

The Cowboy Way

SPRING 2011



The Life and Art of
Channing Peake

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photo by Guy de Galard
Lucas Stolhammer cools off his horse's back
after a long branding. Lone Tree Ranch, SD

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Courtesy of Cheri Peake



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The Cowboy Way

SPRING 2011 VOLUME 7 NO. 1

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Gentlemen,

April 2, 2003

My name is Kevin Long. Over the past weekend, I spent some time evaluating the condition of my favorite pair of boots. It's time they received some needed attention!

These boots, which I received as a gift some 5 years ago, are simply the finest pair I have ever worn. I have been complimented many times on their fine craftsmanship and unique style. I conceived my first child while wearing nothing but my MBIOs and I have plans to be buried in them!

I'm shipping the boots back to you for repairs. As you can see, I have walked through the soles and the toes need some attention as well.

Colonel K. Long

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GB OLIVER

Food for Thought

James Madison said, “The powers delegated by the proposed Constitution to the Federal Government, are few and defined. Those which are to remain in the State Governments are numerous and indefinite.”

Now I beg of you to try to fit those words into the Food Modernization Safety Act, signed into law by our president on January 4, 2011. This bill slipped through Congress during the lame duck session, slipped through just before the Republicans made their courageous stand saying that there would be no more legislation passed through the



Senate until the Bush tax cuts were addressed. As one reads the Food Modernization Safety Act, one can only wish that those Senate Republicans would have found their manhood and love of the Republic a little sooner. I have read this bill four times, and each time I become more convinced that those responsible for perpetrating this fraud upon the citizens should be charged with treason.

Even those sponsoring this legislation agreed that the food produced in our country is the highest quality, safest food in the world. So why, on a Sunday night in a lame duck session, did Senate Majority Leader Harry Reid see fit to fire this bill through with warp speed? Senator Reid was not without good reasons, in his own words, “The food safety system has not been updated in almost a century.” Well, that certainly clears it up in my mind.

This legislation gives the Food and Drug Administration, backed up by the enforcement powers vested in Homeland Security, the authority to regulate and control our entire food supply. Every farmer, every rancher and home garden falls under the supervision of the 17,000 new federal bureaucrats that will implement this new federal mandate. The Food Modernization and Safety Act will almost assuredly spell the end of all small and family owned food producers in this nation, probably why the legislation

was championed by all the mega food corporations worldwide. The costs to the American consumer will be staggering. Forget the billions of tax dollars required to inflate the agencies so that they can implement this mandate; the real costs will be passed down to us because of the mountains of paperwork required of anyone producing food.

These unelected bureaucrats will determine a crisis, then quarantine, search and seize private property without a warrant and without any access to judicial review. In an emergency, all food

and all U.S. farms will fall under the control of Homeland Security and the Department of Defense. The National Animal Identification System, which for the last several years has met stiff resistance and was impassable through Congress, has been neatly rolled into this legislation and will now be implemented by FDA and Homeland Security. Ah, and if you think you can grow a little garden and share with your neighbors, that’s covered in the “smuggling” section of the bill. (See Dan Martinez’s article of definitions of the term “United States.”)

So, what was the real reason for this act? One line in this bill summed it up perfectly, “Nothing in this Act (or an amendment made by this Act) shall be construed in a manner inconsistent with the agreement establishing the World Trade Organization or any treaty or International Agreement to which the United States is a party.” Now, read the Sixty-Third World Health Assembly’s May 2010 report on Advancing Food Safety Initiatives. The question that needs to be answered is, “Are we writing the World Health Organization’s reports, or are they writing our legislation?” One doesn’t need to have graduated from Stanford to see that both documents were written by the same entity. Any future “International Agreements” means that we are ceding Senate oversight, judicial review and Federal, State and



Local law to the World Trade Organization without the advice and consent of the Senate. By treaty, our government appears to have entered into a global system of control over food that allows the United Nations, World Health Organization, UN Food and Agriculture Organization and the World Trade Organization control over our entire food supply. Furthermore, if you will read these agreements, WTO power extends far beyond just food; they assume control over irrigation, vitamins, pesticides, hormones and irradiation of food.

But, all is not lost. The Constitution forbids such actions by the Federal Government. State legislatures must adopt matching language and give consent, otherwise the Federal Government is without authority or jurisdiction to implement such actions. James Madison's statement at the beginning of this article is as true today as it was 240 years ago. But in my State, the federal agencies have already notified the Environmental Department of the mandates that will be expected of them once the State adopts matching legislation. So, it then becomes incumbent upon us to educate our elected officials as to the powers and responsibilities they have in protecting our expansive rights. For those state elected officials that believe that treaties signed by the United States have authority within the states, read the 2007 decision of the Supreme Court in **Medellin vs. Texas**. Educate yourselves with an understanding of the powers afforded you in the Constitution and the United States Supreme Court's interpretation of that document.

"The Federal Government may neither issue directives requiring the States to address particular problems, nor

command the State's officers, or those of their political subdivisions, to administer or enforce a federal regulatory program. It matters not whether policy making is involved, and no case-by-case weighing of the burdens or benefits is necessary; such commands are fundamentally incompatible with our constitutional system of dual sovereignty." Justice Antonin Scalia, United States Supreme Court ruling in **Printz v. U.S.**, 521 U.S. 898, June 27, 1997

"The Federal Government may not compel the States to enact or administer a federal regulatory program." in **New York v. United States**, 505 U.S. 144 (1992)

The Federal Government has every right to implement all the provisions in the Food Modernization and Safety Act in Washington D.C. and the territories of the United States, but they need our consent to implement such an act within the boundaries of your State. Again, let me refer you to the United States Supreme Court's ruling in **United States v. Butler**, 297 U.S. 1, 56 S.Ct 312 (1936): *"It is a statutory plan to regulate and control agriculture production, a matter beyond the powers delegated to the federal government. The tax, the appropriation of funds raised, and the direction for their disbursement, are but parts of the plan. They are but means to an unconstitutional end. And contracts for the reduction of acreage and control of production are outside the range of that power."* This is our moment in history, are we "We the People" referred to in the Declaration of Independence and the Constitution, or are we those Samuel Adams spoke of when he said, "Crouch down and lick the hand that feeds you; May your chains set lightly upon you, and may posterity forget that ye were our countrymen."

ABOlin III





photo by Gray de Galand

Cody Snyder. Padlock Ranch, WY



WILLIAM C. REYNOLDS

Common Sense Can Prevail

It seems we as a people are increasingly being challenged regarding some of our basic rights as citizens. This is coming in the form of a greater interest by the federal government with more federal intrusion into what are states' issues. More laws at the federal level are being passed under the broad description of "protection." As GB Oliver stated earlier in his article regarding the Food Safety Act, our government wants to make sure we are safe – from each other's gardens. SB510, in its original form, would cause even small family gardens to be subject to FDA regulation. Prior to its passing, SB510 had a number of its most oppressive aspects removed, but what is left is still a size 15 shoe shoving its way through our sovereign doors. The idea that the federal government is able to chip away at the sovereign actions of the states all gets back to money – federal money, our money, being given to states for various projects or permissions to take over what should be a state's responsibility. In the past, this has meant things as diverse as water projects, road infrastructure and law enforcement jurisdiction where states and counties allow the federal inflow of funds in order to permit federal agency intrusion. Sounds innocent enough? Many times, though, we – that's We with a big W – are unaware that deals have been made. That our representatives feel they are doing things in "our" best interest. Then, years later, after we have all danced at the party, someone slips us a bill and reminds us, and we need to pay the band. In this case, it could be agricultural water is shut off to California's central valley farmers because we allowed the EPA to oversee our needs or the Army Corps of Engineers put in that dam that we forgot about over several generations. What happened to citizen control? Who's running the show? Well, it appears we are beginning to wake up. In the last year, we have seen the states start to question all these "arrangements" – with much of this new awareness being brought on by huge budget issues and the potential for bankruptcy. Common sense could actually be coming back in favor by many political types, driven by

money, of course, but still, a good start. It is up to us, no matter our party affiliation, to expect and demand statesmanlike conduct and actions by our elected officials. But, we must be diligent. If we are, common sense might just come back into fashion.

With that in mind, we revisit Thomas Paine and his important little piece of social media – circa 1776 – his pamphlet titled *Common Sense*. It will be presented in two parts, concluding in the Summer issue. Marilyn Fisher continues her look at Common Law with Part Two in the series, Home Law. Nicole Krebs is up to Part 14 of her look at the Constitution and Dan Martinez helps us understand the many meanings of the words "United States."

We welcome veteran Western writer and editor A.J Mangum. A.J brings significant insight and expertise to *The Cowboy Way* and starts off with a visit to silversmith Todd

Hansen and the Riggins family ranch in New Mexico. Our go anywhere, go anytime reporter Mark Bedor once again has been given tough duty with a trip to Yellowstone – and we've got pictures. He also had a chance to sit down with Nevada Livestock Association's Rancher of the Year Mike Stremler and his family in a truly uplifting story about a significant family in ranching today.

Darrell Arnold takes us to meet another family involved in sheep, cattle, hay and kids – the Brian family in the mountains of Utah. He follows that with another unique tale of ranching – and collecting – with a chat with Coloradoan Terry Schmidt. The West is filled with unique stories and, along with our features, we enjoy keeping you current with the goings on of some fine organizations, including R-CALF USA, FFA, American Agri-Women and, new this issue, the Western States Ranch Rodeo Association (WSRRA).

As usual, we have all sorts of books and music and things that we hope will be of interest to you and, as always, we thank you for your continued support.




Scattering the Riders, oil on board, by Paul Sollosy
Courtesy Bill and Ellen Reeds



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NOTE

Home (Life Cube) on the Range

Humans are pretty unique mammals – for any number of reasons – but one is that humans can choose to make something better. When life-long building contractor Mike Conner witnessed the devastation caused by 2005’s Hurricane Katrina followed by a horrendous earthquake in Pakistan, he saw the obvious need for a quickly deployable, multi-functional, dry-floored shelter. Beyond the usual tents and pre-fab structures, nothing existed that could be dropped, set-up quickly and utilized – again – in a different location.



12

His idea was to synthesize the cost/logistical advantages of the standard canvas tent and the ruggedness and utility of a trailer with the speed and expandability of breakthrough inflatable technology. His answer was the Life Cube – the only tent system with an integrated, hard-surface floor. Made from durable hard plastic, the shipping container serves a dual purpose by unfolding to create a sturdy 144 square foot raised platform. This not only separates you from all the elements nature has to offer, it also serves as an anchor during moderate winds so no tie-downs are required.

Superbly and uniquely designed, the shipping container also comes with patented integrated steel hoops that unfold to allow

easy maneuverability over the most challenging terrain. The U.S.-based Patten Company – makers of U.S. Navy life rafts for over 60 years – manufactures Life Cube’s inflatable canopy. The canopy uses a military grade, polyester fabric that is tear-proof and fire-retardant. Built to survive in the harshest conditions, the patented structural beam design will withstand 50 mph sustained winds. To suit any sized sheltering need, the canopy is designed with three doorways to allow units to be lined-up and zipped together creating multiple-room live/work space with independent access. In addition to the canopy, the interior of the cube has enough room to store end-user-specific contents prior



to deployment, making the Life Cube the only piece of shelter equipment you need.

Now, why should this be of interest to readers of *The Cowboy Way* – beyond the fact that you are an insatiably curious bunch? Simple, beyond the obvious humanitarian uses for the Life Cube, it offers some significant solutions for large land-based agricultural and ranching uses – cow camp can be delivered in the bed of a pick-up. Granted this is a bit of a stretch for many outfits used to cowboy tee-pees and bedrolls, the Life Cube concept of a reusable, deployable shelter for non-emergency situations makes sense.



According to Life Cube's Nick Pederson, once the Life Cube is rolled off the flat bed – or dropped 1,500 feet from the ranch's C-130 – two people (as shown in the accompanying photos) simply roll out the unit, unfold and inflate; hit the lights, turn on the radio and you're entered up! Time? Five minutes. What else is standard? Glad you asked.

You get all sorts of cool emergency equipment: camp cooking equipment, two sleeping bags, First Aid kit, water filter, two gallons of potable water, MREs – that would be your basic mil-spec "Meal-Ready-To-Eat" – for five people for five days, five nesting buckets, 100 feet of rope, rechargeable flashlights, shovel,

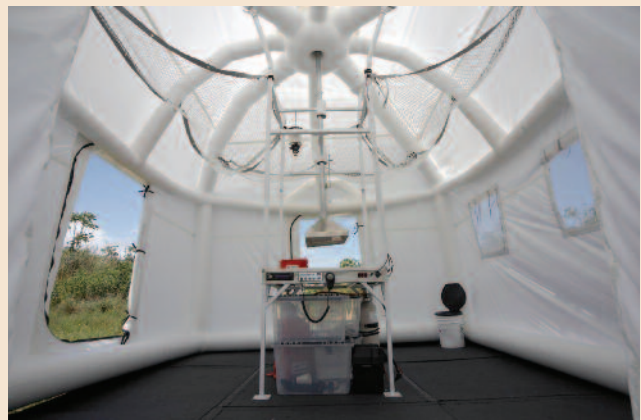
multi-tools, hatchet and the three necessities of cow camp – duct tape, toilet paper and a deck of cards.

Optional packages include: electrical system with 12-volt battery, solar panel trickle charger, lighting, electric pump and communications station, propane system with cooking stove and catalytic heater and an "infrastructure system with table and telescopic uprights for wind support." Requisite, smoke-stained, cheapo framed Charlie Russell prints are extra.

Ready to move camp? The entire unit folds back into its industrial Rubix-cube-like shape in just 20 minutes. Rugged, fast and complete. According to the company's brochure, "Life Cube is designed to protect its occupants from the toughest elements



while still maintaining a pleasing form. It can be maneuvered in place and erected within minutes by two or three untrained persons and can be pre-stocked with end-user-specific supplies. Most important of all: the Life Cube is cost-effective. Relative to the competition, it costs less per square foot while providing better utility. Its modular shape solves many problems associated with storage and shipping, simplifying logistics and shortening response time." Frankly, the thing is just plain cool. www.lifecubeinc.com



Small Crafts vs. Big Government

BY VIRGINIA POSTREL

Editor's Note: This story appeared in the Wall Street Journal recently. When I read it, I felt this issue reaches deeply in the cowboy world. The cowboy crafts of silver smithing, saddle making, bit and spur making, rawhide braiding, et al, are supported crafts in our world. The allowing of government reach into the making of various handcrafted items is typified by federal intrusion into "civilian" cottage industries. There is a popular country song that speaks to this – and I am paraphrasing – that today we are fearful of doing any activity without a helmet or kneepads and who would ever drink from a garden hose anymore. Life is an adventure and the celebration of individually crafted items is becoming all too rare. Let us not forget the joy of enjoying something locally made or crafted by an individual.



This is a story about artisanal cheese and hand-polished wooden toys, organic spinach and exquisitely smocked baby dresses – the burgeoning small-scale economy so beloved by members of the “creative class.” But it’s also about another, much-discussed growth industry: the production of political cynicism among formerly idealistic Americans.

The story begins in 2007, an unusually good year for Peapods Natural Toys and Baby Care in St. Paul, Minnesota, and many similar mom-and-pop businesses. Frightened by news that toys made in China contained unsafe levels of lead, customers were looking for alternatives to the usual big-box offerings. Just as organic farmers gain market share whenever there’s a food-safety panic, the lead scare boosted sales of artisanal children’s goods. “People wanted made-in-USA products, and we were the only place in town that had them,” says Dan Marshall, the owner of Peapods.

Vendors offering organic materials and a personal touch seemed poised to prosper. But the short-term boom soon turned into a long-term disaster. In response to the lead panic, Congress passed the Consumer Product Safety Improvement Act, or CPSIA, by an overwhelming majority. The law mandates third-party testing and detailed labels not only for toys, but for every single product aimed at children 12 and under.

“It’s everything from shoes to hair bows, Boy Scout patches and bicycles – it’s everything,” says Mr. Marshall. But few people producing or selling artisanal kids’ products even realized that the CPSIA applied to them until months after President George W. Bush had signed it. By then, it was too late.

Although big companies like Mattel could spread the extra costs over millions of toys, Mr. Marshall’s small-scale suppliers couldn’t. Unable to afford thousands of dollars in testing per product, some went out of business. Others moved production to China to cut costs. Many slashed their product lines, reserving the expensive new tests for only their top sellers. The European companies that used to sell Peapods such specialty items as wooden swords and shields or beeswax-finished cherry-wood rattles simply abandoned the U.S. market. The

survivors jacked up prices.

Mr. Marshall and other entrepreneurs formed the Handmade Toy Alliance to try to get the law changed, without success. “When Ron Paul’s the only guy who votes against something, it’s really hard to go back and fix it,” says Mr. Marshall, exaggerating only slightly. Neither political officials nor the mainstream media have been especially sympathetic.

“I’m a lot more cynical than I was,” says Cecilia Leibovitz, who owns Craftsby Kids, an online shop selling handmade toys and children’s clothes, and also leads the CPSIA discussion group among Etsy.com’s online sellers. Mostly individuals producing one-of-a-kind items, Etsy crafters find it especially hard to comply with, or even interpret, the law’s requirements.

By contrast, consider the recently enacted Food and Drug Administration Food Safety Modernization Act. Like the CPSIA, it establishes expensive new labeling, record-keeping, inspection and reporting requirements. But, unlike the CPSIA, it carves out an exception for small operations.

The reason for the exemption is not that small farms are safer than big ones. It’s that a vocal, established and well-connected interest group didn’t want the law to put small farmers out of business.

Agriculture is a highly politicized industry, and proponents of small-scale farming are organized, ideological and well represented in the elite media. Buying handmade toys may be nice, but eating produce from the farmer’s market is a quasi-religious ritual of group identity. The exemption is what Michael Pollan, the best-selling author and leading locavore, calls “a very important signal – that this is a different economy and it’s going to play by slightly different rules.”

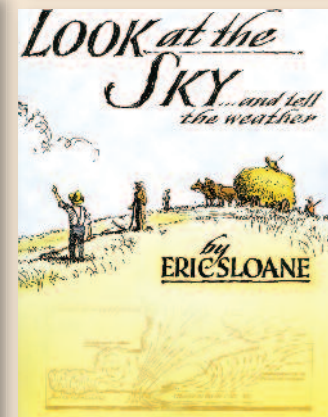
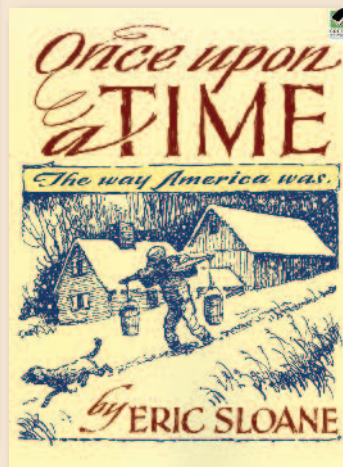
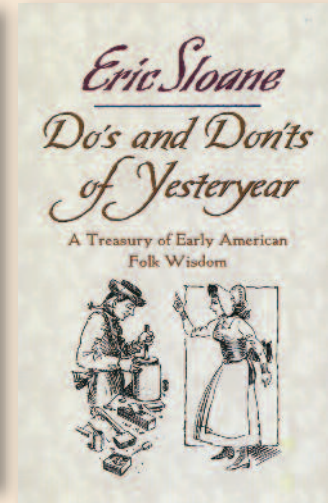
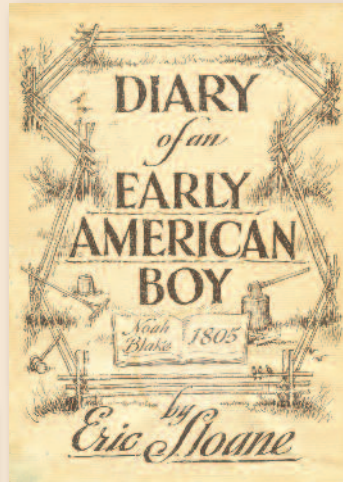
Other artisanal businesses have gotten a less supportive signal. It’s not enough, they’ve learned, to light a single hand-poured beeswax candle rather than curse the mass-market darkness. Unless you have the right protection, Congress can easily snuff it out.

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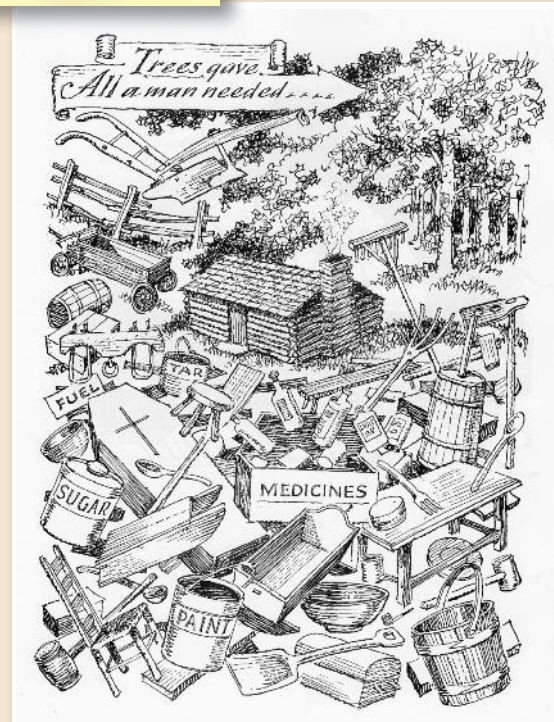
Eric Sloane

Writer and artist Eric Sloane (1905 – 1985) had an abiding love for America. An America that was rooted in the simple virtues of our native soil: love of freedom, respect for the individual, sensible frugality and determined self-reliance – all of which went to make up what Sloane perceived as our true American heritage. Sloane saw great importance – and example – in the work and ways of the early Americans of our pioneer days – the importance of home and hearth, farm and field and the virtues of hard work.



Sloane wrote and illustrated a number of books that celebrated these ways, using them as inspirational examples for a contemporary life well-lived. *Once Upon a Time* – reprinted by Dover Press – reminds us of “The Way America Was,” and, in Sloane’s mind, the way it should continue. In the Postscript in his book, he writes, “The spirits and habits of yesterday become more difficult to apply to modern life. You never could grow pumpkins on Main Street, but the whole nation is becoming a vast Main Street. The American heritage, however, is a lot more than yesterday’s pumpkins or romantic nostalgia, and if we can only mark time with our scientific progress long enough to let the old morals and spirits catch up, we shall be all the better for it. The heritages of godliness, the love of hard work, frugality, respect for home and all the other spirits of the pioneer countrymen are worth keeping forever. What we do today will soon become once upon a time for the Americans of tomorrow and their heritage is our present day responsibility.”

Sloane’s artwork – he was considered a member of the Hudson River School of Painting – and information about his many wonderful books of America in a simpler time may be seen at www.eric sloane.com.



Western ads

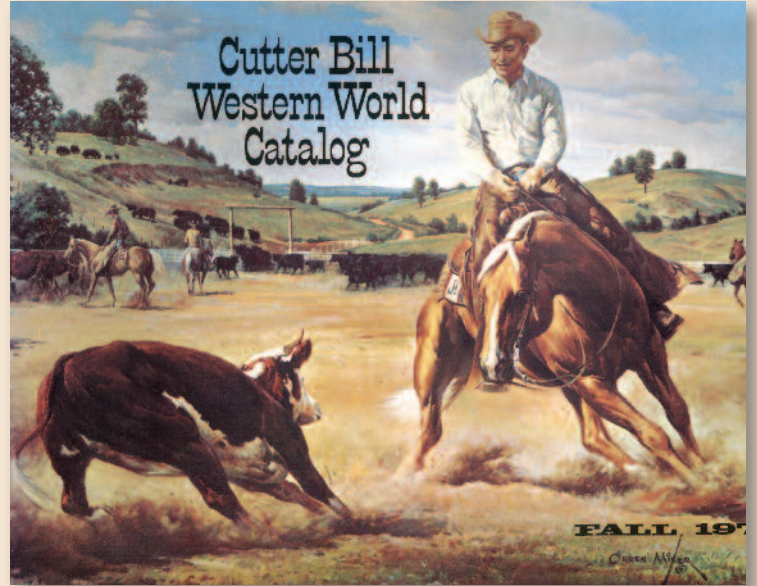
Cutter Bill

Today we take for granted the concept of the “high-end Western store,” but, some thirty-odd-years ago, the field had only a couple of players and Texan Rex Cauble’s Cutter Bill Western World was just that – a new world in Western fashion. It was no feed store, but a luxurious Houston-based retailer inhabited by super-model-esque cowgirl *femmes* and chiseled, handsome urban Marlboro-types just stepping off their private planes looking for their next pair of unborn-albino-antelope boots. Cauble’s Cutter Bill



Western World, named after his famous palomino show horse Cutter Bill, didn’t make it through the 1970s. The Cauble empire was brought down by “scandal, drugs, sex and greed,” but Cutter Bill Western World opened the doors to what we call today “the Western lifestyle industry.” Cutter Bill’s stores and catalogs were aspirational and high-concept in their approach and design. The folks at the American

Quarter Horse Hall of Fame & Museum have been nice enough to share some of the rare images and pages found in various Cutter Bill catalogs.



Rex Cauble and Cutter Bill greet their fans.





