the visitor will tend to be surrounded by and become part of the exhibit, which will enhance their experience.

The diorama will lead into an exhibit explaining the five vertical layers of the forest. From top to bottom, these layers are: canopy, understory, shrubs, herbs and forest floor. A variety of plant and animal communities exist in each layer. Examples of these and their interrelationship to each other will be shown in this exhibit. For instance, a barred owl, which lives in the canopy, may prey on a woodland white-footed mouse which lives on the forest floor. An Acadian flycatcher, which nests in the understory, will catch butterflies and moths on the wing as they pollinate the blossoms of herbaceous plants.

The foregoing article was written collectively by Rich Noff, David Mead and Robbie Sipes

local resident.

When visitors come to St. Joseph and view natural history exhibits, they are not interested in seeing the natural history of Wyoming, Ohio or New York. They are interested in learning about the natural history of this particular area, northwest Missouri. The focus of the proposed natural history exhibit is to develop an environmental awareness of this region in both the visitor and the local resident.

The upland forest exhibit area will conclude with a panel urging conservation practices concerning the upland forest today. The viewers will learn how they can play a part in the preservation of the natural heritage of their upland forest. They can help stop the destruction of den trees, prevent overgrazing and oppose clearcutting and other unwise practices. This slowly shrinking habitat is home to many unique species of plants and animals which should be preserved for future generations to enjoy. The Upland Forest, along with the other ten habitat areas, represents an important link in the ecological balance of which man is intricately involved.

The next exhibit will be a small diorama showing the variety of species which rely on and reside in dead and dying trees. People often view these overmature trees as worthless and think it necessary to remove them to maintain a "healthy" forest. In reality, these trees play a vital role in the upland forest community. A variety of insects rely on them for food and a variety of birds and other animals rely upon the insects as a food source. The birds and mammals, in turn, are preyed upon by other species. Many species of wildlife also use these trees for their dens and nests. When these trees ultimately fall to the forest floor, they serve as a source of animal food and enrich the soil. Often man's forest "management" techniques are actually detrimental to the forest.

Although he has always been interested in the St. Joseph Museum, Russ's saddlemaking skills and love of horses led to his ardent interest in the Pony Express Museum. He had made it clear in many conversations that he planned to give the entire saddlery shop, "lock, stock and barrel," to the museum when he retired. Since saddle making by hand is an endangered profession, Russ was very anxious to see that the saddle making tools and skills were preserved! Commercial saddle making has put a number of the small "hand built" shops out of business. Some of Russ's tools are no longer used in

continued to be a familiar face. Wellpinit, Washington, to oversee the tribal museum, Russ staff. When George returned to the Spokane Reservation in friendship with George grew to include the rest of the museum along with his father, Bill, operated Bill's Saddlery. Russ's rodeos. Through this pastime he met Russ Mooney, who as a hobby, George liked to ride Brahma bulls at of exhibits. As a member of the museum staff as curator Spokane Indian, was a member of the museum staff as curator museum about 20 years ago. At that time, George Flett, a with the Pony Express Museum, became involved with the Russ Mooney, above, who is now a saddlemaker connected



David Mead

SADDLE MAKING A LIVING HISTORY EXHIBIT

making modern saddles, and unless their use is chronicled, their purpose will be forgotten. A number of the tools Russ uses are over 100 years old. In fact, there is the distinct possibility that some of the tools were used on the original Pony Express saddles and mochilas!



Bill, left, and Russ Mooney pose at their new location.

One immediate solution was to videotape Russ using the tools and explaining their purpose. Video tape offers great flexibility in documentation, and the preservation of such information is priceless for future generations. For the 130th anniversary of the Pony Express, a session was taped demonstrating the manufacture of a Pony Express saddle and mochila. This video was seen in many local schools as a part of our interpretive program for the schools commemorating this event. The success of the videotaped session was followed by discussions on other means of interpreting Russ's skill for the general public.

