

# TEMPORARY EXHIBITION

FALL 2011 - SPRING 2012

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Visions of the American West School  
Programs supported by:

JIM AND JANET AYERS



## VISIONS OF THE AMERICAN WEST

MASTERWORKS FROM THE BUFFALO BILL HISTORICAL CENTER

Students will take a journey to the Wild West as they explore artwork and objects from the Buffalo Bill Historical Center in Cody, Wyoming. This engaging tour for students of all ages highlights the life of Buffalo Bill Cody and includes fascinating displays of western artwork, Plains Indian artifacts, and Wild West show objects.

# EXHIBITION OVERVIEW

## VISIONS OF THE AMERICAN WEST MASTERWORKS FROM THE BUFFALO BILL HISTORICAL CENTER FROM CODY ★ TO ★ CHEEKWOOD

The American West is a remarkable place that is both imagined and experienced. The Buffalo Bill Historical Center in Cody, Wyoming, is one of the best destinations in the world to learn about the West. Native Americans and Cowboys, landscape, technology, history, art, and, of course, Buffalo Bill – the BBHC tells the story of all these facets of the West through a vast collection contained within five distinct museums. With *Visions of the American West*, BBHC and Cheekwood Botanical Garden & Museum of Art are partnering to introduce these treasures to Nashville, Tennessee. The original Buffalo Bill Wild West Show captivated audiences in Nashville on at least four occasions in 1895, 1897, 1901, and 1907. With this new exhibition, the spirit of Buffalo Bill and the Wild West are returning to Nashville.

The Cheekwood exhibition will present masterpieces from the Whitney Gallery of Western Art including works by Albert Bierstadt, Thomas Moran, Frederic Remington, and Charles Russell. These works will tell the story of how visual artists moved into the West and captured its wild and untamed beauty on canvas. Painting and sculpting Native Americans, pioneers, and buffalo herds that they encountered on the Frontier, they also helped to create a mythic image of the Old West that endures into the present. These artistic views will be shown next to some highlights from the Plains Indian collection, including items that represent Native American everyday life and cultural traditions preserved in beautifully crafted artifacts. The West is also a place where technology contributed to human survival and struggle. Cheekwood will be displaying numerous firearms that represent different aspects of technology in the West. Guns, pistols, and horses are an important part of the real and imagined West, embodied in the figure of one Western hero, Buffalo Bill. The exhibition will reintroduce to Nashville Buffalo Bill, the protagonist of the Wild West show that traveled around the world and came to Nashville and several other cities in Tennessee. The exhibition will also focus on Buffalo Bill the man, whose name was William F. Cody and who experienced the West as a scout, entrepreneur, and family man. The story of the American West at Cheekwood will be completed by a section on horses and their significance for the American cowboy, including fine examples of saddles, spurs, bits, chaps, and ropes.

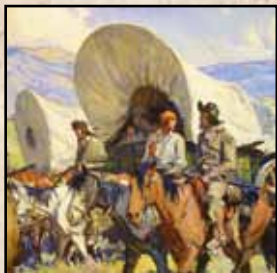
Jochen Wierch, Ph.D.  
Curator of Art  
Cheekwood

# EXHIBITION OVERVIEW

# PRE-VISIT DISCUSSION QUESTIONS

Before you visit Cheekwood we encourage you to share some of the background information from this Teacher's Guide with your students. Below are a few discussion questions to help prepare them for the visit.

## EXPLORING THE WEST



During your visit to Cheekwood you will view artwork inspired by the western frontier. **What objects and people do you expect to see?**

W.H.D. KOERNER, 1933, *THE ROAD TO OREGON (THE TRAIL TO THE SOUTH PASS HAD BEEN)*, OIL ON CANVAS, 26"X40.125"

## WHO WAS BUFFALO BILL CODY?

While exploring Visions of the American West, you will view clothing and other objects that belonged to Buffalo Bill. **Who was he? Why is he a celebrated part of this exhibition? What do you want to learn about him during your visit to Cheekwood?**

ROBERT SCRIVER, 1976, *THE PLAINSMAN*, BRONZE, 25.625"X16.5"X14"



## PLAINS INDIANS ARTIFACTS

In the Plains Indian Gallery you will view a feather bonnet, clothing, tools and toys. **What types of materials do you think were used to make some of these objects?**

KIOWA/OKLAHOMA, *MOCCASINS*, 16.5"X7.125"

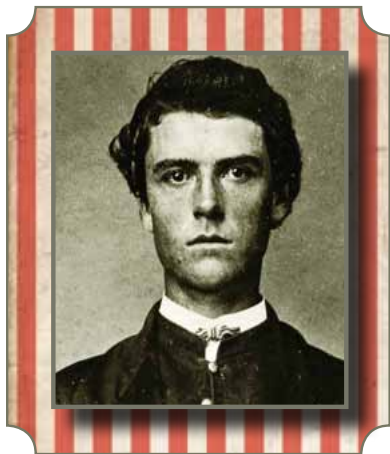
## STORIES OF THE WEST

The history of the West has been told through stories - both fact and fiction. **How do you use storytelling to tell and preserve your family's history?**



# BEFORE YOUR VISIT

## BUFFALO BILL



### A LEGEND IS BORN

William F. “Buffalo Bill” Cody was born just west of the Mississippi River near LeClaire, Iowa, on February 26, 1846. At the age of 12, he worked for a wagon train headed to Fort Laramie, Wyoming; the next year, he participated in the gold rush to Colorado; and at age 15, he reportedly rode for the Pony Express. By the end of his life, Buffalo Bill had come to symbolize the American frontier itself. Cody served as a scout for the Union Army’s Seventh Kansas Cavalry during the last years of the American Civil War. On March 6, 1866, he married Louisa Frederici (1843 – 1921) in St. Louis, Missouri. They had four children.