LE TRENDS
 The new look in women's suits is a mix of classic and contemporary. The trend is toward more relaxed, comfortable styles that are easy to wear and easy to care for. The new suits are made of lightweight fabrics and feature subtle details like contrasting collars and cuffs. The new suits are available in a variety of colors and patterns. **\$129.00 to \$149.00**

LE TRENDS
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REBORN
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EL MARCHI
 The new look in women's jackets is a mix of classic and contemporary. The trend is toward more relaxed, comfortable styles that are easy to wear and easy to care for. The new jackets are made of lightweight fabrics and feature subtle details like contrasting collars and cuffs. The new jackets are available in a variety of colors and patterns. **\$129.00 to \$149.00**



The Team
 The new look in men's suits is a mix of classic and contemporary. The trend is toward more relaxed, comfortable styles that are easy to wear and easy to care for. The new suits are made of lightweight fabrics and feature subtle details like contrasting collars and cuffs. The new suits are available in a variety of colors and patterns. **\$129.00 to \$149.00**

Fort Meier
 The new look in men's shirts is a mix of classic and contemporary. The trend is toward more relaxed, comfortable styles that are easy to wear and easy to care for. The new shirts are made of lightweight fabrics and feature subtle details like contrasting collars and cuffs. The new shirts are available in a variety of colors and patterns. **\$29.00 to \$39.00**

The Collection
 The new look in men's jackets is a mix of classic and contemporary. The trend is toward more relaxed, comfortable styles that are easy to wear and easy to care for. The new jackets are made of lightweight fabrics and feature subtle details like contrasting collars and cuffs. The new jackets are available in a variety of colors and patterns. **\$129.00 to \$149.00**

Western Kid
 The new look in men's shirts is a mix of classic and contemporary. The trend is toward more relaxed, comfortable styles that are easy to wear and easy to care for. The new shirts are made of lightweight fabrics and feature subtle details like contrasting collars and cuffs. The new shirts are available in a variety of colors and patterns. **\$29.00 to \$39.00**



WESTERN KID
 The new look in men's shirts is a mix of classic and contemporary. The trend is toward more relaxed, comfortable styles that are easy to wear and easy to care for. The new shirts are made of lightweight fabrics and feature subtle details like contrasting collars and cuffs. The new shirts are available in a variety of colors and patterns. **\$29.00 to \$39.00**



flair for the unusual

WESTERN KID
 The new look in men's shirts is a mix of classic and contemporary. The trend is toward more relaxed, comfortable styles that are easy to wear and easy to care for. The new shirts are made of lightweight fabrics and feature subtle details like contrasting collars and cuffs. The new shirts are available in a variety of colors and patterns. **\$29.00 to \$39.00**

EXCLUSIVE 'CUTTER BILL' TUMBLERS
 The new look in men's tumblers is a mix of classic and contemporary. The trend is toward more relaxed, comfortable styles that are easy to wear and easy to care for. The new tumblers are made of lightweight fabrics and feature subtle details like contrasting collars and cuffs. The new tumblers are available in a variety of colors and patterns. **\$12.95**

SHARP STITCHES
 The new look in men's shirts is a mix of classic and contemporary. The trend is toward more relaxed, comfortable styles that are easy to wear and easy to care for. The new shirts are made of lightweight fabrics and feature subtle details like contrasting collars and cuffs. The new shirts are available in a variety of colors and patterns. **\$29.00 to \$39.00**

END TO THE WIND
 The new look in men's shirts is a mix of classic and contemporary. The trend is toward more relaxed, comfortable styles that are easy to wear and easy to care for. The new shirts are made of lightweight fabrics and feature subtle details like contrasting collars and cuffs. The new shirts are available in a variety of colors and patterns. **\$29.00 to \$39.00**

COONIE BOSS
 The new look in men's shirts is a mix of classic and contemporary. The trend is toward more relaxed, comfortable styles that are easy to wear and easy to care for. The new shirts are made of lightweight fabrics and feature subtle details like contrasting collars and cuffs. The new shirts are available in a variety of colors and patterns. **\$29.00 to \$39.00**

CAPTAIN AMERICAN CHAP No. BR-1
 Bronx chap in blue and red with white stars, suitable for both backside and bull riding. Cut away on the knees for freedom of leg movement. Three strap and buckle closings on thigh. Thigh sizes 20-25. **\$52.50**

BUCKSTITCHED SHOTGUNS No. ZL-4
 The new belt pattern and two rows of contrasting buckstitching give a new look of showing good taste to the all-time favorite belt-o-lantern leggings. Shown in natural with brown buckstitching. Available also in brown with white or grey with black buckstitching. Thigh sizes 20-25. **\$59.00**

FRINGED LEGGINGS No. ZL-6
 The standard show and work chaps. Shown in full but available in all colors. Thigh sizes 20-25. **\$35.00**
 The same made to measure specify ZL-7. **\$37.00**
 The same fringed leggings with buckstitching ZL-2. **\$55.00**



CHILDREN'S SHOW CHAMPS No. CZL-5
 Styled just like adult fringed leggings with full length zipper in all colors. Sizes 4, 6, 8, & 10. **\$16.95** Sizes 12 & 14 **\$20.00**

CHILDREN'S BAT WING CHAMPS No. C-7
 The little cowboy or cowgirl's favorite can be easily acquired in all around the thigh. Shown in tan and brown combination but available in assorted color combinations. A \$2 charge additional for specifying color combination. **\$6.75** Sizes 4, 6, 8, & 10. **\$16.95**

HIGH FASHION CHAMPS No. ZL-8
 Styled for the fashion conscious showman with unique wings through and yoke overlay trim, may be used in any color combinations. Thigh sizes 20-25. **\$60.00**

SCARFING CHAMPS No. ZL-7
 These apparel leggings have a narrow tapered calf for snug fit. Made with belt and buckle both back and front. Shown in red. Thigh sizes 20-25. **\$35.00**

CHILDREN'S SHOTGUNS No. CZL-6
 A full tapered leggings, but made without fringe. Available in all colors, but shown in grey. Sizes 4, 6, 8, & 10. **\$16.95** Sizes 12 & 14 **\$20.00**



CHILDREN'S SHOW CHAMPS No. CZL-5
 Styled just like adult fringed leggings with full length zipper in all colors. Sizes 4, 6, 8, & 10. **\$16.95** Sizes 12 & 14 **\$20.00**

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Mark Bedor, Author

In each issue of *The Cowboy Way*, our “intrepid” correspondent Mark Bedor hits the road to find interesting people and places in the West. Over the years, he has compiled some great stories and pictures about some wonderful dude ranches nestled all over the West. Mark has compiled a truck-load full in his new book, *Today's Wild West: Great Ranches*.

As Mark describes his book, “The dude ranch. It is a priceless, unique and irreplaceable American gem. More than just a destination for a horseback vacation, the dude ranches of the American West preserve and celebrate our country’s Western heritage, history and the Cowboy way of life. Located in some of the most beautiful and unspoiled areas of the country, the dude ranch provides not only a refuge for those of us who love to spend time in the saddle, but they are also the perfect place to introduce friends and family to our cherished way of life, providing a safe and comfortable opportunity to learn to ride and experience just how great life can be on the back of a horse.

“I’ve had the great privilege to spend time at a good number of these ranches over the years. I often meet guests who arrived fearful of horses, but go home wanting to own one. Others arrive reluctantly, persuaded by their family, only to tearfully bid

farewell to the place they’ve fallen in love with by the end of their stay.

“Now I’ve put together a collection of those stories in a brand new book – *Today's Wild West: Great Ranches*. The coffee table book features more than 200 color photographs and stories that capture the personality and uniqueness of these special places. Whatever the budget, the location or season, they all offer unforgettable experiences.” Here’s a sample chapter:



Where Time Stands Still – The Nine Quarter Circle Ranch

I’ll never forget that horse drive. On that cool and cloudy June Saturday, we were at a fast trot from the moment I swung into the saddle. My new friend King was a fine horse. And what a day we had for traveling. With the snow-capped peaks of the Rockies on the horizon, the horses were in the mood to move. I was King’s first rider since the previous fall. And that’s one of the practical reasons the Nine Quarter does this drive. “It takes the edge off ‘em (the horses) a little bit,” says Kim. “If you’re gonna have dudes on ‘em that first week, you gotta ride ‘em down a little bit.”

The horse drive is also a shakedown cruise for the upcoming season’s wrangler crew, most of whom are new to the ranch. “You find out what your wranglers are made of,” says head wrangler Dan Thompson. “You drop ‘em in a herd of horses...it’s a new ball game.”

Of course you’d never get hired as a



photos by Mark Bedor

wrangler here if you didn't already have lots of miles horseback. And the half dozen new hands were having a blast on that drive.



"This is a new experience," smiled Mississippi native Cooper Dixon as we rode along. "But I'm definitely enjoying it! First time I've pushed horses across country like this."

We moved fast, and mounted fresh horses after lunch, before setting off across Ted Turner's 250,000 acre Flying D buffalo ranch. It was like riding in the Wild West to spot a herd of bison huddled in the distance that afternoon. A few flakes of snow were in the air, along with the threat of a downpour. We'd sometimes see sheets of rain off in



the distance, but the sky overhead stayed dry. The trail was wet and often muddy. But my second horse Sam was a sure footed wonder with two speeds – fast and faster! Man, that was fun! "It doesn't get any more real West than this!" hollered my grinning fellow rider and Kelsey family friend Jeff Rieger.

Jeff's one of the lucky few invited on this ride. The horse drive happens the week before the ranch opens, and it's too unpredictable for regular guests. "Too uncontrolled," explains Kim. "And usually you're just trying to get done."

"We only abuse our friends," laughed Kim's wife Kelly. Jeff Rieger has known the Kelseys his entire life. The 50-something Californian has been coming to the Nine Quarter since he was a young boy. His mom would drive the kids to the ranch for vacation, while his busy physician father would join them later,

flying in on the grass landing strip in his private plane. "It's got a lot of history for me," Jeff shares about the ranch. "I spent my childhood there... and nothin's changed. Nothin's changed."

That timeless quality is a big part of the appeal of the Nine Quarter, a place where cell phones don't work, there's no phone in the room and no TV. And it's all set in a gorgeous valley in perhaps the most pristine area of the American West, where buffalo, grizzly bears and wolves run free in nearby Yellowstone. "It's exactly the way my Dad had it goin' back in the 50s," says Kim Kelsey. "Nicer beds and nicer quilts and things like that ... But the overall concept is still pretty true to form."

Available at todayswildwest.com or order by phone at 626.403.1317.

Jo Mora's Legacy

BY JANE MERRILL

Think fast – what artist comes to mind for interpreting the cowboy of the early West? Many folks name Charles Russell or Frederick Remington – certainly the most well-known in the civilian media. But take a closer look at Western art annals and the name Jo Mora is notably high in the ranking – Jo Mora – possibly the most prolific, multi-talented artist, diverse in all mediums. In addition to drawing, illustrating, etching, painting, cartooning and writing, Mora was accomplished in sculpting, photography, printmaking and was a cartographer (“cartes,” i.e., mapmaker), a diorama maker and an architect. He had a passion for the West and was intent on



documenting – with photography, illustration and journals – the Southwest Native Americans and the California vaqueros in the late 1800s. He created hundreds of images and numerous books paying tribute to the vaquero – America's first cowboy.

Born in Uruguay, Joseph Jacinto “Jo” Mora (1876-1947) moved with his mother, father and brother Luis to the east coast of the United States as a young boy and was innately drawn to history and the arts. Jo's father was an accomplished Catalonian sculptor and both Mora brothers received educations in New York fine art schools, after which Jo worked as an illustrator and cartoonist in Boston while Luis gained world recognition for his portraiture paintings.

Jo Mora grew up intrigued with the western states – the land, the Native Americans, the cowboys and especially California history and its Missions. He drifted into the Southwest working many years as a ranch hand, cowboy and friend to the Hopi and Navajo. He lived among the Hopis and was allowed to photograph ceremonies of which his works were later praised in the art world

as some of the greatest visual contributions on Hopi culture. Mora ventured into California where his quest for history motivated him in 1903 to travel the Mission trail horseback, with sketchbook and journal, exploring all 21 Missions. Mora was adventurous and his many travels provided first-hand material for his artistic endeavors in the years ahead. In 1920, Mora settled permanently on the Monterey Peninsula to work on his self-described masterpiece, a bronze and travertine sculpture of Father Serra Cenotaph, which still stands at El Camelo Mission.

Today, the Jo Mora Trust and Trust Curator Peter Hiller strive to educate the public and promote the legacy of artist Jo Mora. During the 1980s, Hiller became intrigued with Mora's Hopi and Navajo paintings, in addition to Mora's diverse artwork on posters, restaurant menus and maps. In 1995, Hiller sought out Jo N. "Joey" Mora, Jr. to propose an exhibit of his father's work. In 1998, Hiller orchestrated the first major retrospective exhibit of Jo Mora art that was held at the Monterey Museum of Art. It drew record-breaking attendance. A strong friendship between Hiller and Mora, Jr. (both Carmel residents) continued until the death of Mora, Jr. in 2006 at age 98.

Hiller cherishes the personal insights into the world of Jo Mora the artist and horseman as relayed to him by Mora, Jr., who traveled with his father extensively and championed his father's cause. Mora, Sr., according to his son, focused on creating art for sale. His art was his total source of income for the family, and he often did artwork in exchange for necessities like dairy products or eggs during hard times just to keep food on the table. The family traveled the world via cruise ships "bartering" or trading by doing cruise line promotional art.

Mora's detailed vaquero images became very well-known items appearing in rodeo promotions, magazine illustrations, hotel brochures, murals, menus, postcards, books and pictographic maps. Prolific with his cartoon-ish illustrations and calligraphy, Mora's art diversity ran the gamut with commissions such as printer's woodblocks, calendars and milk

cartons to children's books, mailing tubes and Depression-era currency or "scrip."

Growing up and working with his father, Mora, Jr. became very astute in business matters and the stock market. He was somewhat a visionary when it came to promoting his father's art. It was Mora, Jr. who suggested his father create the now famous "cartes" – high-detailed illustrated maps typically 24 x 18 in size, depicting a city, a state or area, special events and Indian tribes.

After the passing of his father, Mora, Jr. continued to promote the work of Jo Mora, building the legacy and authorizing numerous books published with text and illustrations by his father including the well-known *Californios*, *Trail Dust and Saddle Leather* and *Budgee Budgee Cottontail*. During 1947-1959, Mora, Jr. was a business partner in a silver and leather shop in Carmel, California. Some of the silver items were stamped Jo Mora; however, Jo Mora never made or designed any silverwork. But Mora, Jr. allowed the stamp to be used on a number of items. Mora, Jr. continued to promote and authorize specific prints and usage of his father's artwork up until his own death in 2006.

Since then, Peter Hiller, Collection Curator for the Jo Mora Trust, has worked to perpetuate the Jo Mora legacy.

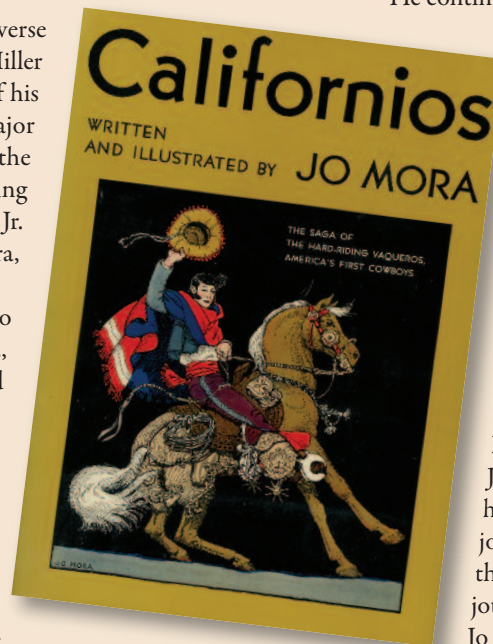
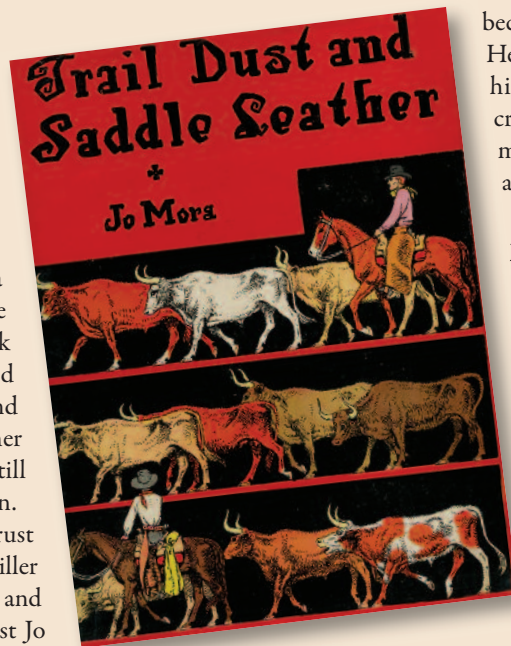
He continues to schedule Jo Mora art

exhibits and maintains communication with collectors who attend his presentations and connect via the web site.

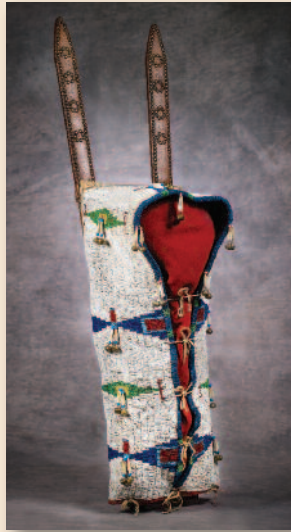
In the spirit of bringing artistic accomplishments of Jo Mora to the public, the Trust and Hiller went to press in 2009 with a book written and pictured by Jo Mora before his death entitled *Chippie de Munk*.

Hiller also hopes to publish Jo Mora's journal written on his California Mission trail journey in 1903. Currently the paintings from that journey are available from the Jo Mora Trust in a limited edition printing of 23 sets. For

more information on the artist and his work, contact Peter Hiller, Jo Mora Trust Collection Curator, at www.jomoratrust.com; Carpe Diem Fine Books at www.carpediemfinebooks.com; or Jo Mora Collectors & Aficionados Assoc. at 805.643.4217.



High Noon 2011: A Celebration of the Historic West



Several months ago, as the folks at High Noon were preparing for their 21st Annual Western Americana Auction, a very important collection was consigned to their sale. The grouping contained some of the most significant American Indian art and artifacts to ever come on the block for public sale. The legacy of the Sioux, Plateau, Kiowa, Cheyenne and Blackfoot would all take center stage on Saturday, January 29th in Mesa, Arizona. Would their culture, spirit and endurance represented by their art and artifacts that remain today

command the respect and appreciation by the American people? Indeed it would, and indeed it did. It was captivating to watch as hundreds of bidders across North America vied for these rare and powerful works, confirming that the influence of the American Indian is deeply woven into all of our lives and will continue to thrive and grow stronger.

Let's take a look at the event itself. It was standing room only in the ballroom of the Marriott Hotel in Mesa when the High Noon Western Americana Auction began. Three-hundred-forty-four lots would be offered.



Categories, in addition to the American Indian, included historic Western Americana, Cowboy Collectibles, Fine Art and Artifacts and, as always, an enticing selection of Hollywood memorabilia from popular silver screen heroes.



photos courtesy High Noon Western Americana



While the American Indian Collection would come up mid-way through the evening, the sale began with the opening address from Linda Kohn Sherwood, co-owner of High Noon. Commenting on a last minute addition to the sale, Linda challenged that "we would discover who was the real Rooster Cogburn" that night. John Wayne or Jeff Bridges? The last minute consignment? It was the original vest, shirt and scarf worn by John Wayne in the original 1969 Paramount production of *True Grit*. Did we find out who is the real Rooster Cogburn? Not really, we'll have to wait until Jeff Bridges' costume comes up for sale – but he'll have to beat the \$29,850 John Wayne's sold for.

It was an exciting evening from start to finish. The electrifying tone of the evening was set early on when a pair of fabulous Star Spangled Banner Boots by the Hyer Boot Company sold for \$12,650, almost four times their high estimate of \$4,000. It happened again just a few lots later when a turn of the century salesman sample windmill by the Woodmanse Mfg. Co. of Freeport (IL) earned \$9,775 against its high estimate of \$3,500.

Several important bronzes were offered at this sale and all earned impressive results. A bronze on wood base entitled *Turning the Leaders* by John Hampton was estimated to sell for \$6,000 to \$9,000 but sold for \$12,650. This was followed by \$13,800 achieved on a bronze on marble base by Harry Jackson entitled *Two Champs II* which was estimated at \$5,000 to \$7,000.

Horse accoutrements performed equally strong. A G.S.



excitement was seen on his ornate Charro Jacket and Vest. Acquired and personally worn by Borein, this ensemble was estimated at \$5,000 to \$10,000 but sold for over twice its high estimate going for \$21,850.



Garcia eagle bit sold for \$8,050 (estimate \$3,000 to \$5,000) and a pair of C.P. Shipley spurs expected to earn \$10,000 on the high side went for \$12,650. As expected, Bohlin performed well. A Bohlin Taxin Model silver and gold parade saddle brought \$63,250 surpassing its \$40,000 to \$60,000 estimate.

Turning to the fine Western art category, the room stood in applause as the hammer dropped on Lot #230. It was *Wild Horses*, a signed oil on board by Will James that would bring the highest price of the evening. Bidding on this work opened at \$50,000 and quickly escalated into a bidding war driving the final sale price to \$149,500, nearly tripling the artist's previous auction record.

Then it was time for the highly anticipated American Indian collection. Starting off this category was a circa 1870 Blackfeet Tomahawk and Beaded Drop expected to achieve \$20,000 on the high side; this lot earned \$37,950 after heated bidding from the floor and phones. Immediately following, a Sioux Pictorial Beaded Vest sold for \$14,950 against its estimate of \$7,000 to \$9,000 and a circa 1860 Plateau Pony Beaded dress sold high for \$74,750. A charming Kiowa Beaded Model Cradle, circa 1880, achieved \$18,400, well over its high estimate of \$12,000.



The renowned cowboy artist Edward Borein always draws competitive bidding, and this year particular

At the end of the evening, when Auctioneer Troy Black dropped the hammer on the final lot, the rich influence of the historic West and the American Indian would have again proven itself. While it's hard to put a price tag on culture and heritage, if one must, then \$2.1 million of 344 lots is a proud price tag to place.

For more information about High Noon's 2011 Western Americana Weekend Event, visit www.highnoon.com.

—Jayne Skeff

Classic Vinyl

In the Winter issue, we tried a new, little section – “Classic Vinyl” – asking you to weigh in on whether remembering great “records” mattered. Well, it does, apparently, as we were pleasantly surprised by the positive response. One letter in particular stood out. Jerry Lee Nelson wrote from Dayton, Wyoming about his regular use of a record player and that he never heard “they had gone out of style.” He sent his recommendations along with his best wishes for the New Year: “Here’s to black horses, red Border Collies, calico cats and soggy calves – no matter what color they are.” Thank you, Jerry.

ELITE HOTEL – Emmylou Harris



Emmylou Harris entered the spotlight during the singer-songwriter-seventies with *Pieces of the Sky*, a solid launch vehicle that she followed up with a strikingly similar sophomore effort in *Elite Hotel* that continued to blend traditional and contemporary elements. The album contained several songs penned by her pal Gram Parsons, including “Sin City” and “Wheels.” But the big

action came with her take on two country standards: Buck Owens’ “Together Again” and Don Gibson’s “Sweet Dreams” (made famous by Patsy Cline).

Nice choice, Jerry. Here are a few others we need to listen to regularly. Tell us your favorites.

NICOLETTE – Nicolette Larson



After backing-up on Neil Young’s *Comes a Time*, Nicolette Larson pounced with her self-titled freshman album. Born in Helena, Montana, her musical career took off after Emmylou Harris and Linda Ronstadt introduced her to Young. After meeting with Young, she said, “Neil ran down all the songs he had just written, about twenty of them. We sang harmonies with him and he was jazzed.”

Ronstadt and Larson cut vocals for Young’s *American Stars ‘n Bars* album at Young’s California La Honda ranch – the two women are billed on the album as “the Saddlebags.” After that album, Young invited Larson to Nashville to sing on *Comes a Time*. Larson’s self-titled album was very well received and included such classics as her big hit “Lotta Love,” “Rhumba Girl” and the always politically correct “Mexican Divorce.” Larson died in 1997 of a cerebral edema.

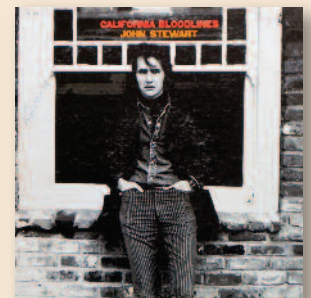
COMES A TIME – Neil Young and Crazy Horse

Right after Young’s release of the seminal, three-LP set *Decade*, and before the earth shattering *Rust Never Sleeps*, Neil Young quietly opened the gate on *Comes a Time* – a gentle record with some of his memorable songs. The LP was also the moment that Nicolette Larson moved from back-up singer to center stage. “Lotta Love” became a breakout hit for Larson and Young helped nurture her way-too-short career before her tragic death. From “Peace of Mind” to a fine rendition of Ian Tyson’s timeless “Four Strong Winds,” this album rides the ‘ol Victrola quite a bit.



CALIFORNIA BLOODLINES – John Stewart

In 1961, folk-singer and Civil War aficionado John Stewart joined the legendary Kingston Trio with Bob Shane and Nick Reynolds, writing, performing and helping to steer the group through the tumultuous 1960s. He wrote for a number of outside acts, including The Monkees with “Daydream Believer.” In 1969, Stewart released *California Bloodlines*, a strong collection that helped define his work for the rest of his career – “California Bloodlines,” “Razorback Woman” and the game changer song “July, You’re a Woman.” Stewart’s writing always carried the day as many of his songs were covered by the likes Nancy Griffith, Rosanne Cash, Mary Chapin Carpenter and Joan Baez.

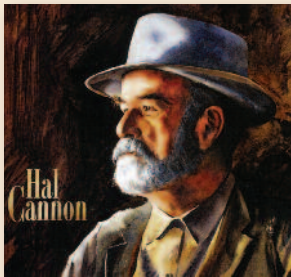


New Music

Here are some recent records that came over the transom.