Another plan that evolved was to have Russ operate a saddle shop under the umbrella of the Pony Express Museum. Not only could there be a contemporary shop, but there could be a working historical shop which would, in essence, serve as a living history exhibit. The acquisition of the old Pony Express Bowling Alley (PEBL), next to the Pony Express Museum, made these plans closer to becoming a reality.

After the PEBL was purchased and the expansion of the Pony Express Museum became more of an actuality, the museum curatorial staff immediately set about to create a story line illustrating the tale of the Pony Express. From the beginning, everyone agreed that living history exhibits should be a part of the Pony Express restoration and expansion project. Living history exhibits involve skilled artisan/craftsmen explaining and demonstrating their work to their visitor audience. Our story line calls for living history exhibits such as saddle making, blacksmithing, gunsmithing, wagon making, etc. The teaching process of a living history exhibit is far more effective than that of a static exhibit, and the visitor goes away with a real sense of learning.

We planned that the saddle shop would be the first of the living history exhibits and would come in the second phase of the Pony Express expansion project, some three to four years down the road. Russ's familiarity with the Pony Express Museum, the St. Joseph

Museum and the staff would enhance the development of a good working relationship. This working relationship could provide a pattern for the development of future living history exhibit arrangements.

Within the last several months, a number of things have occurred simultaneously that have accelerated the plans for a

living history exhibit. The positions on the Pony Express, Inc., Board of Trustees have been filled and the committee appointments have been made. The building that Russ's saddle shop was in has been sold. The sale of the building obviously placed a new and urgent priority on the development of a working relationship between the Pony Express Museum and Bill's Saddlery.

The proposed site chosen for the saddlery was the northwest section of the PEBL. It is the best of the two halves of the building and it allows direct access to 9th Street. A door to the shop could be installed in the west wall allowing Russ's customers access from 9th street where they would be parking. In this way, his clientele would not impede the parking of museum visitors. Furthermore, the existing north doors could be used for bringing in visitors to view the working shop.

Robbie Sipes was assigned the task of working with Russ to make up a floor plan and an itemized cost

COMMUNITY ACTIVITIES AND PROGRAMS

April 13 - Jackie Lewin presented a program to the Methodist Men at Huffman United Methodist Church. Twenty-five people were in attendance to hear about the Pony Express in 1860.

April 13 - Heidi Hornaday gave a presentation to 25 members of the Men's Club of the First Lutheran Church. The topic of discussion was the Pony Express Museum Restoration and Expansion Project. April 16 - Holiday Inn was the setting for a presentation given by Jackie Lewin to 100 members of the Downtown Rotary Club. The topic was the beginning of the Pony Express in April 1860.

April 30 - Marilyn Taylor presented a program to 20 members of the Cultural Studies Group at Missouri Western State College. The topic was Native American Indians.

May 9 - Jackie Lewin gave a presentation on St. Joseph History to 25 members of the United Methodist Women. Their general meeting was held at the First United Methodist Church.

May 11 - Heidi Hornaday presented the Pony Express traveling exhibit to 25 members of the United Methodist Women. The program was given at the Amity United Methodist Church in Amity, Missouri. May 23 - Jackie Lewin presented a program to 75 fourth graders at Lindbergh Elementary School. She spoke about St. Joseph in the 19th Century and the Westward Movement.

Rich Nolf, Director

in order to most effectively interpret the living history saddle shop. This experience will aid in the development of the planning when other living history exhibits are added. Work commenced at a rapid rate as there was much to do to transform the interior of the PEBL into usable space. On July 8, Bill's Saddlery officially opened at its new location, 1205 South 9th Street. We all feel that the move of Bill's Saddlery to this location will greatly enhance both of our organizations. We continue to look forward with great excitement to the ongoing interpretation of the Pony Express story. This is another form of our rich heritage we can share with the visiting public as they come to see and experience the thrilling history of the Pony Express.

would allow Russ to work while being visible to visitors. On April 25, the plans were brought to the BGE committee meeting. The cost proposal and layout plans for the proposed move of Bill's Saddlery were presented. The members of the committee unanimously and wholeheartedly endorsed the project. A proposed contract was worked out between Bill Carpenter, BGE chairman, Russ Mooney and Rich Nolf.

proposal for renovating the space. The Buildings/Grounds/Exhibits (BGE) committee would need this information when discussing such an arrangement. Preliminary discussions regarding the parameters of a lease arrangement between Russ and Pony Express, Inc., were discussed. Again, this was information the BGE committee would need to have before they could act or bring the proposal before the trustees of Pony Express, Inc.