LEFT: IMAGE COURTESY OF WWW.BBHC.ORG.



### HIS RISE TO FAME

In 1867, Cody hunted buffalo for the Kansas Pacific Railroad work crews, earning his moniker “Buffalo Bill” and his reputation as an expert shot. The next year, he was employed by the United States Army as a civilian scout and guide for the Fifth Cavalry. His experience and skills as a plainsman made him an invaluable tracker and fighter. In 1872, Cody became one of only four civilian scouts to be awarded the U.S. Congressional Medal of Honor during the Indian Wars for valor in action.

U.S. Army General Philip Sheridan saw in Cody a combination of charisma and frontier know-how—a natural “public relations windfall” for the Army of the West, which was in need of some good publicity. Under the protection of the Army, visiting dignitaries, such as the Grand Duke Alexis of Russia, took lavish hunting expeditions accompanied by General Sheridan and Brevet Major General George Armstrong Custer with Buffalo Bill as their guide. These excursions were full-scale media events, glamorizing both the military and Cody.

During this time, the pulp fiction industry produced inexpensive magazines that romanticized the exploits of the heroes and villains who roamed the plains—including Buffalo Bill, a central figure of many of these inflated truths. In 1872, dime novel writer Ned Buntline persuaded Cody to portray himself on stage. The “show business bug” hit Cody, and he formed his own “combination” troupe the next year. The group also included James Butler “Wild Bill” Hickok and Texas Jack Omohundro, authentic western characters who gave some credence to the melodrama.



BUFFALO BILL, 1871, MORA. BLACK AND WHITE PHOTOGRAPH; 5 3/8" X 4", VINCENT MERCALDO COLLECTION



BUFFALO BILL'S WILD WEST, BROOKLYN, NEW YORK, 1908. ORIGINAL PHOTOGRAPH. (DETAIL)

## A "GREAT SHOWMAN" AND ENTREPRENEUR

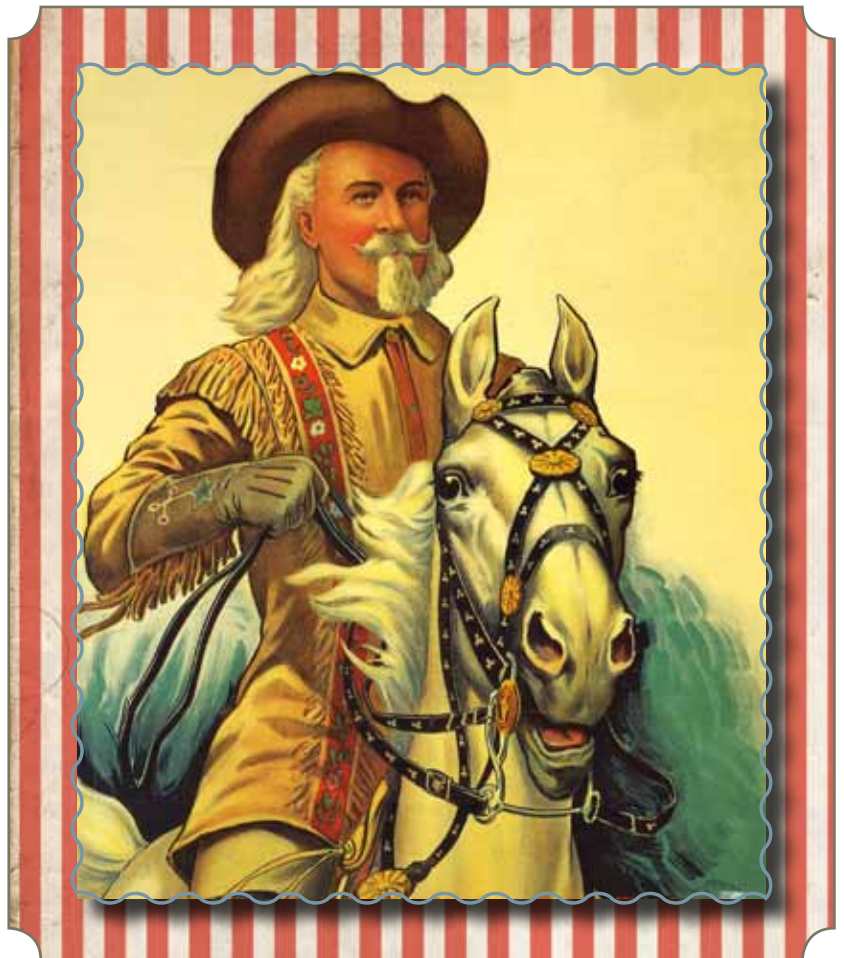
In 1883, Cody created what would become Buffalo Bill's Wild West, a grand performance that propelled him to fortune and worldwide fame. The Wild West was staged, in one form or another, for thirty years, playing to enthusiastic crowds throughout the United States and Europe. Despite his characterization as a figure from the past, Buffalo Bill always looked to the future. As a businessman, he invested in projects that he hoped might bring economic growth to the West. With his earnings, he invested in an Arizona mine, hotels in Sheridan and Cody, Wyoming, stock breeding, ranching, coal and oil development, film making, town building, tourism, and publishing. In 1899, he established his own newspaper, the Cody

Enterprise, which is still the main source of news for the city of Cody today. Taking advantage of his celebrity status, Cody was an early advocate of women's suffrage and the fair treatment of American Indians.

## THE MOST FAMOUS AMERICAN IN THE WORLD

By the turn of the twentieth century, William F. Cody was arguably the most famous American in the world. No one symbolized the West for Americans and Europeans better than Buffalo Bill. Every American president from Ulysses S. Grant to Woodrow Wilson consulted him on matters affecting the American West. He counted among his friends such artists and writers as Frederic Remington and Mark Twain. He was honored by royalty, praised by military leaders, and feted by business tycoons. Cody was America's ideal man: a courtly, chivalrous, self-made fellow who could shoot a gun and charm a crowd. Yet as Annie Oakley put it, "He was the simplest of men, as comfortable with cowboys as with kings."