Hal Cannon

Hal Cannon
www.okehdokee.com



Here is folklorist and musician Hal Cannon's first album of all-original music featuring members of Red Rock Rondo and other Utah musicians. Hal has spent his life playing music, including 30 years with Utah's beloved Desert String Band, and his unique take on the American West is informed, as well, by his work as a folklorist, the Founding Director of the

National Cowboy Poetry Gathering in Elko and a regular voice on National Public Radio. The songs come from deep in the West. "Suzanna" is a tribute to those who served and are having a tough time, while "Desert Home" takes out to the high desert. A superb "freshman" album from one who doesn't need to prove anything to anybody in the West.

Somebody Bring Me Some Water

Texas Blues Runners
www.texasbluesrunners.com



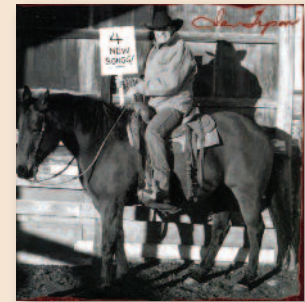
According to their press materials: "The 'Texas Blues Runners' came into being from an idea born on Thanksgiving night in November of 2008 by bassist/singer/songwriter Steve Crane and Hammond organist Charlie Rouzer after hearing the blistering blues guitar delivered up by Mike O'Neill and the explosive drumming of Jessie Andrade at The Iron Horse Pub in Wichita Falls,

Texas." That said, the title track, "Somebody Bring Me Some Water," lunges through the CD player with some smokin' guitar and bass and, one after another, memories reveal themselves. There is a little Texas Blues, some hard rock and a tad of 60's San Francisco thrown in along with some amazing guitar riffs. Most of the guys in the band have played together since the 60s, so they get it. Now you get it. Great record for a road trip to a roping.

Four New Songs

Ian Tyson
www.hitchingpostsupply.com

A new "half-album" of four songs by the non-other-than-himself Ian Tyson. The album was released in time for the Poetry Gathering in Elko this past January. What else needs to be said? It's Tyson. A new record. Buy it. The included instrumental "The Yellow Dress" is a wonderful addition and shows the "stay" and value of instrumental music – too often missing in today's, got-no-time-to-listen media world.



My Dusty Road

Woody Guthrie
Rounder Records www.rounder.com

Released in coordination with the Woody Guthrie Archives, this 4-disc boxed set is the definitive edition of Woody Guthrie's mid-1940's recordings. The sound quality is superb, taken from newly discovered original metal masters. The set includes many of Woody's best-known songs, along with traditional material and collaborations with fellow guitarist Cisco Houston and harmonica player Sonny Terry. To complement and enhance enjoyment of the recordings, the discs are packaged in a replica of a vintage suitcase, complete with handle and latches. Inside the box is a full-color, 68-page book that includes extensive notes and many rare or previously unpublished photos, as well as illustrations and illuminated lyric sheets by Guthrie himself. This is a classic. The little suitcase case is very clever.



All these albums and songwriters are featured on the radio at www.rangeradio.com.





Flag 'em

Many people are familiar with using a flag in a round pen. Lucky Penny Tack sent this information on their nicely made flags and suggests you consider them – beyond the round corral. According to their literature, they promote the use of their flag as a safety tool.

“A flag can prevent as many injuries as a helmet or good pair of boots. Ninety-five percent of horse related injuries we have seen happen on the ground. Horses are horses and do horse things. That includes bumping, running, biting, kicking. The frequency of these increases with the number of horses. Legendary Ray Hunt, in his later years, carried a flag when on the ground with loose horses. He was limited physically by his health, but not in his ability to communicate to the horse. A quality flag gives you the ability to make or stop energy immediately. This clear and controllable energy communicates to the horse without fear or intimidation. We have spent years working with top equine professionals to manufacture a high quality, lightweight, affordable and dependable flag. Our flag comes in 17 colors to suit your individual style.” For more information, please visit www.luckypennytack.com.



Tactical iPad case

In the world of Western mercantile, the work from Flight Nine Designs is legend. A legend that nobody knows – outside the manufacturing side. But some of the most interesting apparel and jewelry designs currently available are due to the design expertise and skills of Flight Nine. Now he has made a move into specialty design that taps the current – *au current* – rage for tablet computers and leader of the pack – the iPad. Visit Josh’s website (www.tacticaluseonly.com) and the ultimate iPad case. As Josh describes it, “This is the best



photos by Steve Thornton



iPad case on the market. Inspired by the military, this ‘mil-spec’ case features a MOLLE web system that allows you to attach various bags or pockets to either side of the case.” Need to pack around a concussion grenade? No problemo, Flight Nine has the solution. Use the belt loop, belt clip, carabineer or Para cord-multiplying device to attach it to you. The case even has a clever braided-over glass ball for lifting the case off a flat surface for easier reading or detaches the ball with its braided lanyard and “convinces” the guy ahead of you in line at the coffee bar you were first. Josh’s iPad case will be classic – as 2011 will be known as the year of the iPad cases. Case closed.



Arnold R. Rojas

1896 - 1988

Rolling through the West

April 7-10, 2011

Santa Ynez, California

The second symposium of its kind at Central California's Santa Ynez Valley Historical Museum will be held from April 7-10 and will celebrate the historic and contemporary use of horse and mule drawn vehicles. Here's a chance to learn from and visit with leading professionals in the field!

Specifically oriented to the study of Western vehicles, this symposium presents a forum for nationally recognized Carriage Association of America speakers to share their knowledge with carriage enthusiasts, historians, museum



personnel and with anyone with a desire to learn more about "Rolling through the West."

Symposium presentations will be given by Kenneth Wheeling and Michael Sanborn, experts in the fields of carriage history, construction and preservation, along with Doug Hansen of Hansen Wheel and Wagon Shop, Wheelwright Bill Twigg, Rawhide Johnson of Yellowstone Historic Center and assistant Ashlee Gannoug, Patty West of South Coast Fine Arts Conservation Center, Bobby Tanner teamster for the 20 mule team, Art Perry breeder of the Morgan horse and Dave Hubert steam pumper expert.

The weekend will include a Western dinner and dance in the Santa Ynez Valley Historical Museum along with a chance to network with many carriage clubs and enthusiasts from around the nation.

In addition to experiencing the Western Vehicle Symposium, there will be an opportunity to enjoy the gorgeous Santa Ynez Valley and take a ride on an actual stagecoach.

Proceeds from the success of the Symposium will go toward the restoration and upgrading of the Parks/Janeway Carriage House, which is located on the Santa Ynez Valley Historical Museum's complex. The Parks/Janeway Carriage House is known as one of the finest of its kind west of the Rockies. It displays 35 different types of carriages, wagons, carts, buggies and other historical modes of transportation, as well as saddles, harness and other tack.

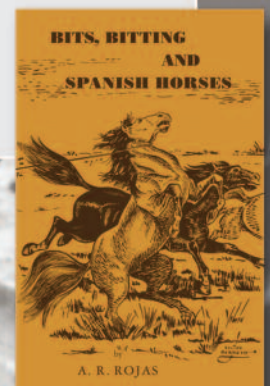
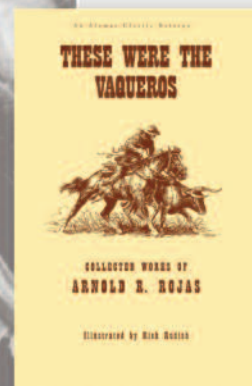


For registration and additional information, call the Santa Ynez Valley Historical Museum at 805.688.7889 or email syvnm@verizon.net.



For many years, the writing of Arnold Rojas was the benchmark for information on the ways of the vaquero. Out of print for many years, Alamar Media, in conjunction with Rojas' family, is reissuing "Chief" Rojas' many books, available now, *These Were the Vaqueros* and *Bits, Biting and Spanish Horses*.

A portion of the sale price of each book will go to support the PARAGON Foundation.



Order at
www.oldcowsdogs.com

Wrango Chap Bags

The folks at Kansas Saddlery have come up with some pretty nice gear and now offer a selection of bench-made little bags from their shop. These bags are very functional, with exceptional design, and are made from premium leathers – or 20 oz canvas.

Much of the leather used is leftover from their chaps and chinks orders. As with chaps, water or spills will not hurt these bags and they can be cleaned with plain paste saddle soap. Every bag is one-of-a-kind, limited and numbered.

Shannon Wrango says of the operation, “I design, select the leather and test more functionality and assist Tuffy – Lewis ‘Tuffy’ Flagler – in the fabrication of the bags. Together we have over 70 years of leather experience. Tuffy is a genius when it comes to unique, quality workmanship. He ran the Cowboy Shop in Burden, Kansas for 10 years. I’m from Pendleton, Oregon, self taught and worked for Hamleys when it was a saddle shop.



“Bag #50 is the one we made for the Great Basin Gear Show and Sale in Elko, held this past poetry gathering, and is on display until the 7th of February in the Northeastern Nevada Museum, Elko, Nevada. It’s a special gear show size, about 10” wide, 15” long and 14” tall. It is made of premium butter, moc-cow leather, completely welted, lined and overlaid with boar hide. The double and stitched handles feature rawhide braided over stainless steel handle rings. The interior

includes pockets that surround the entire bag in turquoise, the cover flap is double and stitched and stows in it’s own inside pocket when not in use.

“The bag bottom is double, will never crater and we offer forever repairs on the handles.

These bags can be cleaned with saddle soap and liquids will not hurt them.

“Handles are designed to not interfere when gaining access to contents, fold out of the way and, when carried over your shoulder, handle length allows you to hold the bag against you with your elbow.”

For more information, contact Shannon at Kansas Saddlery at wrango@kansassaddlery.com.



Western Web

www.buckarobusinesses.net



Montana’s Scott and Staci Grosskopf hold a deep appreciation for fine, traditional gear and the story of their “Buckaroo Businesses” starts way back in 1995. It was that summer when Scott moved from Montana to Paisley, Oregon to take a job on the ZX Ranch – he loaded the box of his pickup with his bedroll and his gear, including his poly ropes. He found that poly ropes weren’t regularly used or readily available in that high desert region, and he had a hard time replacing them. Eventually, Scott located a supplier and began offering rope to fellow cowboys and local ranchers.

In the fall of 1995, Scott met life-long cowboy and gear collector George Moore, who had grown up in southern California and had a deep understanding of the vaquero way and the trappings that went with it. In his later years, George made his living traveling through the isolated rural cow country supplying the cowboys with high-quality traditional gear. George’s

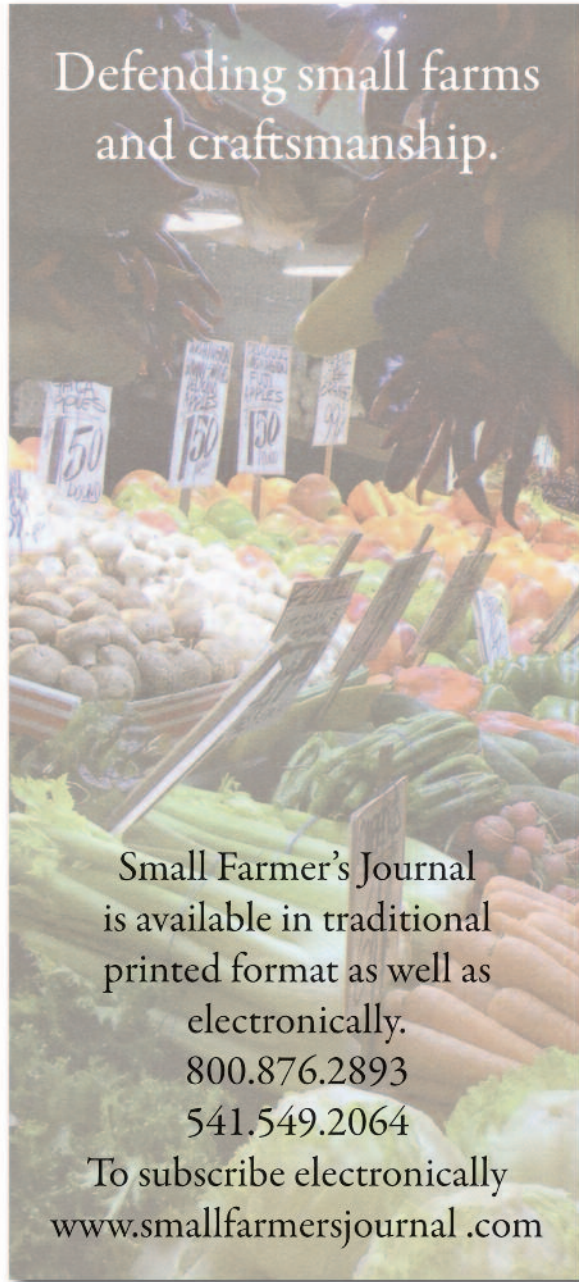
influence deepened Scott's great appreciation of the difference between good gear and great gear and the fact that a working cowboy knows the difference and is willing to sacrifice to own it. It's a point of pride. You look at a horseman's gear and see the direct correlation between high quality gear and high quality horsemanship.

Scott and Staci met in 1998, found they shared the same passion for the Western way of life, and married in 1999. They realized they wanted to provide affordable traditional gear, so they expanded from only



Small Farmer's Journal

Defending small farms
and craftsmanship.



providing rope to becoming a source for makers to market their traditional cowboy wares. They loaded up the card table and the wares in the back of the pickup and started hitting ranch rodeos, ropings and other cowboy events. From that pickup box and a couple of shows a year, in a ten-year span and with the encouragement of all their regular customers, Scott and Staci have been able to not only continue, but also expand their inventory. Buckaroo Businesses has become one of the largest distributors of ranch ropes in the U.S.



It's one great wish-book of a website, www.buckaroorobusinesses.com.

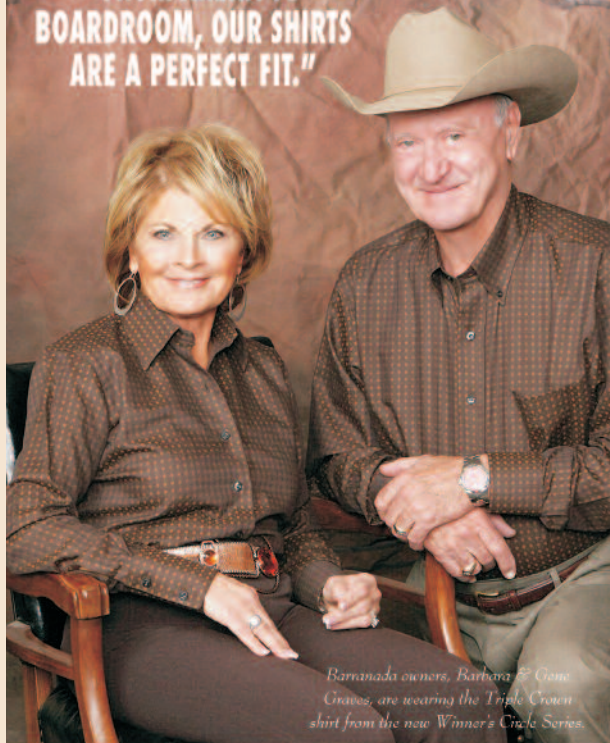
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MADE IN THE USA

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Our friends at Wrangler are pleased to announce the continued growth of the Wrangler National Patriot program, a campaign raising awareness, appreciation and funds to support wounded or fallen American veterans and their families. With the help of both local and professional rodeos across the country, a country music superstar and patriotic Americans everywhere, Wrangler announces that, since May, more than \$381,000 has been raised – with additional funds being reported daily.



National, big-time, Western players, like the **Professional Rodeo Cowboys Association (PRCA)** and the **Professional Bull Riders**, joined in this year and continue to play a major role in the success of the program. Longtime Wrangler friend and fellow patriot George Strait is also featured in the brand's first ever public service announcement offering his support.

"We are more than grateful to all of our Wrangler National Patriot partners for the outpouring of support," said Phil McAdams, president, Wrangler Specialty Apparel. "When people come together truly dedicated to a cause, the outcome is sure to be a positive one and, in this case, is helping many deserving people defending our great country."

Launched December 25, 2009, the Wrangler National Patriot program aims to ignite a sense of patriotism and unite the Western community to support those who protect our country. The brand encouraged rodeos nationwide to contribute by creating their own promotions to support local charities or families of their choice. More than 20 Wrangler National patriot events have already been hosted this year with more to come as the PRCA tour continues. The 2010 Wrangler National Finals Rodeo will host a Wrangler National Patriot Night where competitors will be asked to wear red, white or blue Wrangler National Patriot shirts in Las Vegas Sunday, December 5.

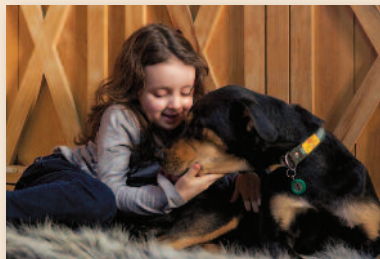
"As a veteran of the Vietnam War, the success of this initiative is extremely important to me for many reasons," said Joe Hertz, vice president of merchandising, Wrangler Specialty Apparel. "I'm confident once our fellow citizens hear about what we're doing to support the veterans, they'll want to get involved and help, too."

The Cowboy Way and the PARAGON Foundation are pleased to help Wrangler in their efforts. For those interested in learning more about the Wrangler National Patriot program and its cause, please visit www.wranglernationalpatriot.com or www.facebook.com/wranglerwestern.



The Life of Ryley

Dog and cat people have reason to celebrate as a new company, The Life of Ryley, has just released a line of products aimed at bringing high style and imagination to pets and the pet industry.



The Life of Ryley's creative director Tracy Stillman understands that people want the best for their pets. "Our line consists of incredibly attractive, well-priced accessories including a variety of collars and leashes, and faux bois dog and cat bowls," Stillman says.



Faux bois ceramic pet bowl

What dog or cat wouldn't want to eat or drink out of a tree stump?

Dishwasher safe.

available in four colors, elevates the cat from floor-based companion to its rightful position as master of the house.

Coming soon are "super cool" throw blankets, cozy unique beds and silly toys that will titillate the imaginations of even the most creative customers.



Souvenir collar and leash set "Good Dog" Collection: Your dog's colorful personality will come bursting through when they stroll about in these colorful patterned neckpieces.

"We know that we are happiest when we are with our pets," says Stillman.

"That's when we're living the Life of Ryley. We want our customers – and their animals – to come along on this fantastic journey." www.thelifeofryley.com



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“Buck”

First time director Cyndi Meehl pulled off an amazing feat winning the Audience Award at the 2011 Sundance Film Festival with a documentary on Wyoming horseman Buck Brannaman. Her film, *Buck*, was hailed by civilian media from the *Los Angeles Times* to *Variety*. Regarding the film, director Meehl stated, “I hope the audience comes away from this film with a renewed sense of hope and inspiration. I think Buck’s story has a freshness that can be very moving, especially in a time when the world is looking for direction. I think that Buck has a unique way of encouraging people to do and see things that they thought were impossible. He will also make you see things in your own life that you may or may not want to see. He’s pretty straightforward in a tough cowboy kind of way, but maybe that’s what we all need right now. I am pretty hard to impress, so I thought if someone could inspire me that much, then they would probably inspire others, too.”

The *LA Times* said, “Is it possible that a documentary film could cross enough cultural, geographic and demographic lines to become a mainstream phenomenon, without a political agenda or shock value? That’s the question *LA Times* film critic Betsy Sharkey is asking at this year’s Sundance Film Festival. ‘If ever a documentary had that everyman potential,’ she says, ‘it is *Buck*, a film with a sensibility like *The Blind Side* that some might underestimate for its plainspoken power.’

“A quintessential up-by-the-bootstraps story about a man who actually wears boots that have straps, *Buck* is the tale of a charismatic real-life horse whisperer, an earthy, soft-spoken philosopher who can tame troubled souls, be they man or beast. According to Sharkey, he’s the kind of unsung hero that America loves to love.”

The film follows Brannaman throughout his year giving horsemanship clinics around the country and overseas. A mix of mentor, legend and folk hero to the thousands who attend his colt-starting and horsemanship clinics each year, Buck is the inspiration for the novel and feature-film *The Horse Whisperer*. Employing techniques learned from Tom Dorrance and Ray Hunt, Buck gets riders to understand as much about their horses as possible. He teaches people to understand the horse and where he’s coming from and is able, almost instinctually, to inspire trust in both the horse and rider. Buck has co-authored two books, *Faraway Horses* and *Believe*. The film will be released through Sundance Selects this summer. For more information, go to www.cedarcreekmedia.com.



OFFICIAL SELECTION
2011
SUNDANCE
FILM FESTIVAL

BUCK

CEDAR CREEK PRODUCTIONS Presents In Association with MOTTO PICTURES and BACK ALLIE PRODUCTIONS
Original Music by DAVID ROBBINS Cinematographers GUY MOSSMAN and LUKE GEISSBÜHLER
Associate Producer SOFIA SANTANA Line Producer ALICE HENTY Executive Producer CINDY MEEHL
Creative Consultant ANDREA MEDITCH Editor TOBY SHIMIN Producer JULIE GOLDMAN Director CINDY MEEHL

Los Padres Outfitters

How about a horseback pack trip? Follow the Sunset trail into one of the most natural scenic areas in Old California – the Sespe Wilderness located between Santa Barbara and Ventura, in the Los Padres National Forest – and see the beauty of our wilderness in a way which few have the opportunity.

Los Padres Outfitters can deliver. Their's is a dedicated pack crew – conducting their trips so that others that follow will find the country unspoiled. Livestock is a natural part of the wilderness, and when properly managed, enhances the enjoyment of our un-mechanized wilderness areas. Today, just as it was when the entire Southwest was mostly wilderness, the horse and the mule remain true companions in wilderness travel. Los Padres Outfitters is licensed to guide you and your friends and family through Santa Barbara's spectacular backcountry – the Los Padres National Forest. A typical trip: three days and two nights, and is fully catered so you can enjoy delicious campfire dinners and experience the wonders of nature by horseback!

Don't have time for a multi-day trip? Spend a breathtaking half day or even two hours horseback riding along the Pacific Ocean on their Beach Rides! These day trips are a great way to



experience the beauty of the Pacific and take in a romantic sunset while on horseback. Los Padres Outfitters' Graham Goodfield offers a variety of services from multi day fully catered Gourmet pack trips to Beach Rides and Catering.

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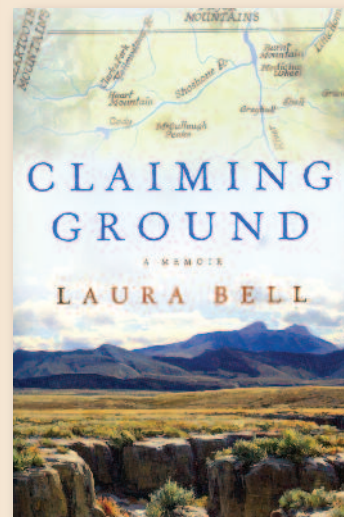
Claiming Ground

By Laura Bell

I have always deemed music to be man's greatest talent. When a writer can transport a reader with the same lyrical falls and lifts of music, it illustrates true talent. Laura Bell, in her autobiography *Claiming Ground*, trails us along to the high country of Wyoming where she herds sheep in the later part of the 1970s. Drawing a composition that is full of reverence for the beauty of the outdoors, her words draw us into the eccentric life of shearers and cowboys and the hardscrabble life of working alone in the harsh elements. Laura is a woman's woman. She is competent in a man's world, comfortable in her solitude, concise in conversation, but still retains a feminine emotional stability. Not tough, competent. *Claiming Ground* will give you an appreciation for a woman maturing in an environment that is

sparse on people, wide in its open spaces and the austerity that allows poignancy in each human contact. Like island life, it builds self-reliance and deep relationships with those at hand. This painterly prose will sweep you along for the journey, warm in your home with a cell phone within hands distance, glad to be along for the virtual ride.

www.randomhouse.com
KR – Santa Ynez, CA



Gear/Store: Custom Cowboy Shop

During the many months I am on the road with my horses, I try to stop in and visit as many great Western stores as I can. When I was in Cody, Wyoming recently, I revisited one of my favorite shops. The Custom Cowboy Shop has some of the nicest things I have ever run across. Many items are bench-made in the shop downstairs and, this last time I was there, I picked this really nice little staple bag. I barely got it home and my wife put it on her saddle and used it to carry staples, as well as her camera. From clothes to nice hats and beautiful gear, the Butler family's Custom Cowboy Shop is worth a visit the next time your travels take you to Cody, Wyoming. www.customcowboyshop.com



GB – Helena, MT

Music:

Dala – *Everyone is Someone*

Recently I heard a song on a friend's iPod set that really caught my attention. I am a pretty big country fan so I don't really stray that much, but this song by two young Canadian singers actually moved me to find more things by them. They call themselves Dala – don't know why –

but their album *Everyone is Someone* is really worth a listen. I know you recommend music in *The Cowboy Way* so I thought I would add my two cents. Thanks for a great magazine with a great spirit. www.dalagirls.com

GH – Brighton, CO



Carl Ciliax: Capturing the Moment

Artist Carl Ciliax is a shining example that it's never too late to pursue your dreams. At age 58, with children grown and a lifetime living in Nevada, Carl decided to pursue his passion and turn his attention to the creative West, the world of art that had beckoned him since high school days.

Born into a hard-working family well-rooted in Western heritage, Ciliax relished his grandfather's stories of catching wild mustangs in Idaho and teamster work on wagons delivering mine



ore from Arizona to railheads in Nevada. After high school, Carl opted for employment as a printing apprentice. It was a task that opened his eyes further to the world of art. Later, he was offered a job as a guide for hunting groups and as a horse wrangler. Carl loved being in the saddle and proudly spent his first paycheck



buying a saddle from the local Sears & Roebuck. The following year, Carl and a friend started their own desert guide service. His serious interest and knowledge led to his helping start the "Fraternity of the Desert Bighorn," an organization which influenced many in the Department of Fish.