On May 8, 1991, the Pony Express, Inc., Board of Trustees unanimously and enthusiastically approved the proposal of moving Bill's Saddlery into the PEBL. A satellite benefit of the move at this time is the opportunity to experiment with different shop layouts and viewing arrangements

Robbie and Russ were to work out a way to make the shop accessible for viewing by students and visitors to the museum. Russ's table and workbench were planned to be in the center of the shop. A ramp and platform arrangement was designed to go around two sides of this rectangular work space. This

PONY EXPRESS ARCHAEOLOGICAL DIG UPDATE



Mike Fisher

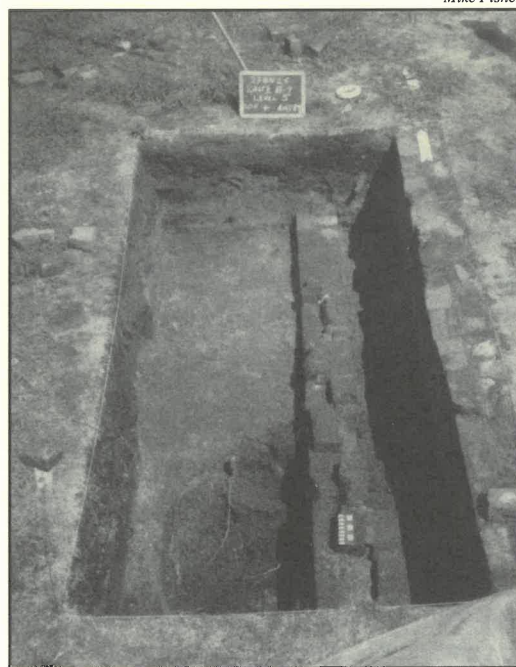
Saint Joseph Archaeological Society members, Saint Joseph Museum personnel and community volunteers participating in the Pony Express Archaeological Dig.

The second session of the Pony Express archaeological dig began during the 130th Anniversary Celebration of the Pony Express in April 1990. Saint Joseph Archaeological Society members, Saint Joseph Museum personnel, community volunteers and, occasionally, a volunteer from Kansas City worked at the site behind the Pony Express Museum on Tuesdays, Fridays, and some weekends through the summer and fall. The project was supposed to be closed permanently on November 13, 1990, due to the proposed ground breaking and construction start of the new addition to the Pony Express Museum. However, the ground breaking was postponed to the spring of 1992. In view of the postponement, the archaeological project will be continued through the summer and fall of 1991.

Before the archaeological project was started, the entire yard behind the present Pony Express Museum was divided into 42, 10 x 10 foot squares for managing the archaeological excavation work. Ten squares have been completely or partially excavated. So far, brick foundations, post holes, post supports, a chimney base, artifacts and other features (presently unidentified) have been found.

The brick foundations, which were discovered during the first dig session in 1989, were examined more closely in 1990. In 1887, the wooden exterior walls of the original Pony Express stables, dating from 1858, were replaced with

brick walls (Shoemaker 1950: 354). During the 1989 dig session, two brick foundations were exposed (see photo below) along the west side of the yard (Fisher 1990: 7-8). Careful examination of the foundations determined that the outer foundation supported the west wooden wall of the original Pony Express stables. The inner foundation, which was two feet from the outer foundation, supported the reconstructed west brick wall. In other words, when the reconstructed west brick wall was built in 1887, it was built inside the stables. Then, the original west wooden wall was removed. This was not the case with the east walls and foundations of the stables. Post supports and only one foundation for the east wall were found in 1989. At the time, this suggested that the east side of the original structure was



Mike Fisher

Original 1858 stables foundation (left), 1887 reconstructed foundation (right).