Adapted from: **Buffalo Bill Historical Center**  
[www.bbhc.org/explore/buffalo-bill/research/buffalo-bill/](http://www.bbhc.org/explore/buffalo-bill/research/buffalo-bill/)



BUFFALO BILL'S WILD WEST, SELLS FLOTO CIRCUS, C. 1914. ERIE LITHO & PAINTING CO. LITHOGRAPH: 39 1/4" X 26 3/4".

## ANNIE OAKLEY



Annie Oakley was born Phoebe Ann Moses—called Annie by her family—on August 13, 1860, in Darke County, Ohio. This unassuming woman, who would perform before royalty and presidents, came from humble beginnings. At the age of eight or nine, Annie went to live with the Edington's family at the Darke County Infirmary, which housed the elderly, the orphaned, and the mentally ill. In exchange for helping with the children, Annie received an education and learned the skill of sewing from Mrs. Edington, which she would later use to make her own costumes.

When Annie was only 15, she used her father's old Kentucky rifle to hunt small game in Greenville, Ohio. She was so successful at hunting that she was able to pay the \$200 mortgage on her mother's house with the money she earned. Her noted shooting ability brought an invitation from Jack Frost, a hotel owner in Cincinnati who had purchased her game, to participate in a shooting contest against a well-known marksman, Frank E. Butler. In 1876, after a courtship, Annie married him.



Annie and Frank Butler first appeared in a show together on May 1, 1882. Butler's usual partner was taken ill and Annie filled in by holding objects for Frank to shoot at and also doing some of her own shooting. It was at this time that Annie adopted the stage name of Oakley. Off stage, she was always Mrs. Frank Butler. For the next few years, the Butlers travelled across the country giving shooting exhibitions with their dog, George, as an integral part of the act.

At a March 1884 performance in St. Paul, Minnesota, Annie befriended the Lakota leader Sitting Bull. The victor over George Armstrong Custer at the 1876 Battle of Little Big Horn, Sitting Bull was impressed with Oakley's shooting, her modest appearance, and her self-assured manner. Although Sitting Bull was still a political prisoner at Fort Yates, he was in town for an appearance, and had arranged to meet Oakley. They became fast friends. It was Sitting Bull who dubbed her "Little Sure Shot."



# A CLOSER LOOK



Butler and Oakley joined Buffalo Bill's Wild West in 1885. This was a significant turning point in Annie Oakley's life and in her relationship with Butler. Until this time either Butler had received top billing or they had shared the limelight. However, with the Wild West, Oakley was the star. It was her name that was on the advertising posters as "Champion Markswoman." Butler happily accepted the position as her manager and assistant. Oakley and Butler prospered with the Wild West and remained with the show for sixteen years.

In 1887, Buffalo Bill's Wild West toured England to join in the Golden Jubilee of Queen Victoria. When the show opened that May, Oakley was the subject of considerable press due to her shooting skills and presence. This tour also helped Oakley increase her growing collection of shooting medals, awards, and trophies. Oakley and Butler's desire for less extensive travelling, as well as a serious train accident that injured her back, caused them to leave the show in 1901. However, she continued to perform and eventually joined another wild west show, "The Young Buffalo Show" in 1911. Finally, in 1913, the couple retired from the arena and settled down in Cambridge, Maryland.

Oakley began making plans for a comeback in 1922. Attracting large crowds in Massachusetts, New York, and major cities; she had plans to star in a motion picture. Unfortunately, at the end of the year, she and Butler were severely injured in an automobile accident. It took Oakley more than a year to recover from her injuries. By 1924, she was performing again, but her recovery did not last long. By 1925, she was frail and in poor health. She and Butler moved to her hometown in Ohio to be near her family. They attended shooting matches in the local area, and Oakley began to write her memoirs, which were published in newspapers across the country. In 1926, after 50 happy years of marriage, the Butlers died. Annie Oakley died on November 3 and Frank Butler died November 21, within three weeks of each other. Both died of natural causes after a long and adventuresome life.

**Adapted from: Buffalo Bill Historical Center**  
[www.bbhc.org/explore/buffalo-bill/research/buffalo-bill/](http://www.bbhc.org/explore/buffalo-bill/research/buffalo-bill/)



IMAGES: BETTMANN/CORBIS; SMITHSONIANMAG.COM

## ANNIE OAKLEY

# A CLOSER LOOK

## ASK YOUR STUDENTS

Look at *Buffalo Bill in the Limelight*. What is the focal point of this piece?

What do you think the feeling in the arena would have been when Bill Cody walked in? Why do you think that?

## FINE ART from the WHITNEY GALLERY

### BUFFALO BILL IN THE LIMELIGHT

Frederic Remington (1861–1909)  
ca.1899, oil on canvas

Remington was born and raised on the East Coast, not making his first trip West until 1881 when he visited Montana. Shortly after, he sold his first sketch of a cowboy to Harper's Weekly. Throughout his career he became a very popular illustrator and painter. During the last ten years of his life he received praise for his tonal paintings of night scenes.

Remington had a long association with William F. "Buffalo Bill" Cody. He visited Wild West exhibitions, often using the opportunity to sketch western subjects. Remington produced this painting for the biography of Cody, *Last of the Great Scouts*, written in 1899. The artist depicts Cody as the great showman entering the arena.





## THE BUFFALO HERD

Charles M. Russell  
(1864–1926)  
ca. 1890, oil on board

Charles Russell was a storyteller, painter, sculptor and illustrator. He was born in St. Louis, Missouri on March 19, 1864. Throughout his youth, he filled books with drawings

of cowboys and Indians. During his teen years he moved to Montana and spent eleven years working as a ranch hand. This experience led to the development of his artistic style.