As Carl's involvement with horses continued, his cowboy life

gave way to marriage and children, but soon Carl was on his own again devoting time with his ailing father.

It was during those last days before his father's passing that Carl saw the next path in his life – he must search for the artist within. So at age 58, he signed up for a workshop at Scottsdale Artist School in Arizona and was accepted into a class taught by the well-known bronze sculptor and CAA member Mehl Lawson. The rest, as they say, is history and the journey led Carl to relocate to California to create the subjects he loves – buckaroo horsemen and desert animal wildlife.

Carl Ciliax limited edition bronze pieces reflect nature in motion, just as Carl's life in art continues to evolve. He is quick to state, "It takes courage and guts to restart with a dream, but the journey sure can be fulfilling." To see more of Carl's artwork, visit www.carlciliax.com.



Tied to the West

There was a time when cowboys worked and roped in neckties. During the last years of the 19th century, encroaching civilization, along with a growing Victorian influence from the east, began influencing the ways of Westerners.

Pride in one's appearance and one's work was not alien to the working cowboy – then or now. For the serious, it has always been prideful work. And, as the 20th century wore on, along with the evolution of the necktie and its design, came the advent of unique accoutrements and accessories to help hold the tie down and keep it from flapping – an advantage for one working horseback. Genre tie bars and tie chains were all the rage in the '30s, '40s and '50s with many becoming unique collectables of the era.

Today, seemingly a billion years later, there is a renaissance of sorts occurring in many aspects of the Western horsemanship world – a return of respect, if you will, for some of the old ways in working and training fine bridle and using horses. Along with that has come an increased interest in ranch ropings and in classic vaquero-style roping techniques. It is only natural, then, that an interest in certain aspects of classic Western dress would follow. Re-enter the necktie. Today, at many ranch ropings and competitions, Western gentlemen can be seen roping in neckties – a style that is “tied” to the West.

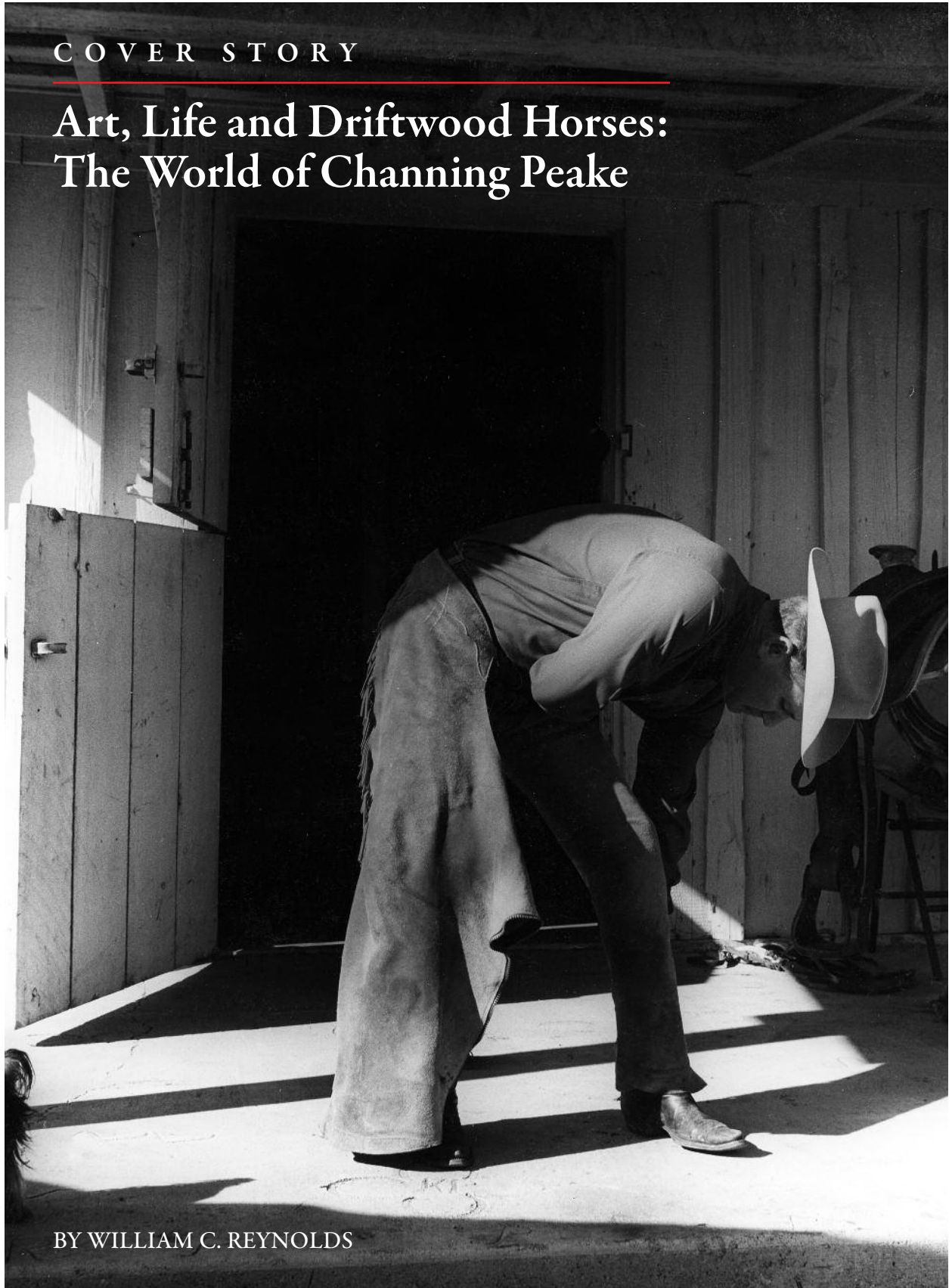


Ties courtesy High Noon Collection
Tie bars courtesy Museum of the Cowboy



COVER STORY

Art, Life and Driftwood Horses: The World of Channing Peake



40

BY WILLIAM C. REYNOLDS

Photographed by John Swope. Courtesy Cheri Peake

Channing Peake, readying for the day. 1957

It would be hard to believe that artists such as Charlie Russell, Will James or Maynard Dixon – among others – could pull off the life they lived in the early part of the last century today. We wouldn't leave them alone. People would Twitter about Charlie Russell. Fans would want to be on Will James' Facebook page. And Maynard Dixon



photos courtesy Cheri Peake

Channing and his wife Katy Peake reviewing the Driftwood mares in the Cal Poly, San Luis Obispo program in August 1957. At right is Bill Gibford, head of the Equine Department at Cal Poly. Gibford started a number of colts for the Peake's Ranch Jabali, including Double Drift.

would be hounded to endorse some kind of product about the Southwest. The artists of the early 1900s had a much simpler environment that they lived in, and could escape to. They could ride off – as Ed Borein and Maynard Dixon did – to explore what was left of the West, even years after Charlie Russell had proclaimed it long gone. It was a time of



Katy Peake and her beloved Driftwood. The two were inseparable.

evolution – the transition from a horseback world to a wheeled and powered universe that launched this country

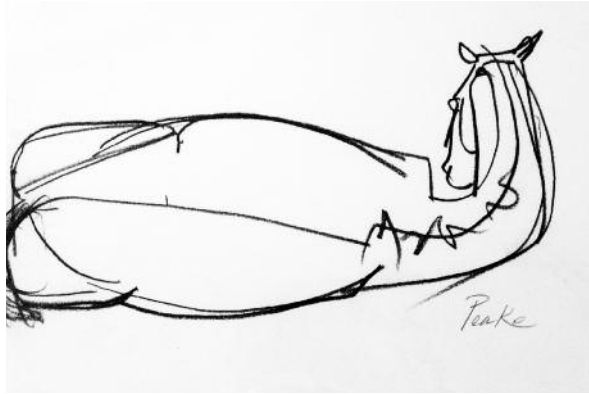
and the West head-long into a future of convenience, yet, in many cases, lacked quiet and solitude.

There were those who tried to hold on, to grab part of what was left of the West and keep the wheels on track. After Charlie Russell died, his only protégé, Joe DeYong, tried to do just that, helping Russell's widow Nancy and her young son Jack keep their lives moving forward, even though Russell's shadow had left them behind. DeYong worked with many aspiring artists to help keep the flame of the West alive. It was a constant struggle for DeYong as he loved the old ways and their authenticity. With that, he was always on the lookout for those who shared his vision of an enduring, yet evolving West. One artist who caught DeYong's attention – enough that he would write his friend Maynard Dixon to introduce this young artist – was Channing Peake (1910 – 1989).



Channing Peake in his studio

Five years after Russell's death in 1926, a young Channing Peake had come from a scholarship supported time at the California School of Arts and Crafts in Oakland to attend the Santa Barbara School of Fine Arts. During his time there, he had met DeYong and worked with local artist Ed Borein on a large mural. He found working on fresco murals captivating and later spent some time in Mexico working on a number of large pieces, including a mural at the National Palace as an apprentice to artist Diego Rivera. He returned later to the U.S. to work on a WPA mural in



Pregnant Mare – gesture drawing by Channing Peake

New York's Penn Station assisting artist Rico Lebrun.

In 1938, he married Catherine Schott and purchased Rancho Jabali north of Santa Barbara in the Santa Ynez Valley. It was there that he found his direction and, while he worked the ranch, his art progressed within the universe of his own creation. His interest in horses and cattle grew with the enthusiasm of his wife Katy and they established a quarter horse operation, initially with five RO mares from the Greene Cattle Company of Patagonia, Arizona and later added five more mares, this time of One-Eyed Waggoner breeding Duane Hughes from San Angelo, Texas. The great story of their search for a stallion will be the source of a future article in this magazine, but, for the sake of this piece, they ultimately succeeded with the purchase of Driftwood in 1943 from Asbury Schell. The Driftwood legacy is one of legend and his get took many a cowboy to wins. Driftwood was very special to the Peakes – especially Katy Peake – and the stallion would go on to be inducted into the AQHA Hall of Fame in 2006.

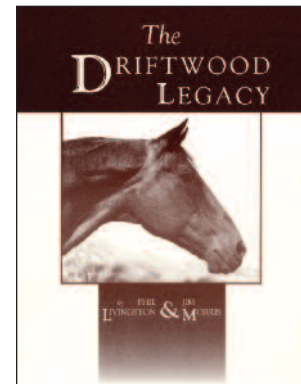
Channing Peake's cowboy life was a string that ran through his entire creative life, and continued even after he

had a pivotal meeting with artist Pablo Picasso during a trip to Europe in 1954. Peake's life changed forever after his time spent with Picasso, who was quite taken by the young American in the cowboy hat. Peake's life, as well as his art, would change after that meeting in France with his art taking a much more Cubist turn. Picasso had, in effect, given him permission to see, to see in his own way, the world around him and, in the 1950s, this was a huge leap for the artist. But leap he did. He started with the things that surrounded him in his daily ranch life – farm machinery, cattle and horses.

Throughout the rest of his life, Peake would work at his art – and his life – combining art and the world of the cowboy into a seamless, linear path. In 1979, he married Cherie Raber and they would spend the last decade of his life together. In 1999, ten years after his death, a memorial show called “Implementations: Farm Machinery & Other Images of Ranch Life” celebrated the art of Channing Peake along with two of his artist friends who often stayed at Rancho Jabali, Rico Lebrun and Howard Warshaw.

Peake loved life and said of his trail taken, “I did everything I ever wanted to do, sometimes twice.” His was a life well-lived.

Next: Driftwood in art. We thank Cheri Peake for her gracious help in sharing the story of her late husband.



The Driftwood Legacy by Phil Livingston and Jim Morris is the authoritative volume on the AQHA Foundation Sire. Published in 2002 by Driftwood Publishing.



Implementations: Farm Machinery & Other Images of Ranch Life

An Excerpt from the exhibition catalog essay

BY ROBERT ISAACSON

Back in the 1940s and 50s, Channing Peake was a horse and cattle rancher, pretty well seasoned by years of worrying about calf crops, rainfall, and horse and cattle prices, more than enough to make him a respected member of the local ranching community. As a

young boy, I first knew him as another local rancher, one whose cattle might occasionally stray through the fence or one who would be telling tall tales and jokes around the branding fire. Some of the best cowboys worked for Peake on his Rancho Jabali. Ralph Camarillo, a former Hollister

Estate Company cowboy with old Californio blood in him, lived on the ranch. His two sons, Leo and Gerald, who grew up to become world champion team ropers, honed their rodeo skills in the Jabali roping arena. That arena was also a focus point for local cowboys and others from around the state, many of whom spent the weekends team roping for jackpot money.

Rancho Jabali was also the top Quarter Horse breeding ranch in this part of the state. Peake and his wife, Katy, worked together to create an extraordinary breeding line of these horses. Peake, John Wayne, and others founded the Pacific Coast Quarter Horse Association, and actually became the first president, serving several terms. At one time he almost bought Poco Bueno, the foundation sire for the breed, and he raised studs like Driftwood, Speedy Peake, and Wooden Nugget. I recall Walt Mason, a great horseman and cowboy, riding Wooden Nugget in the hills, gathering cattle on him as if her were any other ranch horse, rather than an expensive financial investment. The Peake horses



Santa Ynez Valley, oil on canvas

grew up doing ranch work on a working ranch. That is rare today. I remember Walt riding Wooden Nugget at the Peake Ranch dispersal sale at Earl Warren Showgrounds in Santa Barbara in the 1960s. Walt Mason worked cattle on Wooden Nugget and spun him like a top. For me, at least, that Quarter Horse sale felt like the end of an era, an era when the horse and cattle businesses seemed connected, integral parts of one another. Though the original Peake Quarter Horse bloodlines have been spread thin throughout the nation since the dispersal sale, they have been eternalized in the Duke Sedgwick sculpture in the parking lot at Earl Warren Showgrounds. Sedgwick used the Peake's last great stud horse, Wooden Nugget, as his model. The rider on the horse is Lefty McPeeters, a local rancher who ran cattle on the Jabali in later years.

Cattle ranching, Quarter Horse breeding, team roping with neighbors on Sunday afternoons, dry farming hay and



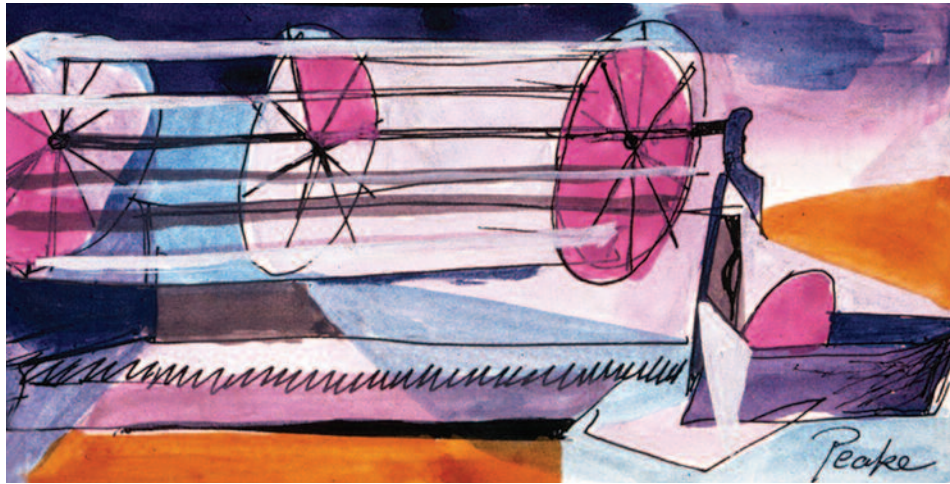
Synthesized Grain Combine, oil on canvas

barley, pig hunting – all of these were part of the normal cycles of life on the 1,600 acre Rancho Jabali in the nineteen forties and fifties. At that time cattle and dry farming were still the foundation of the local rural economy. Big ranches, like the 32,000 acre Hollister Estate Company, were still in the black and even smaller places, like my parents' ranch and the neighboring Jabali, were economically viable. Relatively speaking, the Jabali was not a big ranch, but it was certainly big enough to allow Peake to participate in the local horse and cattle culture in a meaningful, full and authentic way.

Peake was very much the cattle and horse rancher, and he truly looked the part – his short brimmed Stetson, his handsome, rugged face, his cowboy shirt and boots. When I was growing up, I always thought of Channing Peake as an authentic member of the ranching community, rather than as an artist. As many will tell you, Peake was, of course, an extraordinary artist, and was known in the galleries from New York to San Francisco. He studied with artists like Ed



Grain Combine, oil on canvas



Farm Disc, oil on canvas

Borein and Diego Rivera. After the end of his first marriage and his ranching life at Rancho Jabali, he lived in San Francisco and then, later, Paris. But, throughout all the changes in his life, he had been deeply defined by his years on the ranch. After all, when he met Picasso, Peake gave him a cowboy hat for a present. The influence of Rancho Jabali on Peake's art is perhaps most prevalent during the forties and fifties when he sometimes used the ranch's quarter horses, local cowboys, farm machinery and landscape as subjects in his paintings. During this period, his friend, former teacher and fellow artist, Rico Lebrun, occasionally lived on the Jabali until 1946, commuting to Los Angeles to train Disney animators working on Bambi. Peake had studied with Lebrun during a three and a half year stay on the east coast, and had also worked with him on a large Works Progress Administration mural in Pennsylvania Station. Howard Warshaw began teaching art at the University of California, Santa Barbara, and would also come to the ranch beginning in the mid-fifties to work in Peake's studio. During this period, Lebrun and Warshaw, like Peake, began incorporating the ranch's imagery into their work. Warshaw, for example, on his drives to the Jabali, would regularly stop his car by the corrals and make a sketch of one of Peake's Hereford bulls that was kept in a pen. These three southern Californian artists shared galleries at the M.H. de Young Museum in San Francisco in 1957, with Peake and Warshaw both focusing on horses in their work.

In his own one-man show at the Frank Perls Gallery in Beverly Hills, in 1954, Peake exhibited pictures of cowboys, plows, harvesters and harrows, all reflecting the light and colors of the Santa Ynez Valley and, specifically, the Rancho Jabali landscape. For his show at the Perls Gallery, Peake actually brought a selection of real farm implement from the ranch. One reviewer was grateful for this: "Rancher-artist Peake – even in his most abstract compositions – has come back to the

animal forms, landscape contours and farm implements for his subject matter...The gallery visitor is helped in the discovery of representational subject matter in the abstractions and semi-abstractions by a display of farm tools in the gallery along with the paintings." (1) Peake's rare and impressive talent for integrating ranching and art is best expressed in his own words. In 1952, he wrote, "There has always been for me, in handling the material of my immediate

surroundings, the twofold aspects of observer and participant. Concern for the well-being of this land, the animals, the crops and all of the implements of husbandry has become integrated into my painting, thought and feeling. There is not a definite line of separation; the continuing processes of painting and ranching overlap and intermingle...By necessity my painting



Santa Ynez Valley, oil on canvas, circa 1940s

schedule remains flexible to the active demands of ranch life. From the hours of physical activity and contact with the animals, I accept freely impulses for painting, allowing the freshness of impact to direct, often with little conscious awareness of selection or precontemplation." (2) At the core of Peake's perceptions and art is an unmistakable authenticity, the richly embedded knowledge of an insider, an experienced rancher, working through art to discover something true and lasting in familiar materials.

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photo by Maadia Estrada

Drew Mischianti roping in Nevada

TRES VAQUERO

The buckaroo and stock horse culture sweeps over Europe

BY GUY DE GALARD



In Europe, better known for its English style of horsemanship, there is a growing movement patterned on the time-honored skills of the California vaquero.

Drew Mischianti is Italian, lives in Italy, but his heart is in the West. He started riding at five-years-old. His grandfather, who had immigrated to California at an early age, had told him about the ways of the California vaqueros and their refined horsemanship. As a teenager, Drew was introduced to the stock horse culture of the *butteri* – Italy’s very own version of cowboys – in Maremma, a coastal strip

of woods, marshes and steppes in southern Tuscany. While riding along with these skilled stockmen, Drew was seduced by the horse-rider partnership that transpired in the *butteri*’s daily work. Being raised in the country, Drew could well relate to this way of life close to nature, around animals and riding in the remote hills of Tuscany. During the summers, he’d organize pack trips in the Alps and the Abruzzi mountains, exploring Italy’s wide-open spaces. He also took a particular interest in the quarter horse and quickly learned how to rope.

photo courtesy Studio Estrada



Drew Mischianti and Buck Brannaman at the McGinnis Meadows Ranch, Montana, July 2010

In 1994, Drew came to Wyoming and spent some time at the Snake River Ranch where he met Billy Mort who took him to Nevada. This was Drew's first contact with real buckaroos. "I was immediately seduced by the finesse in their horsemanship, the respect they had for their horses, the low stress cattle handling techniques, and found some similarities with the Spanish and Italian vaqueros," he recalls. This first trip to the Great Basin was a turning point for Drew. He brought back a Wade saddle, probably the first



photo by Guy de Galard

Buck Brannaman riding in Camargue during his 2088 visit to France

one in Italy at the time. Over the next ten years, he dedicated himself to promoting and developing this lifestyle in Italy and became an advocate of Tom Dorrance and Ray Hunt's style of horsemanship. Each trip to the U.S. is an opportunity for him to learn more and experience more. He doesn't hesitate to help out at brandings and gatherings, spend time at remote cow camps or participate in local ranch rodeos, making numerous friends along the way.

In 2006, Drew and his wife Natalia, also an accomplished horsewoman, as well as a talented photographer, created the Ranch Academy, a non-profit organization dedicated to promoting the California vaquero

style of horsemanship and stockmanship. "Reining and team roping were already very popular in Italy in a competition environment, but few Western riders had been exposed to the American stock horse culture in a ranching and working environment. We thought that it would be a good breeding ground to introduce this culture to the Italian Western scene," Drew explains. Over the past few years, Drew and Natalia attended The Californios, the Ray Hunt Memorial in Fort Worth and the Jordan Valley Big Loop Rodeo, to name a few, thus continuing to feed their passion for these traditions. In 2008, they invited Montana buckaroo Paul Woods to give ranch roping clinics at Ranch



photo by Guy de Galard

French buckaroo Luc Giordano practices roping under the guidance of Buck Brannaman. Giordano orchestrated Brannaman's visit to France in 2008.

Academy's 17 Ranch, located at the foot of the Italian Alps. The following two years, they invited Wyoming horseman and clinician Buck Brannaman to give ranch roping demonstrations and clinics. Along with Ranch Academy came the International Buckaroo Society. "We wanted all the horsemen of Italy, Spain, France and other European countries interested in the American stock horse culture and California style of horsemanship to be able to share this



photo by Guy de Galard

Buck Brannaman with Camargue French ranchers Estelle and Patrick Laurent

philosophy and way of life,” says Drew. Last September, Drew and Natalia organized the European Ranch Roping Series through the parent association the ERRA (European Ranch Roping Association.), founded by Mischianti. Following similar rules to Montana’s Northern Range Ranch Roping Series, the ERRA promotes the low stress cattle handling methods and roping techniques used in California and the Great Basin through a series of competitions held throughout Italy. Ropers from several European countries came to compete in a friendly international atmosphere, carrying on the traditions of the Great Basin buckaroo.

Neighboring France and Switzerland are experiencing a similar phenomenon. In 1997, a Swiss named Antoine Cloux came to the U.S. to participate in two separate clinics given by Bryan Neubert and Buck Brannaman. Like most Europeans at the time, Antoine had first learned riding English, but was looking for something else. “I didn’t know what a buckaroo was and knew even less about the California vaquero culture and horsemanship,” he conveys. Antoine was not only seduced by the finesse and the refined horsemanship that came with the Californio culture, but also by the stockmanship and the quiet, yet efficient way of handling cattle. “I became fascinated by this culture, which consists of considering the horse as a partner, not only at work, but in every day life. Also, the horsemen I met enjoyed sharing their experiences with horses, not only with me, but with each other. They always strive to be better and never want to stop learning. We didn’t have that mentality in Europe.”

Ten years ago, Antoine invited Martin Black to conduct clinics in Switzerland. Although not very publicized, these first clinics planted the seeds for a different style of horsemanship. Intrigued at first by these strange cowboys



In 2008, Buck Brannaman conducted cow work and ranch roping clinics in the south of France, near Montpellier. From left to right: Dominique Genais owner of La Fleurriere Equestrian Center, Montana cowboy and clinician Paul Woods, Buck Brannaman, Natalia Estrada, Luc Giordano, Guy de Galard

donning flat brimmed hats and armitas, the European stock horse scene was soon seduced by that same finesse and stockmanship. But Antoine is not just all hat, far from it. “It’s not just about the look and the pretty gear; it’s a way of life. You really have to be dedicated,” he states. Just like Mischianti, Cloux has been coming to the U.S. every year to increase his knowledge and his skills by participating in gatherings and brandings in the Great Basin or by spending time with talented horsemen. “We try to be good ambassadors by constantly trying to improve our horsemanship, stockmanship and roping skills,” he adds.

In 2005, Cloux invited Martin Black to France for the first time to conduct cow work and ranch roping clinics at Nicolas Doucet’s Top Hill Ranch near Lyon. Martin’s clinics were a success, prompting Black to come back to the Top Hill Ranch five years in a row. That same year, Cloux translated Tom Dorrance’s book *True Unity* into French.

After training reining horses for several years, Nicolas Doucet, owner of the Top Hill Ranch, became interested in cow work and ranch roping and started training horses for the public. “The ranch horse is a very versatile horse. This is what my clientele was looking for,” he explains. Last year, Doucet founded the French Ranch Horse Association, which not only promotes the ranch horse culture in France, but also organizes several competitions a year, a combination of versatility ranch events and ranch roping.