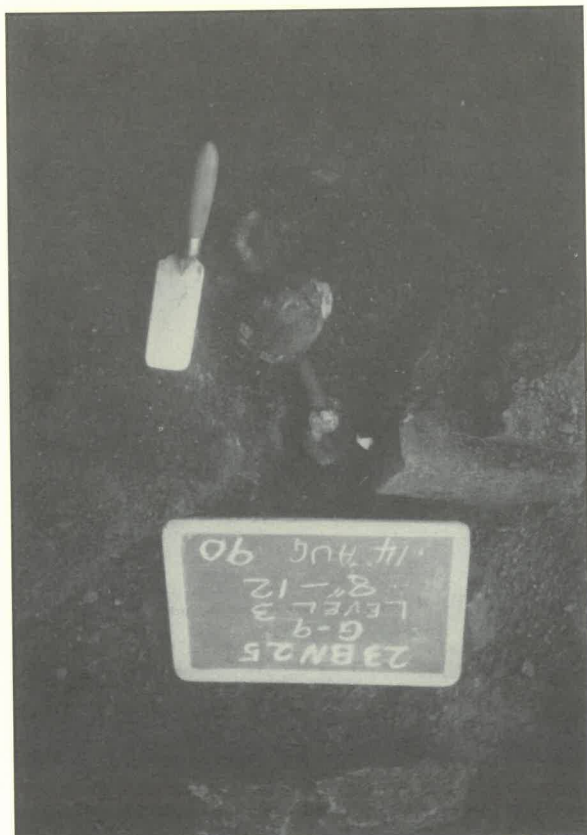
During the 1990 dig session, one 10 x 10 feet square yielded several mysterious features and artifacts. Three randomly spaced square post holes were uncovered. The holes extended at least three feet into the original flood plain silt. It appeared that the post holes originated from the Pony Express period level in the excavation. Discovered within the original stables area. They were 30 feet apart and paralleled the east and west outside foundations of the original stables. One was 15 feet from the west foundation. The other one was 15 feet from the east foundation. Test excavations in 1990 next to the foundations within the building area appeared to confirm that these foundations were associated with the original stables. The foundations were set into bearing soil about 8 inches at the original grade level. Approximately 8 to 12 inches of loess soil was deposited in between all the foundations to raise the grade inside the stables.

Perhaps, evidence can be found this year to confirm that there was, or was not, a dirt floor in the stables at the new grade level. The purpose of the two inside foundations has not been determined. Did they support walls, feed bunks or floor joists or serve some other purpose? Hopefully, the answer will be found this year.

Two other features were discovered during the 1990 dig session. A wagon wheel axle was located farther down in the trench was exposed at the reconstructed east brick foundation. Whether or not this chimney belonged to the original stables is yet to be determined. A 3 x 6 feet brick platform was uncovered four inches below the present-day surface in the west side of stables area. It was constructed using the sides of the bricks for the surface, instead of laying the bricks flat. The brick edges were well worn from heavy traffic or work of some kind. This is one of the many puzzling aspects of this dig.