Russell used a drawing of a buffalo skull as part of his characteristic signature, identifying himself with the tragic fate of the animal that once dominated the American landscape. His painting, *The Buffalo Herd* depicts the animals drinking from a river and displays the connection between wildlife and land in the West.

## PREPARING FOR THE MEDICINE SWEAT

Joseph Henry Sharp (1859–1953)  
ca. 1922, oil on canvas

During the early 20th century, Joseph Henry Sharp lived and worked in a cabin on the Crow Indian Reservation in Montana. He built the cabin to observe and paint the winter landscape and Indian people that lived in the area.

Fascinated by Plains Indian traditions, Sharp painted a sweat tipi ritual. He wrote how men “... carry the hot stones in little tipis...pour water on hot stones & have regular steam bath—then go out & jump in river or rub snow on!” The sweats were for cleanliness, to remedy colds, and other spiritual purposes.



## ASK YOUR STUDENTS

*The Buffalo Herd* is an example of a landscape painting. What do you see in the foreground, middleground and background of this painting?

While looking at *Preparing for the Medicine Sweat* think about the process that the Plains Indians went through to clean themselves. If you had to collect and carry hot stones into a tipi and then jump in a river afterwards, how often would you want to wash yourself?



## ASK YOUR STUDENTS

The clothing, weapons and toys that you see in this part of the exhibition have all been made from resources found on the land. **What animals were an important part of their culture?**

**If you were a Plains Indian living during the 19th century, how would your lifestyle be different than it is today?** (Hint: Think about where you get your clothes, what types of toys you play with, and where your food comes from.)



## PLAINS INDIAN ARTIFACTS



### SHIRT, CA. 1885

Sioux/Northern Plains

During the 19th century, Plains Indian men wore shirts made of deer, elk or antelope hides. These would often be embellished with human or horse hair and strips of dyed porcupine quillwork or beadwork. The hair on the Lakota shirt symbolized either the coups the man had counted or the number of people for which he was responsible for as a leader.

### KNIFE AND SHEATH

Sioux/Northern Plains, 11.375" x 2.375"

From a young age, Plains Indian boys learned that their adult role was to be a hunter, warrior, protector and provider. They would model themselves after their fathers, grandfathers, uncles and other men of high regard. Men trained their horses, made and maintained their weapons and followed spiritual preparation. They became prestigious through their acts of war and hunting achievements.



### FEATHER BONNET

Sioux/Northern Plains, 70½" x 20"

An eagle feather bonnet created from tail feathers, and often elaborated by a flowing trail of many other feathers is among the most recognizable of Plains Indian icons and, often considered representative of all Native Americans. Prominent Cheyenne and Lakota warriors and leaders wore these feathered bonnets as symbols of their own personal acts of bravery or the combined war honors of men in their tribe. Men wore these feather bonnets in battle to inspire bravery, remind others of past war honors, and call for supernatural power to defeat the enemy.

## COWBOY CULTURE

In the 1500s, vaqueros who tended cattle on Spanish American ranches became the first cowboys. By the 19th century, American “cow-boys” who drove cattle in the Southwest, and Native Americans and African Americans who tended livestock, contributed their own practices to the mix. These diverse influences blended into a unique cowboy culture.



### PARADE SADDLE

ca. 1940, russet leather with silver trim  
Victor Alexander Saddle Company, Hayward,  
California; 37" x 30" x 29.5"

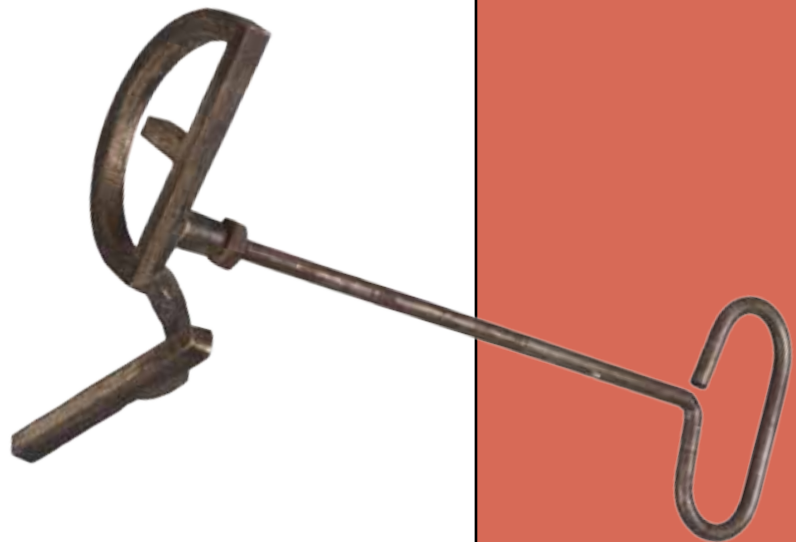
As rodeo parades became popular in the early 1900s, riders sought fancy saddles with “bling.” Such custom-made parade saddles were both expensive and heavy, weighing 100 pounds or more. Victor Alexander (1906–1973), a prominent master saddlemaker, made this one, used in parades in Washington State during the 1940s.



### BRANDING/ RUNNING IRON

ca. 1875, wrought-iron shank with  
bronze head; 11" long

The short length and unusual bronze head of this branding iron suggest it may have been used illegally as a “running iron” to alter an animal’s existing brand on the fly. A cattle-rustler could remove the branding iron’s head and shank and conceal them inside his trousers or boot.



## ASK YOUR STUDENTS

Imagine that you were a cowboy living during the 1900s. What types of items would be essential for you to tend cattle? How would your day-to-day activity be different from how it is now?