These last couple of years, Oregon buckaroo Frank Dominguez and a few of his buckaroo friends visited France, invited by Cloux, in response to an increased interest in ranch roping. One of their stops was the Domaine de La Fleurriere, a state of the art



photo by Natalia Estrada

The Ray Hunt Memorial in Fort Worth, TX. From left to right: Paul Dietz, Kip Fladland, Ricky Quinn, Drew Mischianti, Buck Brannaman, Buster McLaury

equestrian facility located near Montpellier, in the south of France. “It was a very successful clinic,” says Luc Giordano, Western riding instructor at La Fleurriere.

This was not Giordano’s first experience with ranch roping. Ten years ago, Luc was raising cattle in the south of France, cowboy style, on horseback. That’s when he met Brock Holbrook, a Montana buckaroo who was living in France. “Brock noticed Giordano’s Wade saddle – not many people had one in France at the time – and approached him. The two struck up a friendship. Brock also introduced Luc to ranch roping. “I was looking for a way to become more handy with a rope to help me in my daily cattle work,” explains Luc, who eventually developed an interest and a passion for Californio horsemanship. “I felt there was a need in France for a different kind of horsemanship, more practical, based on the respect for the animals and that could be applied to ranch work rather than solely dictated by performance. The methods and ranching culture of California and the Great Basin that require patience and skill meet this need,” he says. Luc was also instrumental in inviting Buck Brannaman for the first time in France in 2008. Reluctant at first, Brannaman finally accepted the invitation and quickly embraced the French lifestyle. “There is a real thirst in France for information regarding the cowboy world because very little has been offered so far. The



photo courtesy Studio Estrada

Natalia and Drew

example as he is considered the pioneer of the Wade saddle in France. In 1996, Yves meets Jeremiah Watt at the Rocky Mountain Leather Trade Show in Sheridan, Wyoming and is exposed to the Wade saddle. The French saddle maker is immediately seduced by the esthetics, as well as by the functionality of this well thought out product, and decides to start building them. The fact that Ray Hunt used Wade saddles built by Dale Harwood was also a good sign. It had to be a good saddle. “It represented my idea of the buckaroo culture because it meant taking its time and being patient in order to obtain the best possible result in the end. The same principle applies to building saddles or training horses. I believe in that philosophy. The buckaroos follow time-honored traditions and, to me, the Wade saddle represented these traditions,” states Yves. Today, 95% of the saddles built by Yves are Wade style. Out of the 22 riders who attended Buck Brannaman’s clinic three years ago, 16 were using Wade saddles built by Yves, who also makes chinks and armitas to respond to his customers’ demand.

The spirit, techniques and traditions of the California vaquero seem to have taken hold of the old Europe. This is what Drew and Natalia call “The Loop.” “The equestrian traditions that came from Europe and arrived in America 500 years ago are now returning to their source, closing the circle,” explains Drew.

For more information, visit:
www.ranch-academy.com
www.buckarooexperiences.fr
www.ylbrand.com
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photo courtesy Studio Estrada

Natalia Estrada and Arc Tell It Out, ERRA Open Champions 2010

demographics of people who came to my clinics are about the same as in the U.S. All share the same interest and have an appreciation for the skills of the cowboy,” he said.

This enthusiasm for the Californio culture isn’t limited to horse people. Craftsmen, especially saddle makers, are also part of this growing movement. Yves Lesire is a good

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photo by Jay Dusard

Artist and horseman Paul Sollosy, photographed by Jay Dusard in his living room in Tucson, AZ, January 2011

About four years ago, I was visiting with noted bit maker Bruce Haener of Los Osos, California and he asked me if I knew Paul Sollosy, the Western artist. I told him no, but that I'd seen his work here and there, usually in the homes of ranchers and cowboys. Bruce insisted that I give Paul a call and meet him in person since

we both lived in southeastern Arizona.

Bruce had given me Paul's phone number and I dutifully followed through and eventually met Paul at his home north of Tucson. Bruce had said that Paul and I were sure to hit it off, and he was right. I have made a point of visiting Paul several times a year since then and each visit has been



A CONVERSATION WITH

Paul Sollosy

Artist of the West

BY JOEL ELIOT

PHOTOGRAPHY BY JAY DUSARD



rewarding and insightful.

At considerably less than a year short of the century mark, at 99 and counting, Paul has clearly witnessed a remarkable amount of change in his lifetime, especially in the West and its ranching culture. I thought Paul's stories and recollections were most interesting and should be

shared, so I arranged another get-together and brought along my friend Jay Dusard, the photographer.

Like me, Jay had known of Paul and his work, but had not met him. As the three of us sat in Paul's living room, Jay had an endless amount of questions for Paul, and I worked at capturing the whole conversation.

Paul Sollosy was born in Hollywood, California in June 1911. He spent most of his childhood in the Santa Ynez Valley and, in 1928, worked as a vaquero there for the Ed Fields Ranch (not the bit and spur maker Ed Fields). He was a cowboy and horsebreaker in Santa Susanna (Simi Valley) and the San Fernando Valley – both a couple of hours south of the Santa Ynez Valley. For breaking horses, Paul said he was getting \$1.00 a ride and he'd usually ride six horses a day. "Pretty good pay in those days," he said with a grin.

Occasionally, Paul went to Santa Barbara and it was during one trip that he met the renowned Western artist Ed Borein who had a studio there. Like many cowboys and vaqueros at that time, Paul liked to hang around Ed's shop and admire the artist's work. Paul tells the story of an elderly woman who walked in one afternoon and found a drawing she liked. She asked Ed, "How much is it?" Ed casually replied, "It's twenty-five." She pulled out a quarter from her purse and gave it to Ed. Ed took the quarter, gave her the drawing and she went on her way. Paul knew that the price was actually twenty-five dollars and, after the woman left, asked, "Why didn't you tell her it's twenty-five dollars?" Ed smiled and said, "I didn't want the old gal to have a heart attack!" Paul still chuckles when he tells that story.

Throughout his life, Paul has been surrounded by cowboys ("buckaroos" in California and the Great Basin) and artists. Another man who has lived his life under similar circumstances is multi-talented California artist Mehl Lawson. Paul considers his friend Mehl "the best" when discussing cowboy sculptures and bronzes.



Rough country cowboy and wild cow roper Monk Maxwell, photographed by Jay Dusard on the De Rio Ranch, AZ, 1970

After Paul moved to Scottsdale, Arizona, he became acquainted with many Arizona cowboys and mentioned that, in the Skull Valley area, the California influence was particularly strong. Two of the Skull Valley area hands were



The late Gail Gardner, photographed by Jay Dusard in Prescott, AZ, 1984. Gardner was a poet and rancher and wrote the classic *Tying Knots in the Devil's Tail*.

Gail Gardner and Monk Maxwell, both friends of Paul and Jay's. The late Gail Gardner is best known for his classic cowboy poem *Tying the Knots in the Devil's Tail*, also called *The Sierry Petes*. In the poem, Gardner fashioned one of the cowboys, Buster Jiggs, after himself. Buster was the puncher who "was a reata man with his gutline coiled up neat." Back in his cowboyin' days, Gardner preferred to use a rawhide reata and was photographed by Jay several years ago holding a prized one.

Monk Maxwell is famous throughout Arizona for catching wild cattle in rough mountain country and has always been a dally man on a slick horn, a California tradition, which is unusual among Arizona cowpunchers. As much as Monk admires the handmade rawhide reata, he invariably opts for the more durable nylon ropes for the rigors of his demanding work. Paul says he used a reata occasionally, "but was never much good with it," preferring the grass ropes and, eventually, nylon ropes.

As the conversation between Paul, Jay and myself rolled along, many cowboy names and deeds floated around the room. At one point, Paul observed, "Once you're in this cowboy world, you're never a stranger." Paul has a wonderful story about meeting one of the West's icons, a man with whom many folks are familiar, but possibly no one else living today can claim to have met in person: Will James.

Will James had established himself as a successful illustrator and author during the 1920s. His stories of cowboy life in the West were particularly popular with children, and his *Smoky the Cowhorse* was a huge success. *Smoky* was published in 1926 and soon won a Newberry Award for children's literature. Naturally, Hollywood soon grabbed the story and went forward with producing a film version. In 1931, Will James was staying in Los Angeles, presumably working on the picture (he narrated the film) and attending various related functions.

Paul Sollosy's mother learned of James' stay in L.A. and thought it would be a wonderful opportunity for her son, the fledgling artist, to meet this man. She arranged a meeting at the hotel where James was staying and made the necessary travel arrangements for Paul. In those days, the elaborate freeway system of greater Los Angeles didn't exist, so trains, streetcars and buses were the most common forms of transportation. Paul says it took most of the morning to get from Simi Valley to downtown L.A. via train and streetcar, but he finally made it to James's hotel with his portfolio in hand.

Paul claims he was pretty nervous as he knocked on the door to Will James' room. A woman answered the door and Paul politely told her who he was and that he had an appointment to meet Mr. Will James. She brusquely told him, "No, Mr. James can't see you today,"



Skilled Labor, oil on canvas, courtesy Bill and Ellen Reeds

and started to close the door, but Paul continued to explain how much effort it had required just to get to L.A. and that his mother had made this appointment! As Paul gently pleaded, a man's voice shouted from a back room, "Who is it?"

Paul describes the voice as sounding a little intoxicated,

PAUL QUIT RIDING WHEN HE WAS NINETY AND SAYS, "THAT'S THE HARDEST THING I EVER HAD TO DO – GIVE UP RIDING. I STILL MISS IT."

but, a few moments later, a disheveled Will James appeared, mumbling, "That's OK, let him in..."

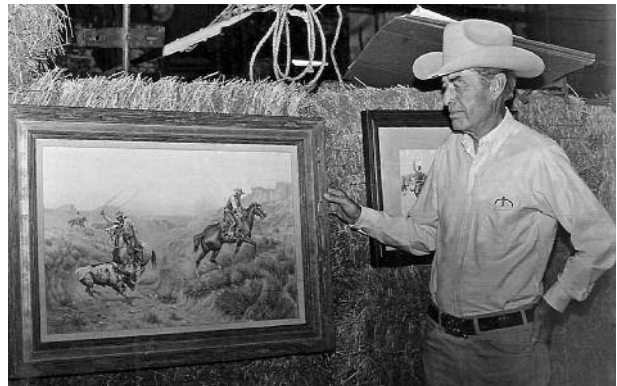
James took Paul's portfolio when the young man handed it over and began flipping through the various sketches and drawings. Paul described James' casual attention to each piece, carelessly dropping each one on the floor. Will James finally commented to Paul, "Pretty good, Kid! Keep it up!" James then excused himself and Paul thanked him for his time. Dejected, Paul headed out the door, down to the street and commenced his homeward trek.

Paul explains how truly disappointed he was after all the pains he and his mother had taken to meet Will James, but he took it in stride and went back to riding colts and drawing when he could.

"I thought that was the end, and then, a few months later, there was a rodeo exhibition for children in Los Angeles near the Pantages Theater and I was there to help and ride in the Grand Entry. I was saddling a horse and saw two guys walking toward me. As they got closer, I could tell one of them was Will James. They stopped next to me and Will James says, 'Hi Kid! I remember you!' He looked at the other man and said, 'This young man is a good artist!' The man was Victor Jory, the actor who played the part of Clint, the cowboy, in the film *Smoky*."

*[This 1931 film version of *Smoky* was reportedly destroyed in a fire and no copies are known to exist.]

Around 1936, while in Santa Barbara, Paul met a young



Paul Sollosy showing *Skilled Labor* at The Mill Vaquero Show in Santa Paula, CA

photo courtesy Dorothy Rogers



lady from the east named Gertrude. Paul was taken with her and, during the courtship, she told him she'd like to go riding with him sometime. Gertrude knew next to nothing about horses, but Paul told her he'd try to find a suitable horse for her to ride. (Paul tells this story like it happened last week, his eyes lively.)



Vaquero Sport, watercolor on paper, courtesy Bill and Kristin Reynolds

double rig. “He says we never used breast collars because those thoroughbred horses had the kind of backs that you just didn’t need one. I showed up one day with a breast collar on my horse and did I get teased!” The other cowboys were telling me, “That’s not some old plow horse!”

Most of the buckaroos that Paul features in his paintings are wearing batwing chaps of moderate width. Paul says, “That’s what most of us were wearing back then. A few guys wore chinks or the stovepipe (shotgun) type, but the batwings were popular at that time”

Paul had mostly unbroken horses and young colts to ride, but he found a pretty solid mare at the outfit where he was riding and put Gertrude on her, explaining the basics of horseback riding to her. Paul climbed on one of his green-broke horses and off they went. They were riding along a narrow trail on the side of a hill when a few rocks and dirt came tumbling down and startled the mare. The mare took off running with Gertrude gripping the horn, too scared to do anything else. They finally came to a stop and Paul caught up with them. He calmed Gertrude and took hold of the mare’s reins and led them back to the corrals. As they rode in, Paul’s boss, a Mr. Ferguson, saw them and exclaimed, “Well, I’d say that’s the blind leading the blind!”

Paul and Gertrude were married later that year. They had been married seventy-two years when she passed away in 2008. Paul credits Gertrude for encouraging him to pursue his artwork as a career.

Like any cowboy or buckaroo, Paul loved to ride and he speaks fondly of his horseback days. He says, “We mostly rode thoroughbreds or thoroughbred crosses, occasionally Morgans. The Morgan-thoroughbred cross was good. The quarter horses we have today, though, are hard to beat!” Paul quit riding when he was ninety and says, “That’s the hardest thing I ever had to do – give up riding. I still miss it.”

When asked about the gear the buckaroos used years ago, Paul explains, “There were plenty of spade-bit men, but I liked bits with a Mona Lisa or Salinas mouthpiece. In fact, back when Monk Maxwell was shoeing my horses in Scottsdale, he made a Mona Lisa mouthpiece for what became my all-time favorite bit.”

Paul mostly rode single rig saddles, but occasionally a

After an hour or so of visiting, Paul, Jay and I took a break for lunch. As we walked down the hall to the elevator, still discussing the California or buckaroo style, I commented, “That type of gear has really made a comeback in the last few years.” Paul nodded his head and declared, “Yeah, it’s taken a long time for the vaquero to get the recognition he deserves.”

We spent the remainder of the afternoon in Paul’s apartment while Jay set up his camera and took a few pictures of Paul. As Paul sat quietly, still as a statue, Jay



Caught, watercolor on paper, courtesy Bill and Ellen Reeds

observed, “Paul, you sit still better than anyone other than Gail Gardner, and he sat so still because we locked the brake on his wheelchair!” We all chuckled at that and I realized later the connection between Gail Gardner, Paul Sollosy and Jay – the abiding love of horses, ranches and life in the West. I felt blessed to be there.





Photo courtesy R-CALF USA member, Debra Cockrell

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Fixing Broken Markets One Step at a Time

By Bill Bullard, CEO R-CALF USA

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cattle operations out of business.

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Markets are presumed to function properly unless evidence shows otherwise. And, while it's a mystery whether a falling tree in the forest produces sound when no one is there to hear, R-CALF USA has become the eyes and ears of the marketplace to restore its integrity for independent cattle producers, one step at a time.



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We are R-CALF USA – Judy McCullough

Judy McCullough wrote a check for \$50 and joined R-CALF USA on September 11, 1998. “Everything we were doing was being ignored, and I felt that this was a last ditch effort that we had to try to make to rein in unfair trade. I wondered if the group could pull it off, but I knew if we didn’t try and put in our money to support it, it could not succeed. It has been the best money I have ever spent to begin to push back in this great struggle to save independent cow-calf operators, the entire U.S. cattle industry and the very base of agriculture for the U.S.,” she says.



McCullough wants to preserve freedom for the future generations on “the greatest nation on earth.” She believes this can only be done by providing livestock producers the freedom to decide how best to use their private property without government intervention. “Cattle can utilize the short grass in the West and Midwest and become manufacturers of food on land that is poor for any other use.”

Producers need to band together to preserve their independence. Sort of seems like an oxymoron, but McCullough explains why. “Ranchers must realize that fair markets without distortion are a thing of the past. R-CALF USA is emphasizing that our markets are broken and must be fixed. Without R-CALF USA, consumers, along with producers, would be at the mercy of monopolistic food companies who, like the packers, have the power to fix and manipulate prices. All producers and consumers need to get behind R-CALF USA’s effort. Numbers of members are an

important part of the clout R-CALF USA needs to fight for producers’ and consumers’ rights. We can’t buy clout so we must do it with membership numbers.”

Food safety is yet another reason McCullough supports the efforts of R-CALF USA, and urges consumers to do the same. “Food safety has already been compromised by huge corporations who feel no allegiance to a nation or its people, but are obsessed with the bottom dollar. America’s cattle producers raise the highest quality and safest beef in the world, and conform to many rules and regulations, such as avoiding unsafe chemicals and pesticides. Consumers who care about the food they eat should get involved to help ensure USA beef remains available to them, and to avoid the food safety issues from imported beef. They need to know where their beef originates. That is why Country of Origin Labeling is crucial.”



A healthy livestock industry is also key to our national security. “History has proven time and again that a nation that cannot feed itself cannot defend itself in time of war.”

McCullough, who has ranched successfully for decades on the Eastern plains of Wyoming, offers production advice to beginning ranchers. “Don’t take on too much debt in this shaky economy and broken cattle market times. Start small and build up to avoid the debt. Have less cattle and make them quality. Think profitability, not big calf. Calve later in the spring and wean early for less expense and better breeding. Pick your advisors carefully and then listen to them to avoid costly learning curve errors.

“Keep all the hay you raise and don’t buy hay. Don’t try to starve a profit out of a cow. Take care of the land and cattle and they will take care of you. Keep the title clear to your property. Don’t try to run the fashionable breed of cattle or you will always be behind – pick the breed you like and stay with them,” McCullough says. “Most importantly, support R-CALF USA.”



Contributors 



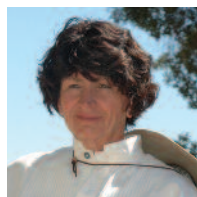
Mark Bedor (*Yellowstone, Nevada Rancher of the Year*) writes from his home in Los Angeles. His work has appeared in *Western Horseman*, *Cowboys & Indians*, *Persimmon Hill*, *American Cowboy*, among others.

Since childhood, **Guy de Galard** (*Tres Vaquero*) has had a passion for horses and the American West. Born in Paris, France, Guy began riding at age 6. Guy first heard about Wyoming while reading *My Friend Flicka*, at age 10. A self-taught photographer, Guy first took up photography while attending business school in Paris. After his move to the United States 23 years ago, Guy started to portray what naturally inspired him the most: horses and cowboys. Guy's writings and images have appeared in *Western Horseman*, *Cowboys & Indians*, *Range*, *The American Quarter Horse Journal*, as well as French and Italian Western lifestyle magazines.



Joel Eliot (*Paul Sollosy*) came to his love of horses after college. Along the way he has worked on ranches all over the West and learned to sing and play the guitar. He is passionate about the traditional school of developing bridle horses and attends horsemanship and cattle handling clinics and competes ranch-roping competitions whenever he can. He lives in Sonoita, AZ.

A.J. Mangum (*Todd Hansen, Ranch Raised*) is a contributing editor for *The Cowboy Way*, the editor of *Ranch & Reata* and the producer of *The Frontier Project* (www.thefrontierproject.net), an independent documentary series celebrating North America's cowboy culture. He and his wife live in the ranching country east of Colorado Springs, Colorado.



Jane Merrill (*Jo Mora*) is the owner of the Southwest Roundup Studio Gallery in San Juan Bautista, California. She has many years in marketing and event creation at the corporate level and has found her passion in the arts and ways of the California Vaquero. Her stories of friends and artists of the Pacific Slope shed light on the unique horseback heritage and traditions of the region.

Long time Western writer **Darrell Arnold** (*Brian Family, Picker*) published *Cowboy* magazine for fifteen years from his home ranch in La Veta, Colorado. Before that he spent five years as the Associate Editor at *Western Horseman*. Darrell has written several books including *Tales From Cowboy Country* and *Cowboy Kind*.



photo courtesy Darrell Arnold



Thea Marx (*Ranch Living*) is fifth generation born and ranch raised from Kinnear, Wyoming. Much of her career, including her book and website *Contemporary Western Design.com*, has been dedicated to Western Style. Her shows, *Style West* and *Women*

Who Design the West, take place in Cody, Wyoming during the Celebration of the Arts week in September each year.

Nicole Krebs (*The Living Words of the Constitution, Part 14*) is the Associate Editor of *The Cowboy Way* – as well as being the friendly voice whenever anyone calls the PARAGON office. She is married to Anthony Krebs, a sergeant in the United States Air Force, and they have a beautiful daughter, Brittany. Nicole has a rich history working with non-profits, and her list of awards is without peer. Somehow she also finds time to edit the PARAGON newsletter, *In The Loop*.



Marilyn Fisher (*Where the Power Resides, Part 2*) is Curator of Collections for the Reagan Ranch and Reagan Ranch Center in Santa Barbara, California. The Reagan Ranch is owned and preserved by Young America's Foundation, who stepped forward in 1998 to save the ranch retreat of Ronald

Reagan, the 40TH President of the United States. Young America's Foundation is a non-profit, 501(c)(3) that provides student outreach to college students throughout the country. For more information go to YAF.org, or phone 1 (800) USA-1776.



The National FFA Organization, formerly known as the Future Farmers of America, is a national youth organization of 506,199 student members – all preparing for leadership and careers in the science, business and technology of agriculture – as part of 7,429 local FFA chapters in all 50 states, Puerto Rico and the Virgin Islands. The National FFA Organization changed to its present name in 1988 in recognition of the growth and diversity of agriculture and agricultural education. The FFA mission is to make a positive difference in the lives of students by developing their potential for **premier leadership, personal growth and career success** through agricultural education. The National FFA Organization operates under a Federal Charter granted by the 81ST Congress of the United States, and is an integral part of public instruction in agriculture. The U.S. Department of Education provides leadership and helps set direction for FFA as a service to state and local agricultural education programs. Visit www.ffa.org for more information.

FFA GO: Africa Photo Essay

Last summer, six collegiate FFA members participated in a life-changing experience in Zambia through the inaugural FFA Global Outreach: Africa program. As part of an intensive three-week engagement, the team learned firsthand about hunger,



poverty and environmental conservation through the non-profit organization Community Markets for Conservation (COMACO). The all-expenses-paid opportunity was made possible by a grant to the National FFA Foundation.

The 2010 FFA GO: Africa participants were:

Jake Chilcoat – Oklahoma State University

Wyatt DeJong – South Dakota State University

Caleb Dodd – Texas Tech University

Catherine Kuber – Purdue University

Austin Larrowe – Virginia Tech University

Laura Stump – University of Arizona

The group was accompanied by Dr. Bradley Leger, Coordinator – Organization, Development and Evaluation Unit at Louisiana State University Agricultural Center in Baton Rouge.

Wyatt DeJong serves as the 2010-2011 FFA Central Region Vice President and was one of the six FFA GO: Africa participants. The following is his reflection on the team's journey.

Out of Africa

Stepping off the plane at Lusaka International Airport, I knew immediately the next three weeks would be like nothing I'd ever experienced. Our group was met by Dale Lewis, founder of COMACO. He guided us to what would be our "home away from home" for the next two and a half weeks. Dale and his staff were warm and hospitable, and we quickly grew comfortable with our new surroundings. As each new dawn crept over the horizon, I felt my own perspective of the world broadening. Our group set about working with Zambian farm families trying to reduce hunger, eliminate poverty and improve basic living conditions for all.

Food insecurity and agricultural practices are issues I had discussed often in college courses and with friends, but never in my life had I been exposed to such



hunger as I saw in Zambia. This dire situation was tied to a lack of agricultural education and technological advantages. Each day brought a sharper understanding of the deep-roots of famine and why helping others is a vital responsibility, even if they are halfway around the world.

In Africa, I saw farmers desperate to gain skills that would help them produce what every human wants: a safe, affordable and reliable supply of food. Our days were spent visiting farms, being trained and exploring the process that starts with a seed and ends with a food product on a shelf. We brainstormed ways to improve COMACO's efforts to alleviate hunger.

Researching COMACO's model for educating farmers to increase their food production was central to our purpose. One key step we identified was the way in which the planning stages for each growing season were handled. We helped develop an action plan that farmers could use to ensure a viable food source for their families. This took the form of basic budgeting and crop planning so that farmers could rely less on assistance from COMACO and become more self-sufficient in their communities.

Overall, we worked to develop smart, environmentally sound options for making further advancements in crop production and food preservation. Having the means to grow, move, sell, store and replenish produce is the key to building a thriving food system while still investing in the personal interactions and communications that strengthen society.



—Written by Wyatt DeJong



*Excerpts from the team's blog,
Notes from Zambia*



After over 22 hours of travel, we have touched down on Zambian soil – exhausted, yet very excited! Our journey across the Atlantic began at 5:30 a.m. on July 30 with a ride to Dulles Airport in Washington, D.C., a flight to Rome for a crew change and refueling stop (which is always a desirable decision!), then to Addis Ababa, Ethiopia. We then changed planes and traveled to Harare, Zimbabwe and finally to Lusaka, the capitol of Zambia...The final leg of our journey: touchdown in Mfuwe! Our sense of anticipation and excitement grew as we made the one-hour jaunt to this very rural area east of the capital city. As we flew in, we observed a rather dry landscape dotted with trees and occasional plumes of smoke and patches of scorched earth. We later discovered that, besides being natural occurrences during this dry season, these were also indications of people either setting fire to trees to smoke out beehives or using fire to flush out wildlife for hunting.

Dale Lewis and several of his associates facilitated much dialogue that gave a clearer understanding of the people-focused approach to conservation and improved life for the people. COMACO now works with THOUSANDS of small-scale farmers in an established system...The model makes it possible for people to earn a living in the local agricultural economy.