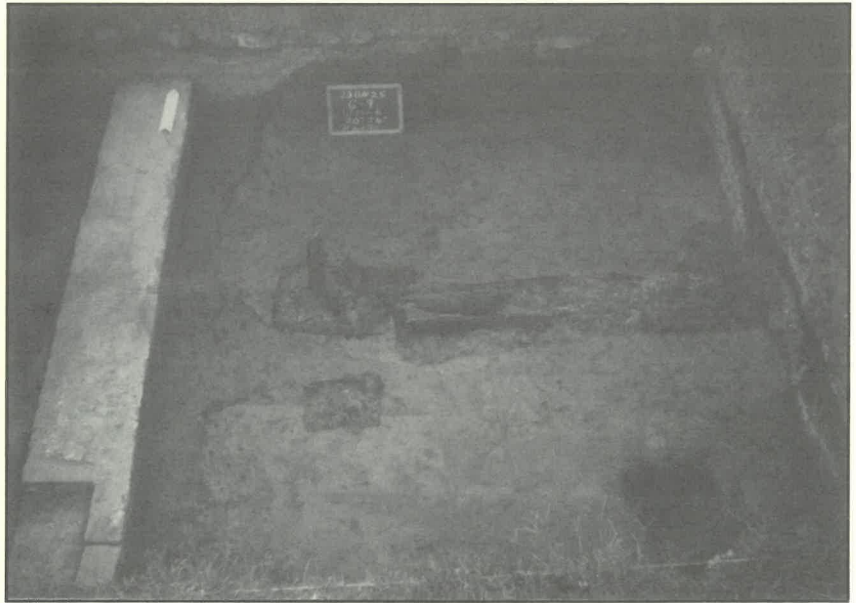
Artifacts found during the 1990 dig session consisted of bottles, square nails, marbles, a wagon axle, file, wood chisel, broken

Iron ball and rod found during Pony Express archaeological excavation.



Mike Fisher

ceramics, and countless glass, brick and metal fragments and a horse shoe. While some of these artifacts - particularly construction debris - could have been associated with the original stables, none of them - except for the horse shoe - could actually be associated with the 18-month Pony Express period by their locations in the excavations. It is unlikely that such a short period of occupation would yield very many artifacts. The archaeological work so far seems to confirm this. Finding artifacts of the Pony Express period certainly would have contributed to the history of the Pony Express, but the most important objective of this archaeological investigation is to find structural details of the original Pony Express stables.



Three square post holes and trench with hollowed-out log, uncovered behind Pony Express Museum.

The Pony Express Archaeological Dig will resume in June of this year. Hopefully, some, if not all, of the questions will be answered, because the excavating will end permanently with this 1991 dig session. Tentative plans are to leave a portion of an archaeological excavation open for a display in the new addition to the Pony Express Museum.

REFERENCES:

Shoemaker, Floyd C. "The Pony Express - Commemoration, Stables, and Museum." *Missouri Historical Review* 44 (July 1950): 354.

Fisher, Mike "Archaeological Investigations at the Pony Express Museum". *The Happenings* (Vol. 17 No. 2 1990): 7-8.

Mike Fisher, Archaeological Research Associate

139th "Pony Express" TAG to be Commemorated in New Exhibit

In the last issue of *The Happenings*, we told you about receiving photographs from the 139th TAG stationed in Saudi Arabia showing their "Pony Express Station East." Since we thought others would enjoy these photographs, they will be displayed in a new exhibit that will be added to the Pony Express Museum.

The exhibit will include the following: three of the photos enlarged to 8 x 10 size; the first letter sent to us by Staff Sergeant Dan Matlack; and an

envelope with the Pony Express handstamp which was used on letters and packages sent home. These items will remind us of the brave Americans who served their country in the Persian Gulf Conflict.

The exhibit will be in the entryway of the Pony Express Museum. Plan to come in to see and enjoy this new addition to the exhibits at the Pony Express Museum.

Sarah Elder, Research Assistant

“Jumping Off” from St. Joe

Emigration: 20th Century Style

Approximately 200 school children were present for a program on the California Trail presented by Robby Gunstream and Harlan Wadley, members of the Oregon-California Trails Association (OCTA). The students were from Pershing and Cathedral elementary schools in St. Joseph; Lathrop, Missouri, elementary school; and Mill Valley elementary school (Kansas City). The program was held in Patee Park across from the Pony Express Museum on Friday, May 17.