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## HORSE CULTURE

For 50 million years, until 10,000 years ago, ancestors of modern horses roamed the West. The European settlement of the Americas that began in the 1500s returned horses to where they originated. On the Great Plains, indigenous peoples developed a nomadic horse culture that thrived until the late 19th century. Elsewhere, European settlers established a more sedentary horse culture.

### MEXICAN SADDLE

1889, wood, leather and hide (bull or cow), copper binding, Inscription (seal on pommel): *Presente a Monsieur Dufayel par M.M. Cody & Salsbury, September, 1889, G.H. & J.S. Collins, Omaha, Nebraska*

Buffalo Bill presented this saddle to George Dufayel as the Wild West closed a successful 1889 season in Paris. Dufayel, who owned the city's largest department store, managed the show's advertising, plastering posters everywhere. The wide pommel (handgrip) is characteristic of Mexican saddles. Vaqueros may have used it while performing.



### MARTINGALE

Apsaalooke (Crow), Montana  
ca. 1890, tanned deer hide, wool cloth, cloth, glass beads, brass bells

In the late 19th and early 20th centuries, Crow people living on their Montana reservation commemorated holidays such as the Fourth of July with parades. Women created beautifully decorated martingales, saddles, bridles, and cruppers for such parades as well as for the Crow Fair, an annual event that began in 1904.



## WOMEN of the WEST



### WEDDING DRESS

1889, white silk moiré, white and brown cord trim, lace jabot, seed beads, pearls

Arta Lucille Cody (1866-1904), the eldest child of William and Louisa Cody, appeared elegant in the silk taffeta moiré dress she wore in 1889 when she married Horton S. Boal in Omaha, Nebraska. Her father sadly missed the wedding; he was performing with Buffalo Bill's Wild West in Paris.



## ASK YOUR STUDENTS

How does the wedding dress look similar and different to typical wedding dresses that you see today?

How heavy is the Gatling Gun? Do you think it would be easy to move during long expeditions? (Hint for Teachers - It weighs approximately 300 pounds!)

## FIREARMS

### Colt Model 1875 Tripod Mounted GATLING GUN

Maker: Colt's Patent Fire Arms, Date: 1875-1876  
Manufacturing Co., Hartford, CT  
Caliber: .45-70 Govt. centerfire cartridge, Serial number: 110

The Gatling Gun is often regarded as a machine gun, but technically it is not, since each shot has to be triggered mechanically by turning a crank handle. It is more correctly designated as a repeating rifle battery, featuring a revolving cluster of parallel barrels. Designed by Dr. Richard Gatling, the gun became an exclusive Colt production, in an array of more than 25 models, from 1866 until it was discontinued in 1911. Although used primarily for defense of forts in the American West, Gatling Guns usually accompanied large expeditions.



# CLASSROOM ACTIVITIES

## WILD WEST POSTER

### Materials:

- Large pieces of white rectangular paper
- Pencils
- Sharpie markers
- Tempera or watercolor paint

Before designing your own poster, look at some examples of Wild West Show posters online or in the exhibition. In particular, notice the imagery, font styles for the text and color combinations.

1. Use pencil to lightly draw your design on the white paper.
2. Add color using the paint, and then once it is dry, outline the images and text with the black markers to make everything stand out.

*\*See example of full size poster on page 22.*

## COWBOY BANDANA

### Materials:

- 22" x 22" red cotton fabric squares
- Black and white fabric paint
- Western stamps (cowboy hats, horse, cow, etc.)
- Paper plates or palettes for paint
- Newspaper
- Paint brushes

Cowboys used bandanas for many purposes – to wash their face, wipe sweat away, protect from wind and dust, or as a blindfold for a nervous horse. Bandanas were usually folded in half and loosely tied in the back. Ask your students to create a symmetrical pattern – so the same design is repeated in all four corners.

1. Pour the fabric paint on paper plates for the students to use.
2. Ask each student to lay their fabric square on top of a piece of newspaper in front of them.
3. Gently dip the stamps into the paint and begin creating your design (Hint: Practice stamping on paper first to see how much paint you will need.)
4. Remember to create a symmetrical design.
5. Using the paint and paint brushes, create a border around the edge of the bandana.
6. Let dry.

# CLASSROOM ACTIVITIES



## WILD WEST MAD LIB



The American West is a combination of **FACT** and **FICTION**. Use the real artifacts below to create a fictional story about your Western adventure. Every story is different...so happy trails!

After visiting Cheekwood and learning about the Wild West, I decided to hit the

trail on an adventure of my own! So, I grabbed my \_\_\_\_\_ and took



off on my trusty \_\_\_\_\_. In my travels, I met \_\_\_\_\_, who was



wearing an awesome \_\_\_\_\_. He/She wanted to trade my \_\_\_\_\_



for a \_\_\_\_\_. We rode together until we crossed the \_\_\_\_\_ and



then parted ways. I encountered a \_\_\_\_\_, so it was a good thing I had



my \_\_\_\_\_. The trail was long and hard, but I knew I made it to the West



when I finally saw \_\_\_\_\_. What a trip! Reckon I'll mosey on home now.