SPECIAL SECTION

*Excerpts from the team's blog,
Notes from Zambia*



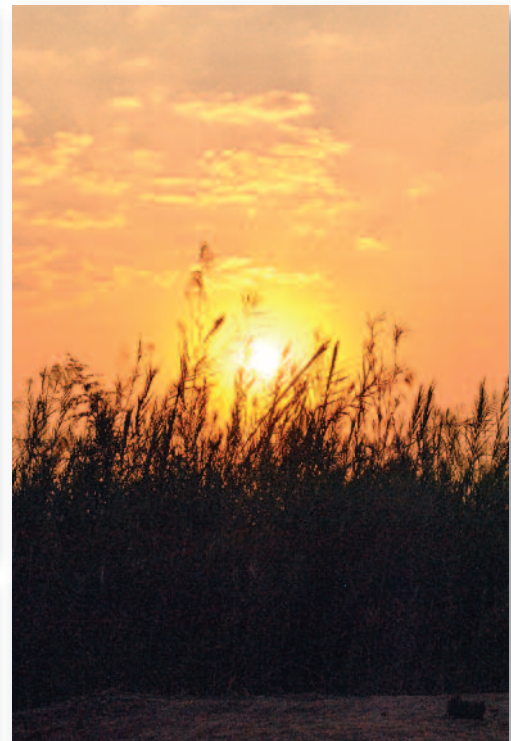
It was generally agreed upon by all Z-Team members that the experiences of the day brought greater clarity and insights into the overall picture of COMACO and its member producers. We witnessed a wide array of socioeconomic situations, ranging from slowly climbing up the economic ladder to evidence of more struggle even amidst the best efforts. However, a sense of hopelessness was not felt or observed; rather, it was a sense of determination in spite of less than desirable situations.

Overall, the farming practices that COMACO has introduced has changed not only how people farm but also their quality of life. Families are becoming more food secure and the nutritional value of their foods have improved along with it.





*Excerpts from the team's blog,
Notes from Zambia*



Before sunrise, we were greeted by the crowing of the neighborhood roosters and the distant first cries of the local people who were riding their bicycles through the village, hawking their local produce. We also saw our first sunrise in Mfuwe, which was absolutely beautiful. The weather here is gorgeous and the mornings bring with it a refreshing atmosphere that meets the hospitality of the Zambian people.





Yellowstone

The World's First National Park

BY MARK BEDOR



More than three million people visit this magical place every year. But deep in the back country of this unspoiled gem, as I savor a glass of wine with my new friends, it feels like we have this Park, and the planet, all to ourselves. We're relaxing in the warm glow of a crackling camp fire after yet another magnificent dinner. Taking his cue from our ever watchful mules, our sharp-eyed host Kipp Saile spots a small herd of elk scaling an incredibly steep incline across the river from our camp. Binoculars bring the eleven

animals into focus: a bull, a number of cows and some youngsters tagging along at the end of the line. It's quite a sight. We watch them watch us, as the wild band effortlessly climbs the steep incline and disappears into the pines.

I'm on a five day pack trip with the Rockin' HK Outfitters. Our small traveling tribe of five guests and a crew of four are some of the lucky few who get off the pavement and into Yellowstone's 2.2 million acres of wilderness. Kipp's not the only outfitter who can take you

into the back country on a horse, but it's hard to imagine anyone better. "There are a lot of good outfitters that have good stock and they have just as much experience as we do back here," Kipp says. "But they don't quite give the level of service that we do. And that's how we want to distinguish ourselves from everybody else."

It starts when you make that first phone call. Instead of offering a pre-planned pack trip, Kipp will help you tailor the adventure anyway you like. Want to focus on fishing? Photography? Wildlife? Or covering ground horseback? It's all up to you. "If people don't know, we just try to get an idea of what they envision and like and try to steer 'em in the right direction," the outfitter explains.

It's an approach that won the business of Rebecca and Stuart Rodie, here from Arizona. "I just assumed there'd be an itinerary," recalls Rebecca. "No," he said. "What do you guys want to do?" That's refreshing!"

Although she's very down-to-earth and easy-going, Rebecca describes herself with a sly smile as "high maintenance." The Yellowstone pack trip was Stuart's idea. Rebecca was game – but with a few conditions. She wanted to fish, needed a cot to sleep on and a glass of wine. "I have to have my glass of wine with dinner!" she laughs.

Kipp was happy to oblige, bringing not a glass of wine, but an entire case! And the fine selection the mules carried was

was one of the memorable desserts. And when was the last time you had French toast made with pound cake? Even the salad concoction known as Kipp-slaw was a tasty treat!



The extraordinary food is in large part thanks to Kipp's early career as a chef in Michigan. Along with his culinary skills, Saile is also a life-long equestrian. He was just six when he got his first pony (named Star), and has been horseback ever since. But after ten plus years of working 100 hour weeks as head chef at a resort area restaurant outside Traverse City, it was time for a change. Kipp headed west, where he'd spent much time skiing in the winter. After landing in West Yellowstone, his cooking skills landed him work with the

Diamond K Outfitters, who operated pack trips in Yellowstone. He learned to fly fish, lead a pack string and guide in the back country. Five years later, he bought the business, and most importantly, its license to operate in the Park. Saile had fallen in love with the place the first time he saw it. "That's why I'm here," he shares. "I'm not kiddin' ya, the first time I came into Yellowstone just to check it out, I just felt that... I don't even know how to describe it. Bein' in Yellowstone... There's just somethin' about it."

There are all kinds of things about Yellowstone. It wasn't long after we rode out of the trail head that first day that we spotted the small dot that was a big grizzly way off in the distance, ambling across an immense stretch of prairie. Later that day,

we saw a lone bull buffalo at about the same distance. (Don't want to get too close to either of those guys!)

But we almost never saw other people. I could not get



suitable for any of our exquisite meals. Those feasts included Thai shrimp with a tender five-ounce filet, barbecued pork tenderloin and shrimp and scallop linguini. Cheesecake



over the fact that in what may be the world's most famous park with millions of visitors, we had it all to ourselves. During our five day expedition, we came across a couple of backpackers and another group horseback riding in as we were riding out. But that was about it.

Yet we knew we were not alone. Grizzly bears do live here. We saw lots of signs of the ferocious beasts. There were giant logs they'd flipped over searching for food, the distinctive claw marks they leave on trees (apparently marking their territory) and their unmistakable foot prints on the sandy beach near our camp on the Lamar River. And so we never went anywhere without "bear spray," a kind of industrial strength mace you hope you never have to use. Spending a few days in the backyard of these legendary animals gives a pack trip even more of a sense of adventure. "Anytime, anyplace, anywhere," says Kipp of the chances of seeing a griz.

And then, one night... Just kidding! We never did see a griz. I was hoping for a picture. But on the other hand...

Yellowstone is also, of course, where the buffalo roam. We rode through stands of timber where the shaggy beasts had rubbed the bark off, making the trees look as though they'd been attacked by giant beavers. There were also buffalo wallows – saucer-shaped indentations in the ground – where the bison like to roll in the dust.

Griz and buffalo are among the Park's most famous residents. Wolves are here, too. And not to be forgotten are the coyotes. One night, as I lay in my sleeping bag, they practically woke me up with a symphony of howling the likes of which I'd never heard before. It was magnificent. A little eerie, too. And I had an exceptionally lucky encounter with one animal that few people apparently ever see. As our crew was packing the mules one morning, I took a hike up a nearby mountain. I stopped to rest on a log, soaking in the quiet and the beauty of the opportunity just to be here. Suddenly, a chipmunk bolted across the downed log in front of me, pursued by something that looked like a weasel, but the size of a sea otter. Turns out I'd seen a rare pine marten! Later, when I got to the top of that mountain and looked down on our camp, an eagle soared by. Simple pleasures. Unforgettable experiences.

And it was all happening on a most comfortable and calorie consuming journey. We wouldn't be off our horses five minutes after reaching camp when our smiling wrangler Brandy would greet us with hors d'oeuvres, like crackers and cheese, smoked salmon, grapes, a glass of wine and other treats.

And the riding was amazing. Almost everywhere we traveled had burned during the infamous Yellowstone fire



of 1988. But today, Nature's recovery is well on its way. There is green growth everywhere. And the stands of dead timber that remain have a rugged beauty all their own. The



fire also opened breathtaking views of the wilderness. You'd hear the exclamations from our group all day. Unbelievable. Gorgeous. Amazing. We were all in awe of what we saw. Words are, of course, inadequate.

We also had plenty of time to just relax. Some pack trips move every day. And it's great fun to see new country and lots of it. But I also enjoyed the easy pace of this trip. We moved camp just twice over five days. On our last full day, we enjoyed a leisurely breakfast, spent hours catch-and-release fishing on the pristine Lamar, and then enjoyed a lazy afternoon in conversation around the fire. The guitar came out. We sang Beatles songs together. We laughed a lot. It was like being back in college! It was so much fun! No where to go, no place to be. Such a day. I could use a few more like that. "You miss too much when you're in a hurry out here," Kipp advised. "Take some time to smell the roses." Really holds true out here."

And the best part? "There is no favorite part!" declared Stewart. "It's all great!"

"It's all wonderful," echoed Rebecca.

As we rode out of that last camp where we'd seen those

elk, more fantastic sights were in store on the long ride to the trail head. They're still out there. Kipp would like nothing better than to take you on the Yellowstone trip you're imagining right now, and spoil you along the way.



You Say You Want a Revolution

The recent happenings in Egypt – the bringing down of a tyrannical regime that had existed for decades – seemingly took place within the course of a couple of weeks. Much has been said about the approach of this citizen revolution as to the use of social media to actually bring about political change. There is no question that the Internet and services such as Twitter and Facebook have changed the way we communicate, but the idea of social change through media is not a new one. In a recent opinion in the *Wall Street Journal*, writer L. Gordon Crovitz discussed media’s role in Egypt’s evolution.

“The events in Egypt reflect different social roles for different kinds of social media. Rafat Ali, founder of paidcontent.com, says Facebook helps organize people, such as detailing how and where to gather physically, while Twitter is the ‘amplification,’ enabling people in real time to share news and comment.

“Revolutions have always been social and involved media. In the American Revolution, Thomas Paine’s pamphlet *Common Sense*, published in 1776, galvanized the colonists and became the most read publication after the

Bible. It was also social, with readings in taverns and coffee houses. John Adams later said: ‘Without the pen of the author of *Common Sense*, the sword of Washington would have been raised in vain.’”

The take-away from the Egyptian revolution is that single voices matter. That initiative and commitment to freedom can be the drivers of great achievement for citizens. From a printed pamphlet to today’s iPhone Tweet – people strive to be free. As a reminder to us all of the power of words and actions, *The Cowboy Way* brings you the text, in two parts, of Thomas Paine’s landmark piece of social media, *Common Sense*. The booklet was printed in Philadelphia, in handset, metal type and, even in those early times, it sold as many as 120,000 copies in the first three months, 500,000 in the first year and went through twenty-five editions in the first year alone. Paine donated his royalties from *Common Sense* to George Washington’s Continental Army, saying: “As my wish was to serve an oppressed people, and assist in a just and good cause, I conceived that the honor of it would be promoted by my declining to make even the usual profits of an author.”

Common Sense By Thomas Paine

Introduction

PERHAPS the sentiments contained in the following pages, are not yet sufficiently fashionable to procure them general favor; a long habit of not thinking a thing wrong, gives it a superficial appearance of being right, and raises at first a formidable outcry in defence of custom. But tumult soon subsides. Time makes more converts than reason.

As a long and violent abuse of power is generally the means of calling the right of it in question, (and in matters too which might never have been thought of, had not the sufferers been aggravated into the inquiry,) and as the king of England hath undertaken in his own right, to support the parliament in what he calls theirs, and as the good people of this country are grievously oppressed by the combination, they have an undoubted privilege to inquire into the pretensions of both, and equally to reject the usurpations of either.

In the following sheets, the author hath studiously avoided every thing which is personal among ourselves. Compliments as well as censure to individuals make no part thereof. The wise and the worthy need not the triumph of a pamphlet; and those whose sentiments are injudicious or unfriendly, will cease of themselves, unless too much pains is bestowed upon their conversion.

The cause of America is, in a great measure, the cause of all mankind. Many circumstances have, and will arise, which are not local, but universal, and through which the principles of all lovers of mankind are affected, and in the event of which, their affections are interested. The laying a country desolate with fire and sword, declaring war against the natural rights of all mankind, and extirpating the defenders thereof from the face of the earth, is the concern of every man to whom nature hath given the power of feeling; of which class, regardless of party censure, is

THE AUTHOR.

Philadelphia, Feb. 14, 1776.

OF THE ORIGIN AND DESIGN OF GOVERNMENT IN GENERAL. WITH CONCISE REMARKS ON THE ENGLISH CONSTITUTION

SOME writers have so confounded society with government, as to leave little or no distinction between them; whereas they are not only different, but have different origins. Society is produced by our wants, and government by our wickedness; the former promotes our happiness positively by uniting our affections, the latter negatively by restraining our vices. The one encourages intercourse, the other creates distinctions. The first is a patron, the last a punisher.

Society in every state is a blessing, but government even in its best state is but a necessary evil in its worst state an intolerable one; for when we suffer, or are exposed to the same miseries by a government, which we might expect in a country without government, our calamities are heightened by reflecting that we furnish the means by which we suffer! Government, like dress, is the badge of lost innocence; the palaces of kings are built on the ruins of the bowers of paradise. For were the impulses of conscience clear, uniform, and irresistibly obeyed, man would need no

other lawgiver; but that not being the case, he finds it necessary to surrender up a part of his property to furnish means for the protection of the rest; and this he is induced to do by the same prudence which in every other case advises him out of two evils to choose the least. Wherefore, security being the true design and end of government, it unanswerably follows that whatever form thereof appears most likely to ensure it to us, with the least expense and greatest benefit, is preferable to all others.

In order to gain a clear and just idea of the design and end of government, let us suppose a small number of persons settled in some sequestered part of the earth, unconnected with the rest, they will then represent the first peopling of any country, or of the world. In this state of natural liberty, society will be their first thought. A thousand motives will excite them thereto, the strength of one man is so unequal to his wants, and his mind so unfitted for perpetual solitude, that he is soon obliged to seek assistance and relief of another, who in his turn requires the same. Four or five united would be able to raise a tolerable dwelling in the midst of a wilderness, but one man might labor out the common period of life without accomplishing any thing; when he had felled his timber he could not remove it, nor erect it after it was removed; hunger in the mean time would urge him from his work, and every different want



call him a different way. Disease, nay even misfortune would be death, for though neither might be mortal, yet either would disable him from living, and reduce him to a state in which he might rather be said to perish than to die.

Thus necessity, like a gravitating power, would soon form our newly arrived emigrants into society, the reciprocal blessings of which, would supersede, and render the obligations of law and government unnecessary while they remained perfectly just to each other; but as nothing but heaven is impregnable to vice, it will unavoidably happen, that in proportion as they surmount the first difficulties of emigration, which bound them together in a common cause, they will begin to relax in their duty and attachment to each other; and this remissness, will point out the necessity, of establishing some form of government to supply the defect of moral virtue.

Some convenient tree will afford them a State-House, under the branches of which, the whole colony may assemble to deliberate on public matters. It is more than probable that their first laws will have the title only of Regulations, and be enforced by no other penalty than public disesteem. In this first parliament every man, by natural right will have a seat.

But as the colony increases, the public concerns will increase likewise, and the distance at which the members may be separated, will render it too inconvenient for all of them to meet on every occasion as at first, when their number was small, their habitations near, and the public concerns few and trifling. This will point out the convenience of their consenting to leave the legislative part to be managed by a select number chosen from the whole body, who are supposed to have the same concerns at stake which those have who appointed them, and who will act in the same manner as the whole body would act were they present. If the colony continue increasing, it will become necessary to augment the number of the representatives, and that the interest of every part of the colony may be attended to, it will be found best to divide the whole into convenient parts, each part sending its proper number; and that the elected might never form to themselves an interest separate from the electors, prudence will point out the propriety of having elections often; because as the elected might by that means return and mix again with the general body of the electors in a few months, their fidelity to the public will be secured by the prudent reflection of not making a rod for themselves. And as this frequent interchange will establish a common interest with every part of the community, they will mutually and naturally support each other, and on this (not on the unmeaning name of king) depends the strength of government, and the happiness of the governed.

Here then is the origin and rise of government; namely, a mode rendered necessary by the inability of moral virtue to govern the world; here too is the design and end of government, viz. freedom and security. And however our eyes may be dazzled with snow, or our ears deceived by sound; however prejudice may warp our wills, or interest darken our understanding, the simple voice of nature and of reason will say, it is right.

I draw my idea of the form of government from a principle in nature, which no art can overturn, viz. that the more simple any thing is, the less liable it is to be disordered, and the easier repaired when disordered; and with this maxim in view, I offer a few remarks on the so much boasted constitution of England. That it was noble for the dark and slavish times in which it was erected is granted. When the world was overrun with tyranny the least therefrom was a glorious rescue. But that it is imperfect, subject to convulsions, and incapable of producing what it seems to promise, is easily demonstrated.

Absolute governments (though the disgrace of human nature) have this advantage with them, that they are simple; if the people suffer, they know the head from which their suffering springs, know likewise the remedy, and are not bewildered by a variety of causes and cures. But the constitution of England is so exceedingly complex, that the nation may suffer for years together without being able to discover in which part the fault lies, some will say in one and some in another, and every political physician will advise a different medicine.

I know it is difficult to get over local or long standing prejudices, yet if we will suffer ourselves to examine the component parts of the English constitution, we shall find them to be the base remains of two ancient tyrannies, compounded with some new republican materials.

First- The remains of monarchical tyranny in the person of the king. Secondly- The remains of aristocratical tyranny in the persons of the peers. Thirdly- The new republican materials, in the persons of the commons, on whose virtue depends the freedom of England.

The two first, by being hereditary, are independent of the people; wherefore in a constitutional sense they contribute nothing towards the freedom of the state.

To say that the constitution of England is a union of three powers reciprocally checking each other, is farcical, either the words have no meaning, or they are flat contradictions.

To say that the commons is a check upon the king, presupposes two things.

First- That the king is not to be trusted without being looked after, or in other words, that a thirst for absolute power is the natural disease of monarchy. Secondly- That the commons, by being appointed for that purpose, are either wiser or more worthy of confidence than the crown.

But as the same constitution which gives the commons a power to check the king by withholding the supplies, gives afterwards the king a power to check the commons, by empowering him to reject their other bills; it again supposes that the king is wiser than those whom it has already supposed to be wiser than him. A mere absurdity!

There is something exceedingly ridiculous in the composition of monarchy; it first excludes a man from the means of information, yet empowers him to act in cases where the highest judgment is required. The state of a king shuts him from the world, yet the business of a king requires him to know it thoroughly; wherefore the different parts, unnaturally opposing and destroying each other, prove the whole character to be absurd and useless.

Some writers have explained the English constitution thus; the king, say they, is one, the people another; the peers are an house in behalf of the king; the commons in behalf of the people; but this hath all the distinctions of an house divided against itself; and though the expressions be pleasantly arranged, yet when examined they appear idle and ambiguous; and it will always happen, that the nicest construction that words are capable of, when applied to the description of something which either cannot exist, or is too incomprehensible to be within the compass of description, will be words of sound only, and though they may amuse the ear, they cannot inform the mind. For this explanation includes a previous question, viz. How came the king by a power which the people are afraid to trust,

and always obliged to check? Such a power could not be the gift of a wise people, neither can any power, which needs checking, be from God; yet the provision, which the constitution makes, supposes such a power to exist.

But the provision is unequal to the task; the means either cannot or will not accomplish the end, and the whole affair is a *felo de se*; for as the greater weight will always carry up the less, and as all the wheels of a machine are put in motion by one, it only remains to know which power in the constitution has the most weight, for that will govern; and though the others, or a part of them, may clog, or, as the phrase is, check the rapidity of its motion, yet so long as they cannot stop it, their endeavors will be ineffectual: the first moving power will at last have its way, and what it wants in speed is supplied by time.

That the crown is this overbearing part in the English constitution needs not be mentioned, and that it derives its whole consequence merely from being the giver of places pensions is self evident, wherefore, though we have and wise enough to shut and lock a door against absolute monarchy, we at the same time have been foolish enough to put the crown in possession of the key.

The prejudice of Englishmen, in favor of their own government by king, lords, and commons, arises as much or more from national pride than reason. Individuals are undoubtedly safer in England than in some other countries, but the will of the king is as much the law of the land in Britain as in France, with this difference, that instead of proceeding directly from his mouth, it is handed to the people under the most formidable shape of an act of parliament. For the fate of Charles the First, hath only made kings more subtle not more just.

Wherefore, laying aside all national pride and prejudice in favor of modes and forms, the plain truth is, that it is wholly owing to the constitution of the people, and not to the constitution of the government that the crown is not as oppressive in England as in Turkey.

An inquiry into the constitutional errors in the English form of government is at this time highly necessary; for as we are never in a proper condition of doing justice to ourselves, while we continue under the influence of some leading partiality, so neither are we capable of doing it to others while we remain fettered by any obstinate prejudice. And as a man, who is attached to a prostitute, is unfitted to choose or judge of a wife, so any prepossession in favor of a rotten constitution of government will disable us from discerning a good one.

OF MONARCHY AND HEREDITARY SUCCESSION

MANKIND being originally equals in the order of creation, the equality could only be destroyed by some subsequent circumstance; the distinctions of rich, and poor, may in a great measure be accounted for, and that without having recourse to the harsh, ill-sounding names of oppression and avarice. Oppression is often the consequence, but seldom or never the means of riches; and though avarice will preserve a man from being necessitously poor, it generally makes him too timorous to be wealthy. But there is another and greater distinction for which no truly natural or religious reason can be assigned, and that is, the distinction of men into **KINGS** and **SUBJECTS**. Male and female are the distinctions of nature, good and bad the distinctions of heaven; but how a race of men came into the world so exalted above the rest, and distinguished like some new species, is worth enquiring into, and whether they are the means of happiness or of misery to mankind.

In the early ages of the world, according to the scripture chronology, there were no kings; the consequence of which was there were no wars; it is the pride of kings which throw mankind into confusion. Holland without a king hath enjoyed more peace for this last century than any of the monarchical governments in Europe. Antiquity favors the same remark; for the quiet and rural lives of the first patriarchs hath a happy something in them, which vanishes away when we come to the history of Jewish royalty.

Government by kings was first introduced into the world by the Heathens, from whom the children of Israel copied the custom. It was the most prosperous invention the Devil ever set on foot for the promotion of idolatry. The Heathens paid divine honors to their deceased kings, and the Christian world hath improved on the plan by doing the same to their living ones. How impious is the title of sacred majesty applied to a worm, who in the midst of his splendor is crumbling into dust!

As the exalting one man so greatly above the rest cannot be justified on the equal rights of nature, so neither can it be defended on the authority of scripture; for the will of the Almighty, as declared by Gideon and the prophet Samuel, expressly disapproves of government by kings. All anti-monarchical parts of scripture have been very smoothly glossed over in monarchical governments, but they undoubtedly merit the attention of countries which have their governments yet to form. Render unto Caesar the things which are Caesar's is the scriptural doctrine of courts, yet it is no support of monarchical government for the Jews at that time were without a king, and in a state of vassalage to the Romans.

Near three thousand years passed away from the Mosaic account of the creation, till the Jews under a national delusion requested a king. Till then their form of government (except in extraordinary cases, where the Almighty interposed) was a kind of republic administered by a judge and the elders of the tribes. Kings they had none, and it was held sinful to acknowledge any being under that title but the Lords of Hosts. And when a man seriously reflects on the idolatrous homage which is paid to the persons of kings he need not wonder, that the Almighty, ever jealous of his honor, should disapprove of a form of government which so impiously invades the prerogative of heaven.

Monarchy is ranked in scripture as one of the sins of the Jews, for which a curse in reserve is denounced against them. The history of that transaction is worth attending to.

The children of Israel being oppressed by the Midianites, Gideon marched against them with a small army, and victory, through the divine interposition, decided in his favor. The Jews elate with success, and attributing it to the generalship of Gideon, proposed making him a king, saying, Rule thou over us, thou and thy son and thy son's son. Here was temptation in its fullest extent; not a kingdom only, but an hereditary one, but Gideon in the piety of his soul replied, I will not rule over you, neither shall my son rule over you. **THE LORD SHALL RULE OVER YOU**. Words need not be more explicit; Gideon doth not decline the honor but denieth their right to give it; neither doth he compliment them with invented declarations of his thanks, but in the positive stile of a prophet charges them with disaffection to their proper sovereign, the King of Heaven.



About one hundred and thirty years after this, they fell again into the same error. The hankering which the Jews had for the idolatrous customs of the Heathens, is something exceedingly unaccountable; but so it was, that laying hold of the misconduct of Samuel's two sons, who were entrusted with some secular concerns, they came in an abrupt and clamorous manner to Samuel, saying, Behold thou art old and thy sons walk not in thy ways, now make us a king to judge us like all the other nations. And here we cannot but observe that their motives were bad, viz. that they might be like unto other nations, i.e. the Heathen, whereas their true glory laid in being as much unlike them as possible. But the thing displeased Samuel when they said, give us a king to judge us; and Samuel prayed unto the Lord, and the Lord said unto Samuel, Hearken unto the voice of the people in all that they say unto thee, for they have not rejected thee, but they have rejected me, THEN I SHOULD NOT REIGN OVER THEM.