At approximately noon (following the program), Robby and Harlan left on an estimated 82 day hike across the trail from St. Joseph to Sacramento, California. They will trace, on foot and with pack mules, the route taken by thousands of pioneers who moved westward more than a century ago. Robby and Harlan had been planning this adventure for over ten years. They chose 1991 since it marks the 150th anniversary of the Bidwell-Bartleson Party, the first overland emigrant wagon train to set off from the Missouri River frontier for California via the Sierra Mountains. Most historians agree that 1841 marks the opening of those overland trail migrations which led to the settlement of the west.

In order to make the trip, Robby Gunstream, who is executive director of The College Music

Robby Gunstream tells a group of Pershing Elementary School students about the upcoming hike across the California Trail. Dr. Harlan Wadley holds the mules.



David Mead

Society, took a three-month sabbatical. Dr. Harlan Wadley is a practicing psychiatrist who says he prefers to live a very simple lifestyle in order to be able to temporarily leave his practice and pursue adventures that many only dream about.

their journey.

Supplies for the trip were loaded on the two pack mules. Each mule carried about 100 pounds. During the trip across the river, the packs slipped and had to be retied a couple of times. But, like the early emigrants, Robby and Harlan will soon be “trail toughened” and know exactly the best way to load the pack mules.

The journey will end at Sutter's Fort on August 15 when the two plan to arrive and present a special program at the annual convention of the Oregon-California Trails Association. The convention, to be held in Sacramento this year, will be held the second week in August. Sutter's Fort, which is in

The beginning of their journey on May 17, 1991, had many similarities to those of the emigrants of nearly 150 years ago. As in the 19th century, it will be an adventure and a challenge to deal with the climate and terrain of the western United States. There was some apprehension on the part of the men and the mules, Johnson and Jackson, at the prospect of crossing the Missouri River. The traffic over the Pony Express Bridge was about as frightening to the mules as boarding a ferry to cross the Missouri River was to the stock of the early emigrants. At least the 1991 travelers had a police escort, Gateway Chapter-OCTA members and St. Joseph

present-day Sacramento, was the terminus of many wagon trains.

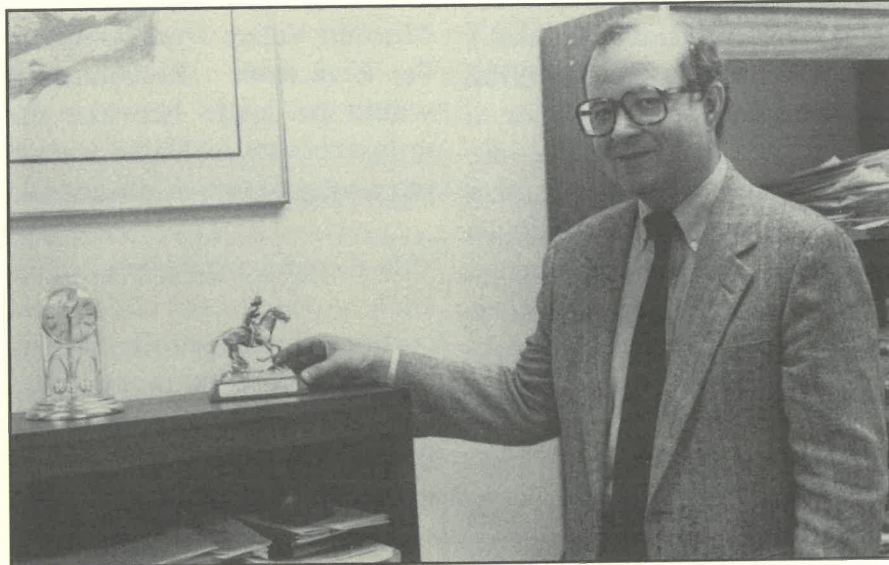
The crowd of school children gathered at Patee Park for the program were reminiscent of the crowd of emigrants gathered at the Missouri River in the mid 1800s. Then the crowds were so large that the city council of St. Joseph hired a "night watch" to protect the citizens from the emigrants. However, some of the questions asked by the school children were not reminiscent of the questions on the minds of the emigrants. In addition to the expected, typical questions, the children also asked, "Will you stop at McDonald's?", "Will you stop to gamble in Nevada?" and "How will you take a bath?"