# CLASSROOM ACTIVITIES

## PAPER TIPI

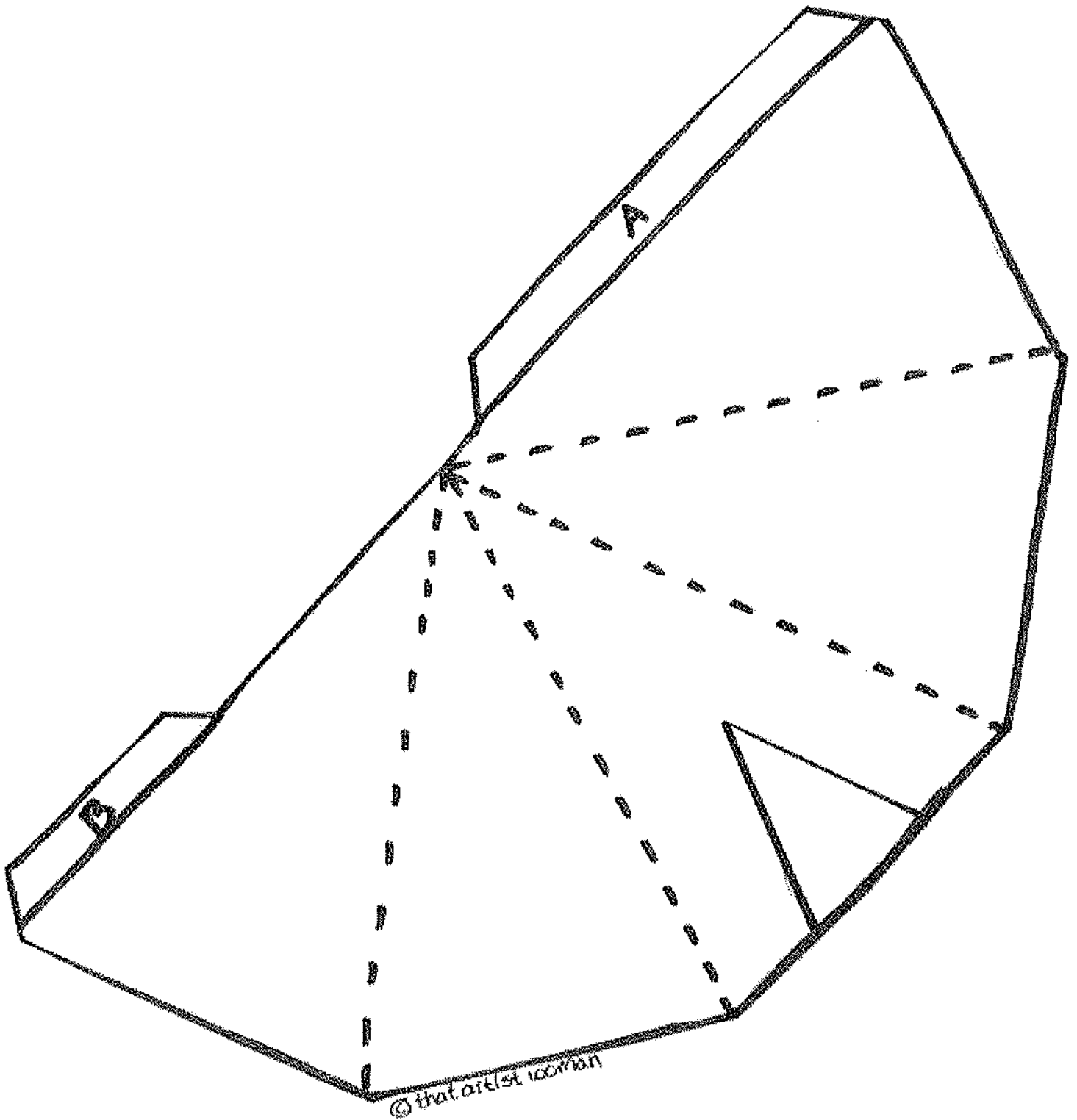


### Materials:

- Tipi templete
- Twigs or tall slim pieces of scrap wood
- Large paper grocery bags (or a heavy construction paper)
- Yarn
- Glue
- Scissors
- Paint (red, blue, yellow and brown)

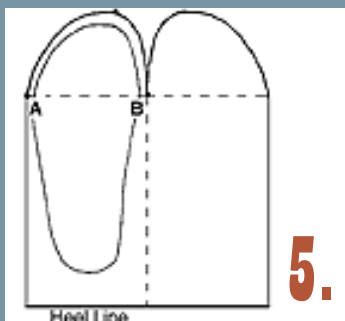
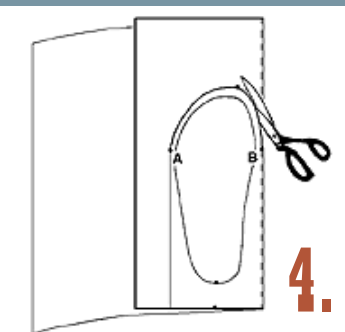
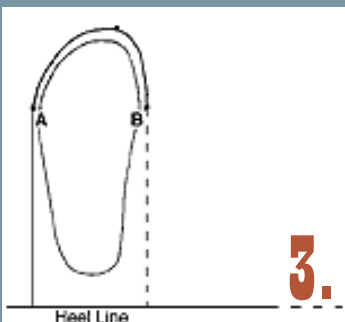
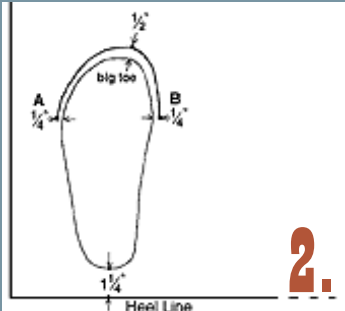
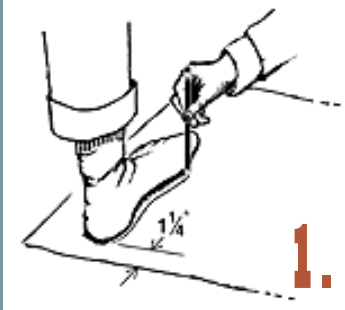
Before you begin this project, ask students to research the symbols and animal designs that were most often used to decorate teepees. Use these designs to decorate the tipis.

- 1.** Give the students 3-4 twigs, and ask them to tie a piece of yarn around them (towards the top) to keep them together.
- 2.** Have each student cut out the bottom rectangle from a grocery bag, then trace the tipi templete on the paper.
- 3.** Cut out the templete on the solid lines only. Fold on the dotted lines, and then flatten back out so you have a flat surface to paint.
- 4.** Using brightly colored paint, decorate the tipis with authentic symbols and designs. Let dry.
- 5.** Fold the tipis on the dotted lines and then glue piece A and piece B together.
- 6.** Put the sticks through the opening at the top of the tipi.