According to all the works which have done since the day; wherewith they brought them up out of Egypt, even unto this day; wherewith they have forsaken me and served other Gods; so do they also unto thee. Now therefore hearken unto their voice, howbeit, protest solemnly unto them and show them the manner of the king that shall reign over them, i.e. not of any particular king, but the general manner of the kings of the earth, whom Israel was so eagerly copying after. And notwithstanding the great distance of time and difference of manners, the character is still in fashion. And Samuel told all the words of the Lord unto the people, that asked of him a king. And he said, This shall be the manner of the king that shall reign over you; he will take your sons and appoint them for himself for his chariots, and to be his horsemen, and some shall run before his chariots (this description agrees with the present mode of impressing men) and he will appoint him captains over thousands and captains over fifties, and will set them to car his ground and to read his harvest, and to make his instruments of war, and instruments of his chariots; and he will take your daughters to be confectionaries and to be cooks and to be bakers (this describes the expense and luxury as well as the oppression of kings) and he will take your fields and your olive yards, even the best of them, and give them to his servants; and he will take the tenth of your seed, and of your vineyards, and give them to his officers and to his servants (by which we see that bribery, corruption, and favoritism are the standing vices of kings) and he will take the tenth of your men servants, and your maid servants, and your goodliest young men and your asses, and put them to his work; and he will take the tenth of your sheep, and ye shall be his servants, and ye shall cry out in that day because of your king which ye shall have chosen. AND THE LORD WILL NOT HEAR YOU IN THAT DAY. This accounts for the continuation of monarchy; neither do the characters of the few good kings which have lived since, either sanctify the title, or blot out the sinfulness of the origin; the high encomium given of David takes no notice of him officially as a king, but only as a man after God's own heart. Nevertheless the People refused to obey the voice of Samuel, and they said, Nay, but we will have a king over us, that we may be like all the nations, and that our king may judge us, and go out before us and fight our battles. Samuel continued to reason with them, but to no purpose; he set before them their ingratitude, but all would not avail; and seeing them fully bent on their folly, he cried out, I will call unto the Lord, and he shall send thunder and rain (which then was a punishment, being the time of wheat harvest) that ye may perceive and see that your wickedness is great which ye have done in the sight of the Lord. IN ASKING YOU A KING. So Samuel called unto the Lord, and the Lord sent thunder and rain that day; and all the people greatly feared the Lord and Samuel. And all the people said unto Samuel, Pray for thy servants unto the Lord thy God that we die not, for WE HAVE ADDED UNTO OUR SINS THIS EVIL, TO ASK A KING. These portions of scripture are direct and positive. They admit of no equivocal construction. That the Almighty hath here entered his protest against monarchial government is true, or the scripture is false. And a man hath good reason to believe that there is as much of kingcraft, as priestcraft in withholding the scripture from the public in Popish countries. For monarchy in every instance is the Popery of government.

To the evil of monarchy we have added that of hereditary succession; and as the first is a degradation and lessening of ourselves, so the second, claimed as a matter of right, is an insult and an imposition on posterity. For all men being originally equals, no one by birth could have a right to set up his own family in perpetual preference to all others for ever, and though himself might deserve some decent degree of honors of his contemporaries, yet his descendants might be far too unworthy to inherit them. One of the strongest natural proofs of the folly of hereditary right in kings, is, that nature disapproves it, otherwise she would not so frequently turn it into ridicule by giving mankind an ass for a lion.

Secondly, as no man at first could possess any other public honors than were bestowed upon him, so the givers of those honors could have no power to give away the right of posterity, and though they might say, "We choose you for our head," they could not, without manifest injustice to their children, say, "that your children and your children's children shall reign over ours for ever." Because such an unwise, unjust, unnatural compact might (perhaps) in the next succession put them under the government of a rogue or a fool. Most wise men, in their private sentiments, have ever treated hereditary right with contempt; yet it is one of those evils, which when once established is not easily removed; many submit from fear, others from superstition, and the more powerful part shares with the king the plunder of the rest.

This is supposing the present race of kings in the world to have had an honorable origin; whereas it is more than probable, that could we take off the dark covering of antiquity, and trace them to their first rise, that we should find the first of them nothing better than the principal ruffian of some restless gang, whose savage manners of preeminence in subtlety obtained him the title of chief among plunderers; and who by increasing in power, and extending his depredations, overawed the quiet and defenseless to purchase their safety by frequent contributions. Yet his electors could have no idea of giving hereditary right to his descendants, because such a perpetual exclusion of themselves was incompatible with the free and unrestrained principles they professed to live by. Wherefore, hereditary succession in the early ages of monarchy could not take place as a matter of claim, but as something casual or complementary; but as few or no records were extant in those days, and traditionary history stuffed with fables, it was very easy, after the lapse of a few generations, to trump up some superstitious tale, conveniently timed, Mahomet like, to cram hereditary right down the throats of the vulgar. Perhaps the disorders which threatened, or seemed to threaten on the decease of a leader and the choice of a new one (for elections among ruffians could not be very orderly) induced many at first to favor hereditary pretensions; by which means it happened, as it hath happened since, that what at first was submitted to as a convenience, was afterwards claimed as a right.

England, since the conquest, hath known some few good monarchs, but groaned beneath a much larger

number of bad ones, yet no man in his senses can say that their claim under William the Conqueror is a very honorable one. A French bastard landing with an armed banditti, and establishing himself king of England against the consent of the natives, is in plain terms a very paltry rascally original. It certainly hath no divinity in it. However, it is needless to spend much time in exposing the folly of hereditary right, if there are any so weak as to believe it, let them promiscuously worship the ass and lion, and welcome. I shall neither copy their humility, nor disturb their devotion.

Yet I should be glad to ask how they suppose kings came at first? The question admits but of three answers, viz. either by lot, by election, or by usurpation. If the first king was taken by lot, it establishes a precedent for the next, which excludes hereditary succession. Saul was by lot, yet the succession was not hereditary, neither does it appear from that transaction there was any intention it ever should. If the first king of any country was by election, that likewise establishes a precedent for the next; for to say, that the right of all future generations is taken away, by the act of the first electors, in their choice not only of a king, but of a family of kings for ever, hath no parallel in or out of scripture but the doctrine of original sin, which supposes the free will of all men lost in Adam; and from such comparison, and it will admit of no other, hereditary succession can derive no glory. For as in Adam all sinned, and as in the first electors all men obeyed; as in the one all mankind were subjected to Satan, and in the other to Sovereignty; as our innocence was lost in the first, and our authority in the last; and as both disable us from reassuming some former state and privilege, it unanswerably follows that original sin and hereditary succession are parallels. Dishonorable rank! Inglorious connection! Yet the most subtle sophist cannot produce a juster simile.

As to usurpation, no man will be so hardy as to defend it; and that William the Conqueror was an usurper is a fact not to be contradicted. The plain truth is, that the antiquity of English monarchy will not bear looking into.

But it is not so much the absurdity as the evil of hereditary succession which concerns mankind. Did it ensure a race of good and wise men it would have the seal of divine authority, but as it opens a door to the foolish, the wicked; and the improper, it hath in it the nature of oppression. Men who look upon themselves born to reign, and others to obey, soon grow insolent; selected from the rest of mankind their minds are early poisoned by importance; and the world they act in differs so materially from the world at large, that they have but little opportunity of knowing its true interests, and when they succeed to the government are frequently the most ignorant and unfit of any throughout the dominions.

Another evil which attends hereditary succession is, that the throne is subject to be possessed by a minor at any age; all which time the regency, acting under the cover of a king, have every opportunity and inducement to betray their trust. The same national misfortune happens, when a king worn out with age and infirmity, enters the last stage of human weakness. In both these cases the public becomes a prey to every miscreant, who can tamper successfully with the follies either of age or infancy.

The most plausible plea, which hath ever been offered in favor of hereditary succession, is, that it preserves a nation from civil wars; and were this true, it would be weighty; whereas, it is the most barefaced falsity ever imposed upon mankind. The whole history of England disowns the fact. Thirty kings and two minors have reigned in that distracted kingdom since the conquest, in which time there have been (including the Revolution) no less than eight civil wars and nineteen rebellions. Wherefore instead of making for peace, it makes against it, and destroys the very foundation it seems to stand on.

The contest for monarchy and succession, between the houses of York and Lancaster, laid England in a scene of blood for many years. Twelve pitched battles, besides skirmishes and sieges, were fought between Henry and Edward. Twice was Henry prisoner to Edward, who in his turn was prisoner to Henry. And so uncertain is the fate of war and the temper of a nation, when nothing but personal matters are the ground of a quarrel, that Henry was taken in triumph from a prison to a palace, and Edward obliged to fly from a palace to a foreign land; yet, as sudden transitions of temper are seldom lasting, Henry in his turn was driven from the throne, and Edward recalled to succeed him. The parliament always following the strongest side.

This contest began in the reign of Henry the Sixth, and was not entirely extinguished till Henry the Seventh, in whom the families were united. Including a period of 67 years, viz. from 1422 to 1489.

In short, monarchy and succession have laid (not this or that kingdom only) but the world in blood and ashes. 'Tis a form of government which the word of God bears testimony against, and blood will attend it.

If we inquire into the business of a king, we shall find that (in some countries they have none) and after sauntering away their lives without pleasure to themselves or advantage to the nation, withdraw from the scene, and leave their successors to tread the same idle round. In absolute monarchies the whole weight of business civil and military, lies on the king; the children of Israel in their request for a king, urged this plea "that he may judge us, and go out before us and fight our battles." But in countries where he is neither a judge nor a general, as in England, a man would be puzzled to know what is his business.


The nearer any government approaches to a republic, the less business there is for a king. It is somewhat difficult to find a proper name for the government of England. Sir William Meredith calls it a republic; but in its present state it is unworthy of the name, because the corrupt influence of the crown, by having all the places in its disposal, hath so effectually swallowed up the power, and eaten out the virtue of the house of commons (the republican part in the constitution) that the government of England is nearly as monarchial as that of France or Spain. Men fall out with names without understanding them. For it is the republican and not the monarchial part of the constitution of England which Englishmen glory in, viz. the liberty of choosing a house of commons from out of their own body - and it is easy to see that when the republican virtue fails, slavery ensues. My is the constitution of England sickly, but because monarchy hath poisoned the republic, the crown hath engrossed the commons?

In England a king hath little more to do than to make war and give away places; which in plain terms, is to impoverish the nation and set it together by the ears. A pretty business indeed for a man to be allowed eight hundred thousand sterling a year for, and worshipped into the bargain! Of more worth is one honest man to society, and in the sight of God, than all the crowned ruffians that ever lived.



Common Sense continues in Summer 2011 issue.





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THE LIVING WORDS of the CONSTITUTION

PART 14

NICOLE KREBS

The grand jury can be traced back to common and civil law of Athens, pre-Norman England and the Assize of Clarendon. *Bouvier's Law Dictionary* (1856 Edition) tells us, "There is just reason to believe that this institution existed among the Saxons, Crabb's C. L. 35. By the constitutions of Clarendon, enacted 10 H. II. A. D. 1164, it is provided that 'if such men were suspected, whom none wished or dared to accuse, the sheriff, being thereto required by the bishop, should swear twelve men of the neighborhood, or village, to declare the truth' respecting such supposed crime; the jurors being summoned as witnesses or accusers, rather than judges. If this institution did not exist before, it seems to be pretty certain that this statute established grand juries, or recognized them, if they existed before."

Over time, the grand jury that we are familiar with today developed in England where grand jury proceedings became secret and independent of the Crown. The grand jury was then able to decide if an indictment was proper or not and it was able to do this without recommendations from a judge, prosecutor or any other person. But it wasn't easy getting to that point.

In 1681, the Crown became suspicious of the Earl of Shaftsbury and presented a proposed "bill of indictment to the grand jury and recommended that it be voted and returned. After hearing the witnesses, the grand jury voted against the bill of indictment and returned it to the King, holding that it was not true." (*Handbook for Federal Grand Jurors*, www.uscourts.gov)

The first mention of the right "in the colonies was in the Charter of Liberties and Privileges of 1683, which was passed by the first assembly permitted to be elected in the colony of New York. It read, 'That in all Cases Capital or

Criminal there shall be a grand Inquest who shall first present the offence..." (*Constitution of the United States of America: Analysis & Interpretation*, 2002) "Since the English tradition of the grand jury was well established in

the American colonies long before the American Revolution, the colonists used it as a platform from which to assert their independence from the pressures of colonial governors. In 1735, for example, the Colonial Governor of New York demanded that a grand jury indict for libel John Zenger, editor of a newspaper called *The Weekly Journal*, because he had held up to scorn certain acts of the Royal Governor. The grand jury flatly refused." (*Handbook*

for the Federal Grand Jurors)

The first clause of the Fifth Amendment states, "No person shall be held to answer for a capital, or otherwise infamous crime, unless on a presentment or indictment of a Grand Jury, except in cases arising in the land or naval forces, or in the Militia, when in actual service in time of War or public danger..." To clarify, *Bouvier's Law Dictionary* (1856 Edition) defines a "Capital Crime" as "one for the punishment of which death is inflicted, which punishment is called capital punishment." *Black's Law Dictionary* (Abridged Seventh Edition) defines "infamous crime" as "1. At common law, a crime for which part of the punishment was infamy, so that one who committed it would be declared ineligible to serve on a jury, hold public office, or testify. Examples are perjury, treason, and fraud. 2. A crime punishable by imprisonment in a penitentiary."

"Presentment" is explained by *Black's* as "1. The act of presenting or laying before a court or other tribunal a formal statement about a matter to be dealt with legally. 2. A formal written accusation returned by a grand jury on



its own initiative, without a prosecutor's previous indictment request." And this leads us to "indictment." *Bouvier's* tells us that indictment is a "written accusation of one or more persons of a crime or misdemeanor, presented to, and preferred upon oath or affirmation, by a grand jury legally convoked."

The grand jury, usually made up of 16 to 23 citizens, does not determine guilt or innocence, but only whether there is probable cause to believe that a crime was committed and that a specific person or persons committed it. If the grand jury finds probable cause to exist against a person suspected of having committed the crime, then it will return a written statement of the charges called an "indictment." After that, the person will go to trial.

"The grand jury," as described in **Costello v. United States**, 350 U.S. 359, 362 (1956), "is an English institution, brought to this country by the early colonists and incorporated in the Constitution by the Founders. There is every reason to believe that our constitutional grand jury was intended to operate substantially like its English progenitor. The basic purpose of the English grand jury was to provide a fair method for instituting criminal proceedings against persons believed to have committed crimes. Grand jurors were selected from the body of the people, and their work was not hampered by rigid procedural or evidential rules. In fact, grand jurors could act on their own knowledge, and were free to make their presentments or indictments on such information as they deemed satisfactory. Despite its broad power to institute criminal proceedings, the grand jury grew in popular favor with the years. It acquired an independence in England free from control by the Crown or judges. Its adoption in our Constitution as the sole method for preferring charges in serious criminal cases shows the high place it held as an instrument of justice. And, in this country, as in England of old, the grand jury has convened as a body of laymen, free from technical rules, acting in secret, pledged to indict no one because of prejudice and to free no one because of special favor."

"The grand jury is an integral part of our constitutional heritage which was brought to this country with the common law. The Framers, most of them trained in the English law and traditions, accepted the grand jury as a basic guarantee of individual liberty; notwithstanding periodic criticism, much of which is superficial, overlooking relevant history, the grand jury continues to function as a barrier to reckless or unfounded charges...Its historic office has been to provide a shield against arbitrary or oppressive action, by insuring that serious criminal accusations will be brought only upon the considered judgment of a representative body of citizens acting under oath and under judicial instruction and guidance." **United States v. Mandujano**, 425 U.S. 564, 571 (1976)



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Anna Sorenson, 18-years-old. Six-foot tall. This Wyoming ranch girl was raised on the Sorenson Ranch in a 150-year-old ranch house on the Powder River. The ranch raises Quarter Horses with foundation bloodlines such as Joe Hancock, Peter McCue, Driftwood and Hollywood Gold – as well as Longhorn cattle. Anna starts most of the horses on the ranch. “She’s the best rider in the family,” says her father Brett.



Craig Haythorn tends to the fire. Haythorn Land and Cattle Company, NE



Royal Stuckey picks up his slack. Padlock Ranch, WY

GUY DE GALARD, PHOTOGRAPHER

When it comes to photographing the cowboy world, I am drawn to authenticity and tradition. That includes the gear the cowboys use, the way they work – from horseback – and the clothes they wear. Every detail has its importance. Through my photos, which I like rich in color and light, I try to convey action and the rituals of the West. My job enables me to share the lives of these special men, whether it be for a day or a week. I feel very fortunate. Being able to ride gives me the opportunity to follow the cowboys in their daily work and to write most of my stories as an actor rather than as a spectator. I like to be immersed, embedded in their world. When I am horseback, my camera becomes a tool that I feel comfortable packing, just like a rope is to the cowboy. Although in my case, it's probably safer for everyone that I use a camera instead of a rope because I am a lousy roper. When I first arrive at a ranch, some of the guys don't quite know what to think of this Western writer and photographer with a French accent. But, as the day unfolds and as we log miles on horseback, we find out that we know some of the same people. Then everyone seems to open up more. The West is a big country, but a small world. It's amazing the connection that the horse can create, even between people from different backgrounds.

While on assignment on a large Texas ranch, we had to gather remnants. We had been long trotting for almost an hour behind the cow boss. The only noises were the regular breathing of our horses, the pounding of their hooves on the dry ground and the scratching of the mesquite branches against our chaps as we were zigzagging through the thick brush. The sun was just coming up, shedding on the rugged landscape that magic light that photographers live for. While trotting, I caught myself smiling and I realized that it was for moments like this one that I was doing what I do.

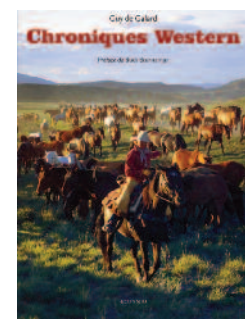
Eight years ago, I was photographing a cattle drive in Montana. It was early December. The rancher needed to trail 1,850 head of cattle to their winter range, a distance of about 25 miles. We were in the saddle by daybreak. Depending on where we'd be by midday, the rancher would decide whether to keep on going or to resume the drive the next day. We kept on going. The next day, I went to say goodbye. The rancher handed me a beautiful Western-style wool jacket. Every year, he'd give his cowboys a brand new jacket with the ranch's brand embroidered on the back, as a Christmas present and to thank them for their work. I was reluctant to accept this gift that I didn't rightly deserve. "I only rode with you one day," I said. "Yeah, but it was a damn long day!" he replied with a wink. To this day, I still wear this jacket with great pride.

Guy's New Book – *Chroniques Western*

Besides being one of our regular contributors at *The Cowboy Way*, Guy has also been contributing to *Western Horseman* for the past ten years. *Chroniques Western* (Western Chronicles) is Guy's very first book. Through eight chapters, compiled from various articles previously written for *Western Horseman* and translated into French, Guy gives a vivid portrayal of the cowboy at work on different ranches, throughout the seasons. Each chapter relates Guy's personal experience while on assignment. "When I go back home to France, the people I meet ask me about my occupation. When I tell them, the same question keeps coming back: 'But there are still some real cowboys?' This is what prompted me to write this book. I wanted to tell and show my fellow countrymen that there are still some real cowboys out there who put in long days in the saddle and use time honored cowboy skills. Sometimes, you just can't see them from the road. Thanks to them and their hard work, we have a steak on our plate. I wanted to dedicate this book to them, but mostly to the one without whom all of this would not exist: the horse."



photo by Marc Bataud





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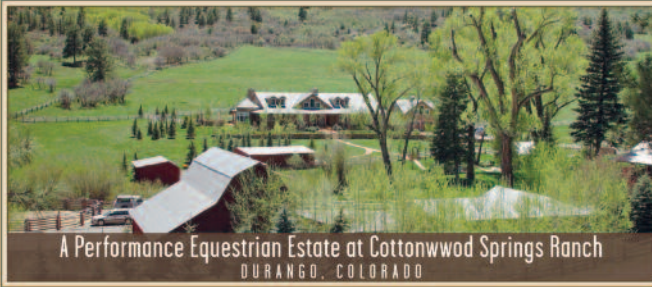
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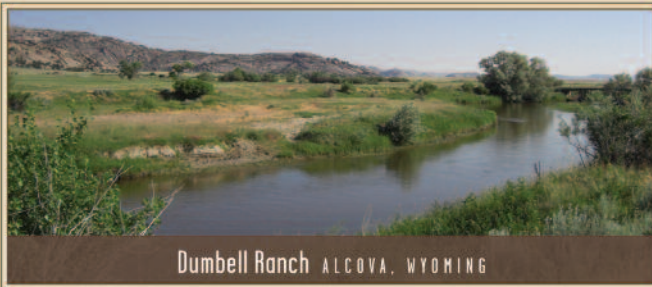
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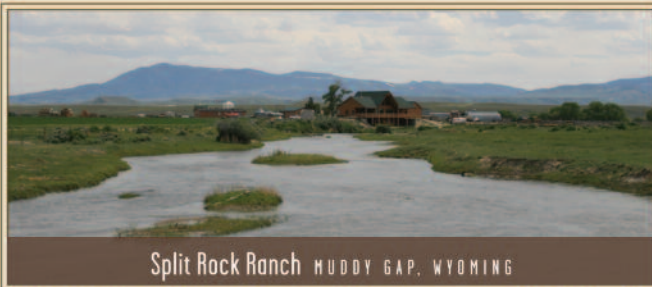
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Two Rivers Cow Camp STEAMBOAT SPRINGS, COLORADO

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Bill has been on the Las Madres for more than 15 years. A veteran horseman, he started colts at Colorado's T Cross Ranch before moving south.

RANCH-RAISED

A New Mexico cowboy shares his thoughts on the virtues of bringing up a family in ranch country

BY A.J. MANGUM



It's a Saturday afternoon on the Las Madres Ranch outside Santa Rosa, New Mexico. Bill Riggins reins a two-year-old colt to a stop near a corral adjacent to the ranch's barn. A stout, redheaded cowboy, Bill has just ridden the colt on a prowl through a herd of cattle grazing in a nearby pasture. He unsaddles the young horse, mindful of the position of the sun as it edges its way to the western horizon. Each Saturday, of late, presents a scheduling challenge; one Bill is determined to overcome.

The ranch is home to the Riggins' family's cattle and horse operations. Since the mid-1990s, the outfit has been

home for Bill, his wife Laurie, their 15-year-old daughter Taylor and their 13-year-old son Tyler. In recent years, Laurie and the kids have spent school-year weekdays in Fort Sumner, where Taylor and Tyler attend Fort Sumner High and where Laurie works as a dental assistant. The family reconvenes at the ranch on Sundays. This time of year, Saturdays revolve around the region's high school basketball schedule. Taylor and Tyler have games today; Bill's determined not to miss them.

"I've vowed to get to all the kids' games," he says. "Sports in America can get out of hand, but if it's done right, it can

be a huge thing. It keeps the kids active, teaches them to have goals.”

Bill arrived at the Las Madres as a bachelor, having just left a job starting colts at Colorado’s T Cross Ranch. A year later, he and Laurie married. Within a couple of years, they were a family of four.

The ranch – what Bill calls a “straight grass and cake outfit,” meaning it requires no hay – runs Angus cattle, utilizing a growing herd of older cows, mostly teenaged animals, with the idea of breeding for longevity. Artificial insemination and embryo transfers increase efficiencies.

In recent years, the Riggins family has backed off of its horse program. The virtual end of the U.S. slaughter market, Bill explains, “took the bottom out” of the horse business. The prospect of marketing a horse only after investing in it several years of feed, care and riding prompted a change. Where Bill once rode half-dozen colts each day, he now rides no more than two.

From the family’s earliest days on the ranch, Taylor and Tyler have been integral to its operation. Taylor’s introduction to ranch work came at an early age. When she was five-years-old, Bill put her behind the wheel of a pickup truck hooked to a trailer carrying two horses. Bill was horseback, preparing to move cattle, and needed the truck and trailer waiting for him at the far end of a pasture. He gave Taylor a quick driving lesson and the two reconnected a mile and a half away.

“Her mother wasn’t too proud of me after she heard about it,” Bill admits. “But any time you can put responsibility on kids without too much pressure, I think it’s great.”



When not at the ranch, Laurie Riggins works as a dental assistant. In 2010, she produced a women’s ranch rodeo in Fort Sumner. The second annual event, sanctioned by the Women’s Ranch Rodeo Association, is set for May 14.



Bill Riggins and his family run the Las Madres Ranch, located outside Santa Rosa, New Mexico.

Years later, when Bill suffered a back injury, he drafted Taylor to help him saddle and unsaddle horses so he could keep up his riding schedule. Taylor usually accompanies Bill when it comes time to “neighbor,” or help neighboring ranches gather and brand cattle.

Tyler sees his role on the ranch as that of protector. A county road cuts through the property, and drivers can be less than respectful, leaving beer cans and other litter along the road. Tyler polices the roadway during his frequent small-game-hunting excursions.

“He had a basketball tournament this past Friday and Saturday,” Bill says. “Afterward, he wanted to come straight home to the ranch. It was a horrible day, with the wind blowing 40 miles per hour, but there was work that needed doing. He jumped right in. It’s my same attitude: Let’s do what it takes.”

Both Taylor and Tyler know the ranch’s routines and management needs. Likewise, they understand responsibility, and the need to think for oneself, better than most teenagers, one could argue. When they’re sent to check salt for the cattle, they know to check levels in water tanks, eyeball windmills from the ground up, ensure that gates have been shut and take note of *how* they were shut.

“Every day, I consider the ranch and this open space a blessing,” Bill says. “Tyler can take his .22 and go hunt rabbits. Taylor can saddle up and ride. I give them fencing projects and let them take the truck. They feed on that. I can’t imagine raising them any other way.”