Jackie Lewin, Curator of History

FOCUS ON PONY EXPRESS, INC. - A NATIONAL MEMORIAL

Profile of a Founding Trustee

David Mead



In his office at Sumner, Carter, Hardy, Young & Felling, Certified Public Accountants, Mr. Sumner displays a handsome limited edition pewter sculpture, "Pony Express," presented to him by the trustees of PONY EXPRESS, INC. The inscription reads: "For meritorious service in the founding of Pony Express, Inc. - A National Memorial 1990-91."

Craig Sumner is one of several St. Joseph Museum trustees guiding the development of PONY EXPRESS, INC. - A NATIONAL MEMORIAL. Mr. Sumner served as the organization's first president and played an instrumental role in its incorporation. He currently sits on both the Finance and Development/Marketing Committees.

Like William Russell, a founder of the Central Overland California and Pikes Peak Express (parent company of the Pony Express), Craig Sumner believes strongly in the potential of the Pony Express as a means to a goal. In a June 6, 1990, memorandum to the St. Joseph Museum Executive Committee, he wrote:

"Tourism is important to the State of Missouri . . . The Pony Express is prominent in tourism brochures developed by the State . . . Many people in St. Joseph have forgotten the strategic importance of the Pony Express and the community's history because they have rubbed shoulders with it so long.

Editor's Note: The article at right was created in response to interest and questions expressed by our members and associates on the subject of PONY EXPRESS, INC. - A NATIONAL MEMORIAL.

In February 1990, the Board of Trustees of the St. Joseph Museum, Inc., established PONY EXPRESS, INC., to interpret, preserve, promote and enhance the legend and legacy of the Pony Express as it originated in St. Joseph, Missouri. A 30-member Board of Trustees was formed and charged with the operation, maintenance, restoration and expansion of the Pony Express Museum housed in the historic Pony Express Stables.

One-third of PONY EXPRESS, INC.'s founding trustees serve concurrently on the Board of the St. Joseph Museum, Inc. Together these trustees bring continuity of leadership, knowledge of the community, professional expertise and a shared vision for the future to the fledgling organization.

"FOCUS on PONY EXPRESS, INC.," will feature regular articles about trustees, committees, activities and awards in an effort to familiarize you with the new organization and to keep you apprised of unfolding developments.

"Why, I've thought, is St. Joseph so different from any other places to which I'm attracted? Las Vegas has its 'strip,' San Francisco has its restaurants and Fisherman's Wharf and trolleys, and New York has Manhattan. The difference, to me, is that the attractions are 'packaged' in such a manner that one can occupy one's self for an extended period of time in a limited area...and each of those attractions are, in some way, integrated into the entire community."

"Think about Fisherman's Wharf. . . I certainly am not particularly attracted to the commercial aspects of the Wharf, but the attraction seems to be the linkage between the historical and the present. If I walk through the maritime museum and relate the exhibits and pictures of the past to the wharf and think about the sailing ships that jammed into the docks, I'm attracted to walk along the wharf and spend my money. I see the old sailing ships, feel the flavor of the present activities and live a little bit of the past."

"We don't have San Francisco Bay as a backdrop, but we do have no less history and, therefore, no less an attraction. We outfitted the West, did we not? We cannot count on our trolleys being a primary attraction (they are in San Francisco because of the historical linkage); here they are simply transportation. To create the historical linkage, we need to somehow integrate the historical to the present. One could take the trolley to Karle Carriage Works or D.H. Schmidt Carriage Co., for 20 years ago, Mr. Sumner has been involved in numerous civic and

Since coming to St. Joseph almost Carter, Hardy, Young & Felling. established the firm of Sumner, years. In 1984, he and his partners Gasper & Company for twelve Sumner was associated with that I decided to move here." Mr. "Harold took us every place; it was a tour unlike any other I've experienced before or since. The community impressed me so much of Harold Gasper. He recalls, St. Joseph in 1972 at the invitation both native Iowans, first visited Craig Sumner and his wife, Mary, country as a tourist attraction."