Large Tipi Pattern  
©thatartistwoman

# CLASSROOM ACTIVITIES



## PAPER MOCCASINS

### Materials:

- Large paper grocery bag, cut open along seams OR large piece of paper at least 17" by 36"
- Heavy tape (3/4" masking or strapping tape)
- Pencil
- Ruler

### To start a moccasin:

1. Take off your shoes. Stand on the lower left side of the cut open grocery bag or piece of paper. Set your heel 1 and 1/4" from the edge of the paper. Holding the pencil straight, trace around your left foot.
2. Mark 1/2" from the end of your big toe.
3. Mark 1/4" on each side of your foot at the widest part. Mark the left side A and the right side B.
4. Connect the three marks you just made with a curving line.
5. Mark 1 and 1/4" from the end of your heel and draw a straight line. Mark the line "heel line."
6. Draw a straight line connecting A to the heel line.
7. Draw a dotted line connecting B to the heel line.
8. Fold the pattern in half along the dotted line, pencil side up, and cut along the outer line. This piece will form both the top and bottom of the moccasin.
9. Unfold the pattern so the pencil side is up. The pattern should look like two feet side by side. Draw a dotted line connecting A and B and continuing across both feet.

# CLASSROOM ACTIVITIES

10. On the right side of the pattern, draw a line down the center of the foot. Draw and cut two lines about 2" apart from the heel line to the A-B line. Cut off about two-thirds of the flap, leaving a tongue.

11. On the left foot, draw and cut two lines about 1 and 1/2" apart from the heel line to the outline of your foot to make a heel flap.

12. To make a pattern for your right foot, trace and cut out the left foot pattern again. If you want to save the pattern to make more moccasins, cut out two more copies of the pattern and follow the finishing instructions below. Otherwise, you can finish the two patterns you just made.

### To finish a moccasin:

13. Add heavy tape reinforcement around the foot opening. Tape across the dotted line where the tongue folds.

14. Fold the pattern along the center dotted line with the pencil marks and tape towards the inside and the tongue on top.

**At this point you can decorate the top of the moccasin and fringe the tongue if you like.**

15. Tape the outside edges of the moccasin, from the toe curve to the heel line. Overlap short pieces of tape to go around the curves.

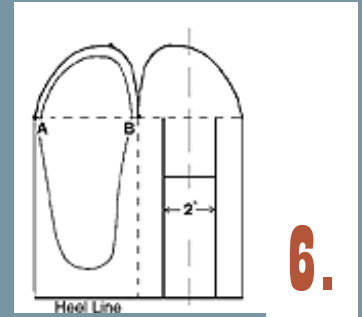
16. Fold the tongue over the toe.

17. Insert your foot into the moccasin. Wrap the sides of the moccasin around your heel and tape in place so your foot JUST slides in and out.

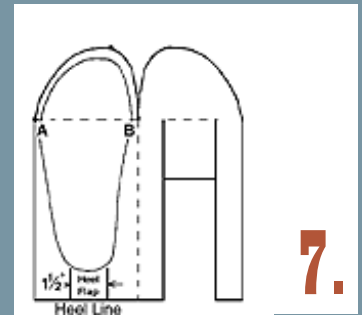
18. Fold the heel tab up and tape in place.

Taken from Nebraska State Historical Society

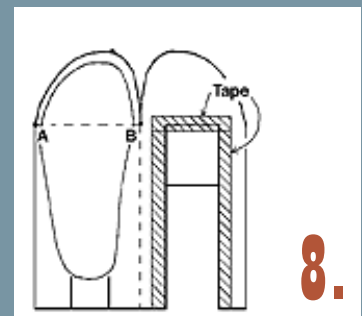
<http://www.nebraskahistory.org/museum/teachers/material/trail/indians/moccasin.htm>



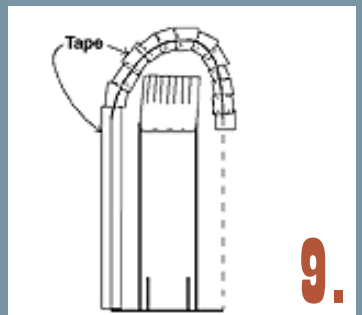
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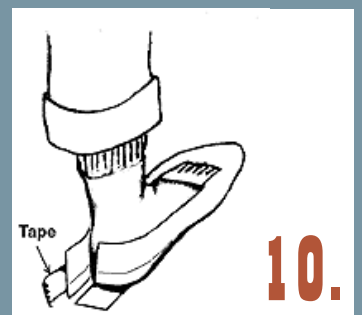
7.



8.



9.



10.

**Annie Oakley**

Born Phoebe Ann Mosey, Oakley was a sharpshooter and featured attraction during the Buffalo Bill Wild West shows in 1885. She is considered the first American female superstar.

**Branding Iron**

An iron tool that is heated and pressed onto an animal's hide in order to leave a permanent identifying mark.

**Buffalo**

A buffalo is a type of horned cattle belonging to various species, including the African buffalo and Asian water buffalo. The animal that roamed the Great Plains was the related North American bison.

**Buffalo Bill Historical Center**

The Buffalo Bill Historical Center in Cody, Wyoming concentrates on exhibitions, educational programming and research of the American West.

**Coup**

A brave or reckless deed performed in battle by a single warrior, as touching or striking an enemy warrior without sustaining injury oneself.

**Cowboy**

A cowboy, who traditionally worked on horseback, was hired to round up, drive and tend cattle.

**Landscape**

A landscape is a painting, drawing or photograph of scenery.

**Moccasins**

A moccasin is a soft soled shoe made from deerskin or soft leather. Historically, they were the footwear of Native Americans, as well as hunters, traders and European settlers.

**Native Americans**

Native Americans are the indigenous peoples in North America within the boundaries of the continental United States, parts of Alaska, and the island state of Hawaii. They are composed of numerous tribes, states, and ethnic groups.

**Pioneers**

A pioneer is a person who is among the first to settle in a region, which opens it up for occupation and development by others.

**Great Plains**

The Great Plains is a large region in North America east of the Rocky Mountains that extends from Canada to the Rio Grande.

**Pulp Fiction Industry**

The Pulp Fiction industry produced inexpensive magazines during the 1800s that romanticized the heroes and villains that roamed the Plains. Buffalo Bill was often a subject of their writing.

**Saddle**

A saddle is a leather seat for a horse rider, secured on the animal's back by the girth.

**Tipi**

A tipi is a cone shaped structure made from animal skins and wooden poles. It was primarily created and used by Native Americans in the Great Plains.

**William F. "Buffalo Bill" Cody**

Buffalo Bill was born in 1846 in Iowa. He was a United States soldier, bison hunter, showman and entrepreneur that became most famous for his Wild West show performances.

# CURRICULUM CONNECTIONS

## VISUAL ART

### 2.0 Structures and Functions

- Understand that art has a purpose.
- Explain the elements of art and principles of design found in selected artwork.

### 3.0 Evaluation

- Explain subject matter, symbols, and ideas in others' art.

### 4.0 Historical and Cultural Relationships

- Understand and demonstrate that art comes from different cultures, times, and places.
- Understand and demonstrate how culture, history, and art influence each other.

### 5.0 Reflecting and Assessing

- Understand and demonstrate that viewers have different responses to art.
- Evaluate intentions and factors that motivate artists to create art.

### 6.0 Interdisciplinary Connections

- Understand and discuss connections between the visual arts and other art disciplines.

## LANGUAGE ARTS

### Standard 1 – Language

- Demonstrate knowledge of strategies and resources to determine the definition, pronunciation, and usage of words and phrases.

### Standard 2 – Communication

- Demonstrate critical listening skills essential for comprehension, evaluation, problem solving, and task completion.
- Continue to develop strategies for expressing thoughts and ideas clearly and effectively.

### Standard 5 – Logic

- Develop logic skills to enhance thoughtful reasoning and to facilitate learning.

## SOCIAL STUDIES

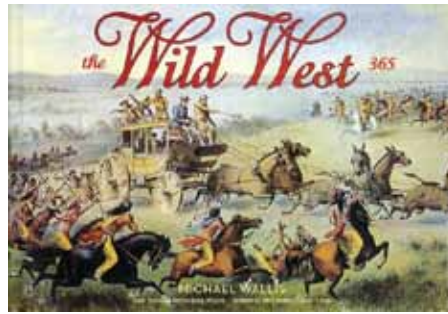
- Recognize the contributions of individuals and people of various ethnic, racial, religious, socioeconomic groups to the development of civilizations.

# REFERENCES & RESOURCES

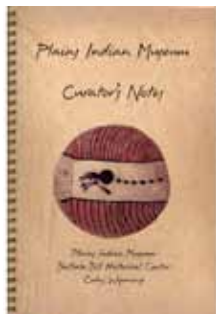
## BOOKS



**Buffalo Bill Museum\***  
S. Tyler, M. Hahn, D.  
Shrikhande and L. Warters  
Sung In Printing, Korea, 2005



**The Wild West 365\***  
M. Wallis, S. Fitzgerald  
Wallis and R.G.  
McCubbin



**Plains Indian Museum Curator's Notes\***  
E.I. Hansen, R.T. Menlove, A.M. Shriver  
and R.S. West  
Sung In Printing, Korea, 2005

*\*Available for purchase in Cheekwood's gift shop*



## WEBSITES

**Buffalo Bill Historical Center**

[www.bbhc.org](http://www.bbhc.org)

**New Perspectives on THE WEST**

[http://www.pbs.org/weta/thewest/lesson\\_plans/](http://www.pbs.org/weta/thewest/lesson_plans/)

**American Experience: Buffalo Bill**

<http://www.pbs.org/wgbh/americanexperience/features/teachers-resources/cody-teachers-guide/>

**Booth Western Art Museum**

[http://www.boothmuseum.org/education/visit\\_activities.htm](http://www.boothmuseum.org/education/visit_activities.htm)

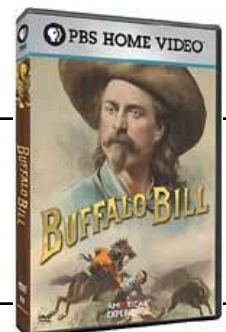
## DVD



**American Experience: Buffalo Bill**

<http://www.shoppbs.org/product/index.jsp?productId=2966811>

60 minutes, \$19.99



**BUFFALO BILL'S WILD WEST**  
**AND CONGRESS ROUGH RIDERS**  
**OF THE WORLD.**



**ON THE STAGE COACH · THE ORIGINAL DEADWOOD COACH, MOST FAMOUS VEHICLE IN HISTORY.**

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## EDUCATION & PUBLIC PROGRAMS

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[www.cheekwood.org](http://www.cheekwood.org)

ALL PHOTOS (UNLESS OTHERWISE NOTED) FROM THE BUFFALO BILL HISTORICAL CENTER.

COVER IMAGE: N.C. WYETH, 1904-1905, *CUTTING OUT* (DETAIL), OIL ON CANVAS, 38"X25.875"; BACK COVER IMAGE: W.H.D. KOERNER, 1933, *THE ROAD TO OR-EGON (THE TRAIL TO THE SOUTH PASS HAD BEEN)* (DETAIL), OIL ON CANVAS, 26"X40.125"