As a member of the Finance and Development Committees of PONY EXPRESS, INC., Mr. Sumner will guide the development of the planned giving program. Planned giving utilizes tax, financial and estate planning techniques to enable a donor to make a substantial gift commitment to an organization. In turn, the planned gift provides significant tax and financial benefits for the donor. Planned gifts include bequests, life insurance policies, charitable remainder trusts and restricted endowments.

Craig Sumner is exceptionally well-qualified to develop a planned giving program for the NATIONAL MEMORIAL. He looks forward to sharing his knowledge and expertise with Pony Express Museum members and friends who wish to re-create history and secure the past for the future through a lasting contribution to PONY EXPRESS, INC. - A NATIONAL MEMORIAL.

Heidi Hornaday, Development Assistant

MEMBERSHIP CORNER

MEMBERS RECEIVE *SMITHSONIAN* MAGAZINE

We are delighted to announce that a subscription to *Smithsonian* magazine will be one of the benefits of membership in the St. Joseph and Pony Express Museums. Museum members who contribute \$100.00 or more each year will be receiving *Smithsonian* free of charge.

Smithsonian was chosen as a replacement for *American West* magazine which suspended operations last fall. *Smithsonian* is published monthly by the Smithsonian Institution in Washington, D.C. It is an excellent publication that covers a wide variety of topics. Whether you are interested in nature, art history, politics or historical events, you are sure to find something fascinating in each issue.

In replacing *American West*, we looked for a publication that we felt would be of interest to all of our members. After reviewing our options, we chose the magazine that we are always reaching for in the museum library. *Smithsonian* has been a favorite with museum staff for many years and we hope you will enjoy this publication as much as we do.

NEW & REINSTATED MEMBERS

The boards of trustees and staff of the St. Joseph and Pony Express Museums would like to welcome the following new and reinstated members. We are very grateful for their interest in the museums and we value their generous support.

Mary E. Maag
Mildred M. Clardy
Dr. Eugene I. Majerowicz
Donna Jean Boyer
Lucille A. Murrell
Mr. & Mrs. James R. Bocell
Dolores M. Edwards
Marguerite S. Stannard

Kathy Reno, Membership

JOIN THE ST. JOSEPH MUSEUM!

The St. Joseph Museum and the Pony Express Museum are cultural institutions established for the purpose of preserving our history. We strive to provide top quality interpretive exhibits, preserve our priceless collections and act as an educational resource for our community and beyond. Our goal is to keep abreast of current exhibit techniques, provide educational programs for youth and continue our work in the areas of collection and research. To succeed, we need you. You can contribute through a donation of your time (**as a volunteer**), materially (**adding to our collections**), or your membership donation (**monetary contribution**.) Together, we make the St. Joseph Museum and the Pony Express Museum institutions we can all be proud of. All monetary contributions are equally divided between the St. Joseph Museum and the Pony Express Museum unless otherwise specified.

BENEFITS OF MEMBERSHIP:

Members of the St. Joseph and Pony Express Museums have the benefits of receiving museum publications, free admission throughout the year, museum gift shop discounts and discounts on museum sponsored field trips. Members also have the opportunity to attend "Members Only" events such as exhibit openings, autograph sessions and tours of storage areas.



Saint Joseph Museum

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I wish to help by pledging to donate _____ hrs. per week.

I prefer _____ (time) on _____ (day of week).

Please make your check payable to the St. Joseph Museum or Pony Express Museum and mail to:

ST. JOSEPH MUSEUM

1100 Charles Street

St. Joseph, Missouri 64501-2874

Please call me at _____ (phone #)
at _____ (time of day).

I wish to help materially. I have a (Historic)(Ethnological)(Scientific) material contribution which I would like you to consider.

NOTE: If you have questions, please call the St. Joseph Museum at 232-8471 and ask for the Coordinator of Volunteers to make an appointment.