With its full days and no shortage of work, the ranch, Bill asserts, has been an invaluable tool for him and Laurie in raising their children,



Taylor Riggins warms up one of the ranch's quarter horses.

fostering in Taylor and Tyler a real-world sense of responsibility. The kids' roles on the ranch ensure that livestock stay safe, healthy and marketable, directly affecting the family's livelihood.

"There's something about survival out here," Bill says. "You have to get up, get around and get it done. I think it leads to a purer life. On a ranch, you're not trying to keep your kids entertained all the time. You have work to do.



Tyler Riggins handles the groundwork during a quick roping session. During the school year, he and his sister spend weekdays with their mother in Fort Sumner, New Mexico. The family of four reconvenes at the ranch each weekend.

That all has an effect. You see it in the way a ranch kid behaves in public. It's the responsibility – taking care of the horses, the cattle, feeding. I think it'll help them in whatever they do in life."

Other challenges of parenthood, Bill acknowledges, are universal: preparing kids for life beyond the family home, teaching them to take care of themselves in new environments and helping them get ready for new chapters in their lives.

"I don't know where they'll go in life," Bill admits. "But I know they'll take with them some important lessons. For one, we've instilled in them the ethic that if you start something, you finish it. If we're moving cattle, or if they're playing sports, they know they need to see it through. They don't have to be the

best, but they have to finish."

Bill says he's not yet contemplated what life will be like once his son and daughter have both left home for college. Perhaps it seems too distant an event, or maybe his days are full enough without such imaginings. Even without hectic weekend schedules built around high-school sports, though, odds are Bill and Laurie will have plenty of distractions to prevent "empty nest syndrome." Laurie has begun producing

an annual 10-team, all-women's ranch rodeo in Fort Sumner. (The 2011 rodeo will be held in May.) Meanwhile, Bill has four mares turned out with a stallion this spring, with the hope of once again ramping up the ranch's horse program. He expects many more days in the saddle in the years to come.

For the moment, though, Bill's conjecture about the future is limited to what might unfold over the next few hours – the drive to Fort Sumner, the kids' basketball games – and the promise of a well-earned weekend with his family.

Heavier thinking can wait until Sunday evening.





PART TWO: HOME RULE

BY MARILYN FISHER

“Whenever the people are well informed, they can be trusted with their own government; that whenever things get so far wrong as to attract their notice, they may be relied on to set them to rights.”

—Thomas Jefferson

Home Rule is the power of a local municipal or county government to claim its own system of governing and local ordinances. This privilege usually requires a formal charter from the home state spelling out certain requirements and limitations according to state constitutional law. The idea of home rule in the form of chartered communities and municipal corporations goes back to Roman times and is seen as a common thread

connecting the history of local government over the centuries. This form of local, self-government was granted to the municipality of 12th century London, England – a chartered community or municipal corporation with aldermen and city councilmen similar to those who manage local government decision-making today.

How does the idea of home rule impact the process of small, local government? Where there is local control over

community issues and decision-making there is less interference from excessive state control over issues that are not constitutionally based. Ideally, those municipalities who pursue home rule charters are always hopeful they will control enough of their own local government authority to prevent the state from interfering in strictly local operations. It is mandatory that each home rule charter honors the powers of governance within its own administrative area – those powers devolved (passed down) to it by the central government or state legislature. Home rule encourages local autonomy and the powers to regulate for the protection of public health and safety, morals and welfare, and the rights to license; to tax; and to incur debt on a local level all subject to limitations under state constitutions and statutes. State approved municipal home rule charters give limited power and freedom regarding local issues without first seeking approval from the state. The nature of the municipality is that it cannot legally enact a law that opposes state law. It may strengthen existing state laws, such as those that restrict the sale of alcohol; however, it may not, for example, vote to decriminalize illegal substances such as narcotics.

It's important to emphasize that home rule is not the same as federalism. The United States, in the federal system of government, are guaranteed constitutional existence, whereas a devolved home rule system of local, self-government is created through state legislation and can be reformed or dissolved by repeal or amendment of the ordinary legislation that created it in the first place. Regarding local governance and the U.S. Constitution, in the United States, only the federal government, state governments and American Indian tribes are recognized by the Constitution, making the local governments subdivisions of the states. Constitutionally speaking, a state can abolish all local governments within its borders, such as municipal corporations and charters that have been granted powers devolved to them by the state and that are subject to governance by the constitutions or laws of the state in which they reside. Home rule is not a guaranteed right and the authority to govern the affairs within a state always rests with the state legislature, the governor and the state judiciary.

Since a municipal corporation is the term for a local governing body – city, county, township, borough or village – it's a political state subdivision that's composed of the citizens of a particular geographic area that performs certain state functions on a local level and with powers granted by the state. This corporation becomes a self-governing entity through a charter granting greater local government control through "municipal home rule." While a municipality is a city, town, village, etc., and a

corporation is a private entity capable of conducting business, the two combined form a municipal corporation with the power to conduct business with the private sector. Municipal corporations vary from state to state, each given the power to create a governmental board or council whose members are elected by voters who live within the voting boundaries of the municipality and that local body has the power to pass ordinances, or local laws, not in conflict with state or federal laws.

Municipal autonomy has woven a path throughout American history as early as the 1800s where local governments in American cities reflected the English tradition of established municipal corporations empowered to provide public services and regulate local economic matters. In the process, with the expanding mid-century urban populations with increased immigration numbers and industrial developments, municipal governments strained to keep up with growing needs for services such as fire and police protection without state intervention. A sign of the times, most city contracts in public utilities were prey to corruption, while state legislators overwhelmed with the expanding rural and agricultural interests could not easily control the boss-run political machines grabbing control of municipal interests. As a result of this heyday of corruption, local politicians helped each other to the un-tethered opportunities of power, lobbying for laws to meet the special interests of municipal political machines.

The major power struggles were played out when State legislators regained control, enforcing state authority over local governments through amendments and statutes according to the constitutional will of the state. Municipalities then found themselves under stricter state control than ever before in their local dealings and subject to heavily reformed or amended city charters as state legislators devoted more of their time overseeing local government.

At that same time, a Michigan advocate of increased local autonomy penned the Cooley Doctrine of local self-government, drawing the attention of municipal corporations who had fought to keep their local government powers intact. Judge Thomas Cooley (Chief Justice, Michigan Supreme Court, 1864-1885) was a staunch jurist who believed in the "inherent right of local self-government" – the idea that American colonial municipalities were created to govern their own affairs – and a promoter of what he believed was the state constitutional framer's original intent to recognize self-government as a right, and not a grant of power. Cooley championed a legal theory of a constitutionally permitted right to local "self-determination" when he

wrote, “Local government is a matter of absolute right; and the state cannot take it away.” (**People v. Hurlbut**, 24 Mich 44, 95; 1871)

In stark contrast to Cooley’s self-government doctrine, and more in tune with state constitutional guidelines, the constitutionalist Judge John Forest Dillon (Iowa Supreme Court, 1868-1872) wrote that municipalities exercise *only* the limited powers specifically granted by the state; the powers necessary to carry out the specifically granted powers; and the powers indispensable to the declared purposes of the municipality. Dillon studied the idea of local government and wrote extensively on the restricted powers of local government in his well-referenced *Municipal Corporations* (1872), which resulted in “Dillon’s Rule” being adopted by the state courts and, eventually, the Supreme Court of the United States. In summary, he generally believed that any questionable clauses in the state’s legislative grant of power should be resolved *against* the municipality. Dillon’s Rule became a fundamental factor for states in re-affirming central governance by recognizing the State legislature as having full control over municipal government with state or federal constitutional limits through restricting local government to only its most essential powers.

Over the years, numerous U.S. court decisions referenced Dillon’s Rule to determine the scope of municipal powers and rights. Critics have argued that the rule imposes unreasonable constraints on the ability of communities to govern themselves and thereby undermines democracy. Dillon’s strict approach mirrored the popular view that city governments are inherently corrupt political machines – a common opinion into the late 19th century and beyond. Dillon’s opinion was honored by the Supreme Court of the United States when it cited and fully adopted Dillon’s *Municipal Corporations* and its emphasis on state power over municipalities in **Merrill v. Monticello**, 138 U.S. 673 (1891) and **Hunter v. Pittsburgh**, 207 U.S. 161 (1907), which upheld the power of Pennsylvania to consolidate two cities against the wishes of the majority of the residents in one. The Court ruling confirmed that states could alter or abolish at will the charters of municipal corporations without infringing upon contract rights. (*West’s Encyclopedia of American Law*)

The combined effect of Dillon’s Rule and other state legislative changes reformed the way municipal charters were granted. This reformation impacted the transfer of powers between the state and local entities; defined local government control and state sovereignty; and produced more comprehensive home rule charters where local government could exercise power with a certain amount of freedom from state government in defined ways.

Municipal corporations could better exercise their local authority regarding “police power,” a term that includes the power of state and local governments to enact laws governing not only police departments, but the health, safety, morals and general public welfare. Though the authority of states to exercise police power is found in the Tenth Amendment to the Bill of Rights under the U.S. Constitution, states can grant police power to municipalities to exercise that power within their respective borders. It’s an advantage for local governments to be able to expedite solutions to urgent local problems without having to wait on state government approval, delivering faster results and with fewer hurdles.

What benefits can the structure of home rule and small, local government provide? In deciding issues that do not conflict with state law, home rule can deliver appropriate local solutions and, as long as the decision-making process follows state and federal constitutional guidelines, it’s a good answer to the process of community decision-making. At the level of grass roots government, it can expedite action in fighting violations of local ordinances. Some advocates stand in favor of expanding municipal home rule charters throughout the United States, claiming that local government control makes government more responsive and leads to more creative solutions to local concerns. Whereas, opponents of expanding home rule powers argue that states should have control over local issues for the reason that a local issue can affect the general population as a whole, especially in larger urban areas.

There is wisdom in these few words spoken by Ronald Reagan, “The more government we can keep at local levels in local hands, the better off we are and the more freedom we will have.” In summary, as long as home rule does not violate the federal or state constitutional guidelines, it represents the best of small government.



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The Brian Family



Making It Work with Sheep, Cattle, Hay and Kids

photos by Darrell Arnold

Roger Brian and son Chance herding sheep

BY DARRELL ARNOLD

Ranching in the mountains of Utah is not the easiest life one could choose, but, if your family has been in the area for 140 years or so, and if you've a large extended family to help you share the load, a good life can be realized. That is the way it is for Roger and Cathy Brian of Loa, Utah.

The Brians have five children ranging in age from two to 14, and the two oldest boys, Braden and Caib, are already helping with the cowboying, haying and fencing. In addition, Roger's other partners in the family business are his father, Stanley, and his brother, Shannon, who also has sons old enough to contribute to the outdoor ranching duties. The name of the outfit is the Stanley Brian and Sons Ranch and it is based just outside Loa, which is 50-miles southeast of Richfield between Fish Lake and Capitol Reef National Park. The extended family's homes are at 7,100 feet and the ranching operation extends from there up to 11,000 feet on the nearby mountains and down to the desert adjacent to Lake Powell. The ranch, which lies near

spectacular red rock country on the Colorado Plateau, gets its irrigation water from Fish Lake and also takes advantage of the Fremont River, which drains into the Colorado River.

The Brian ancestors were Mormon pioneers who came to the area in the 1870s and earned their livings as sheepmen, cattlemen and in the timber industry. Today, the lumber business is gone, but the Brians still depend on a herd of sheep and a cow-calf operation of Angus and Angus-cross cattle. Mountain ranching requires that livestock get fed hay during the winter, and the Brians have enough hay ground that they are able to grow most of their own. When they do have to augment with purchased hay, they can usually depend on getting it from their neighbors.

Modern technology allows the Brians to sell their livestock in a way their ancestors never dreamed of. Roger says, "We sell most of our cattle over the internet through the Superior Livestock Auctions. They make a video of our cattle that shows on RFD TV. We sell a few stragglers at the local auction house. We have two or three buyers who have



Roger Brian with his sons (from left) Caib, Chance and Braden

bought from us over the years, and we get a pretty good price for them.”

In order to make it all work, the Brians have to take advantage of U.S. Forest Service and Bureau of Land Management grazing leases. Roger says, “We winter some of our livestock down on the low desert and summer them up high. We have a herder, and, in May, he’ll start our sheep about five miles out of town, here, and gradually graze them up to 11,000 feet by August as the weather gets warmer. Then, we start them back down in September. After the winter here in the valley, about the first of March, we shear them and lamb them and start the cycle all over again. Our biggest problem with the sheep is predators – coyotes, bears and eagles. They take quite a few every year.”

As for the cattle, they are kept near Loa during the winter and fed hay, all that is except for a few late calvers which are sent down to the desert. The cattle, too, will be gradually



The Brian family, (back row) Braden (14), Cathy, Roger holding Oaklee (2), Caib (12), (front row) Chance (5), and Aubree (8)

herded up to the high country until they are grazing at about 10,000 feet by August.

Roger says, “Our family is part of a 2,500-head grazing pool, about 10 owners in all, who take turns riding the cattle during the warmer months. They’re mostly my uncles and cousins. Our turn, my boys and I, comes in August, and then Dad takes care of them in September while we come back down to get the hay put up. Last summer, I taught Braden to cut hay and Caib how to bale.”

As is the case with most modern-day ranching families, Roger and his brother have to supplement their ranching income with jobs off of the ranch. Roger says, “Dad is on the ranch all of the time, but my brother is a building contractor and I work for the U.S. Department of Agriculture as a brand inspector and compliance specialist. I inspect hay that get exported out of our part of Utah. I also do a lot of work on insect control, like grasshoppers. Not



Braden and Caib fixing fence near Fish Lake

only does my job help us with income, but it also provides us with benefits and insurance.”

The Loa area is rich in ranchers and government workers, mostly for the Forest Service, Park Service and BLM. In addition, there is a company called the Aspen Achievement Academy which brings in troubled kids and provides them with what they call “wilderness therapy.” It is another local employer and is the reason Cathy Brian first came to the area.

She says, “I was raised in Orem. I was a city girl. I really didn’t have much trouble adjusting to ranch life. It came naturally. I came down here to work for the program and one of the local dairies asked me if I’d raise the calves. Roger was working for a big ranch near there that was owned by the same people. That’s how we met. I raised those calves for a year or more until I couldn’t handle it because of my first pregnancy.”

“We have a little store in Loa,” says Roger, “but, for the



Caib taking a break from herding and overlooking Seven Mile

most part, we go to Richfield, or sometimes Provo, when we need to buy supplies for the ranch.”

Besides having to battle nature and the elements, which is part and parcel of ranching wherever it is tried, and the fickle nature of livestock prices, the Brians and other area ranchers have recently had to contend with another threat.

Roger explains, “There are a lot of outside people wanting the ranch ground for real-estate development. More than 90-percent of our county is federal land, so that puts the private holdings in high demand. The city people love those pretty red rocks, and they want to come down here and find their own little piece of heaven.

“The thing that saves us here is our climate and weather. We have seven months of winter. We don’t get much snow in the valley itself, but it is always cold. There is really no spring. It just finally comes on summer in late June and July. We don’t get a lot of rain, except in July. The higher mountains get hit pretty hard with snow. In January, it’s common for the temperature to get down to 20 below zero. We had a freeze in every month of 2010. We had frost on the 4th of July and again on the 13th of August. It is pretty tough to grow anything here except livestock. And we get quite a bit of wind, terrible winds, especially in the spring.

“A lot of people come here in the summer and just love the place, and then they spend one winter and are then out of here for good.”

According to Brian, there are also those environmentalists who think they have a better idea how the land should be used. “There’s one

outfit called the Grand Canyon Trust that has been causing us trouble, demanding that we keep our cattle off of the desert and off of certain creeks. One noisy woman, especially, is trying to pressure the Forest officials to run us off, but so far, because of the stewardship we’ve applied to the range, they haven’t got a leg to stand on. We’ve been able to keep them at bay up to now. They’re also trying to get a species of prairie dog and some prairie chickens listed as endangered species. It’s just something else we have to deal with as ranchers.”

Roger says, “My brother and I would love to make our total living on the ranch. Maybe someday we can figure it out. So far, I’ve been able to keep my wife from having to work, and our two oldest sons are just now getting big enough that they can help quite a bit. They are pretty good help. In fact, they spend every minute they can up

on the mountain helping take care of the livestock. The only reason they haven’t been up there the last little while is because school has gotten in the way. They have done a little 4-H stuff in the ranch-horse competition and are just now getting old enough to start getting involved in FFA. They’re also good hunters, and we take advantage of gathering our own wild meat whenever we can.”

A variety of conditions, including economic and environmental conditions, will determine the future of the Brian Family Ranch, but, for now at least, they seem to have everything working pretty well.



Chance Brian watching his father, Roger, cut hay

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The Picker: Collector & Trader Terry Schmidt



96

BY DARRELL ARNOLD

“To me, trading is not about money. It is about history and appreciation of those who came before us. It is all about stewardship. Is it ownership? No. Stewardship with trade goods or land or anything else means I am just temporarily taking care of something that belongs to God. Nothing is mine. I’m a steward of something for a period of time during which it is my responsibility to care for it appropriately.”

Those are the words of Terry Schmidt, a Colorado rancher and collector of “things Western.” During his lifetime, Schmidt has possessed many valuable collectibles, including three very rare, original, Charlie Russell sculptures, cast in plaster and hand painted by Russell himself. The remarkable thing is Schmidt has managed to

collect many of these often high-dollar pieces without ever having the financial resources most collectors have.

Schmidt says, “There may be a hundred reasons how a person may not be able to acquire something, but it just takes one reason, one way, how a person can. Many times, I was able to acquire things because I was able to trade something that someone else really wanted. Of course, you can buy things with money. For most people, if you have a problem, you can throw money at it and it goes away. But what do you do if you don’t have money? You find a way. That is a lesson I have learned from the hard-working people of rural America, like the farmers and ranchers. You just have to be resourceful.”

Schmidt holds the values of rural Americans in the highest regard; so much so, in fact, that he has squeezed his personal financial resources to the max in order to erect a statue in honor of those Americans. The statue is a life-sized bronze titled *The Cowboy* by Arizona sculptor Buck McCain. The bronze, authentic to the working ranch cowboy right down to the stitching on the cowboy's saddle, stands over the Schmidt family cemetery plots in the impressive Evergreen Cemetery, on the south side of Schmidt's hometown of Colorado Springs, Colorado.

One of two bronze plaques in the base of Schmidt's statue reads as follows:

"A Tribute to America's Founding Fathers, America's Pioneers, Ranchers, Cowboys, Rural Families, my Great-Grandparents, Grandparents, and Parents. Who, through Hard Work, Integrity, Sacrificial Living and Honesty Forged This Nation and Laid the Cornerstone of this Wonderful Community.

"To these Brave People who, with their Faith in GOD and Promise of Freedom in America, Gave So Much. We Say 'Thank You'!

1776-2009

Terry Ken Schmidt, Fourth Generation Colorado Rancher"

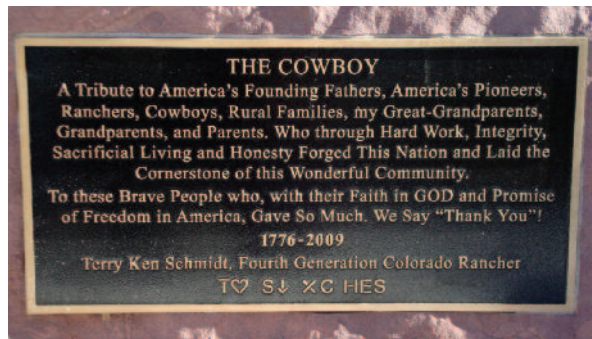
The second plaque reads:

"THE COWBOY Stands for Skilled Labor, Faith in God, Family, Freedom, Productivity, Hard work, Honesty, Integrity, Respectful, Giving, Appreciative, Fair, a Good Steward, Dependable, and a 'CAN-DO' Attitude!"

From the words on the two plaques, it is easy to understand where Terry Schmidt stands in the "values" department. It was his passion for America that inspired him to erect the statue.

Schmidt says, "With all that was going on with the 2010 elections in America, I felt like I wanted to do something to encourage fellow Americans to hold tight to the values of our Founding Fathers. My parents, my grandparents, my great grandparents, adhered to values of honesty, integrity, hard work and self-reliance. Those, along with faith in our Grand Creator, were some of the foundation stones America was built on."

"Believe it or not," says Schmidt, "it all came to me out of a box of Cracker Jacks. I found several boxes that had been damaged and discarded. I opened one up to see what the prize inside was, and there was a large stamp that folded out. It told about George Washington, Thomas Jefferson, Abraham Lincoln and other fathers of our country. When



I read their histories, I realized that all of these great Americans were exposed to a rural background. The precepts they learned in their youths – self reliance, productivity, resourcefulness – were the same values they brought to establishing and governing their country. Rural values are what made America. America happened because of self-reliant people. If you don't want to work, that's fine. You don't eat. It is your choice. You can make it work however you want to."

Schmidt goes on, "It was Thomas Edison who found more than a hundred ways that the incandescent light bulb did not work. But, he finally found one way that it did work. That's the way he was looking for. Rural people know how to think outside the box and find a way to make things

work. It's that basic 'can do' attitude that was so instrumental to the founding and prosperity of this great nation. You take whatever is available to you and make things work.

"I erected that statue because I wanted to thank all those rural people, past, present and future, who live off the land and make things work." Schmidt is the product of pioneers who came to Colorado from Illinois in a covered wagon back in 1885. After working on several ranches and putting a life together piece by piece, his great grandfather, Joseph



Keenan, and Joseph's wife, Harriett, eventually managed to take title to their own ranch outside of Wray, Colorado in October of 1900.

"Great Grandpa even earned money picking up buffalo bones from a 'jump,' on what became the Keenan Ranch, where the Indians had run them off a cliff. He hauled them in a wagon to the railroad at Wray, and they were taken and ground up into bone meal for fertilizer."

About 30 years ago, Schmidt asked his mother, Maxine Schmidt, to show him where the historic Keenan Ranch had been. When she did, it turned out the place was then owned by a man from whom Schmidt had purchased hay.

"Later on," explains Schmidt, "I went back there and asked this fellow if he would be interested in selling the ranch. He said, 'Absolutely not. I love it here.' So, I asked him to promise me with his hand on the Bible that he would give me first refusal if he ever decided to sell it. He swore that oath, and, three and a half years later, in the late '70s, I got a call from him and he said, 'You've got two or three days to come down here and get this place bought because I'm putting it up for sale.'

"In the meantime, I'd been to real estate school, and I'd

been saving – working, buying, selling and trading everything I possibly could, putting away every nickel, dime and penny I could save in case that he would ever call. I didn't want to be all hat and no cattle. It was a squeaker. I was just barely able to make it work. That's how I became a rancher."

Being a rancher wasn't really Schmidt's first priority, though he was happy and proud to finally have the opportunity. He says, "Mostly, I just felt it was such a privilege to actually own such a part of history, both of my family and of America. The ranch has good live water and good well water as it is located on top of the Ogallala Aquifer. Right now, from spring to fall, I lease the grass out to another person who brings his cattle in. Through good stewardship, we put enough cattle on it to graze it properly and maintain the land in good condition."

How did Terry Schmidt become a trader, and how has it served him? He explains, "One day, when I was just a little kid, I asked my mother, 'How do you get things?' I didn't have any money, and all the kids around had neat tennis shoes and clothes and toys.

"Mom said, 'You can trade for things.' She went around the house and picked up a whole bunch of knick knacks and other stuff lying around and brought in a basketful of things and told me, 'Take these things out and

trade them for what you want.'

"That's how I got started. At first it was with friends and classmates, and later I started going to the flea markets. That's pretty much how I acquired the tools and equipment and materials I've had to acquire in order to keep the Keenan Ranch fixed up right. Post hole diggers, shovels, tampers, fence stretchers, wire, posts and on and on. To go to the store and buy something brand new, off the shelf, has never been part of the world I am used to."

Schmidt has worked at a wide variety and considerable number of jobs during his life, such things as mowing lawns, shoveling sidewalks, washing dishes, delivering newspapers, gas station attendant, proctoring his college dormitory, wrangling dudes, cowboying, cleaning livestock trucks, producing weekend rodeos, hauling hay, teaching art classes and on, and on, and on. But the one staple occupation throughout his life has been trading and collecting.

"On several occasions," says Schmidt, "I loaded up my pickup with trade goods of all kinds – pots, pans, bits, spurs, saddles, etc. – and went down to the Navajo Indian Reservation around Teec Nos Pos and Ganado in the Four Corners area. I went to places that were off the beaten track,

and it was a great adventure to go to the oldest trading post in the history of the area. What an education I got! I learned to speak a little bit of Navajo. The traders were wonderful to me. For me, school had started. I learned so many things that were not written about in books. I never knew where I'd be from one night to the next, and I had no idea when I'd go home or what I'd go home with."

So, what is the definition of a good deal? Schmidt has an answer. "A good deal is only a good deal if the person I get something from is happy and if I am happy and if the person I sell it to is happy. There are three people in the process who can be happy. If any of that is compromised to where one of the three is not happy, then it is not a good deal and it's not worth it. An old cowboy told me once that the only thing you can take with you to your grave is your word, your integrity."

Good answer. So, what then is the best use of a collectible item of aesthetic or historical value? Says Schmidt, "It is *not* to take that item and stuff it away someplace under lock and key where it never sees daylight or is never available for the people of the community to see and enjoy. That's why I'm willing to trade off certain valuable historic pieces from time to time. I enjoy them for a while and then I trade them off to someone else who can have that same experience. They are printing money every day, but these historical items are rare. This history needs to be shared with present and future generations and appreciated."

"I like to collect the day-to-day gear of real working cowboys. I'd rather have a common spur that's been a million miles horseback than I would a fancy pair of silver-inlaid spurs that have never touched horsehair. And I try to keep a man's collection together. You may make more money by selling items piece by piece, one at a time, but, in doing so, you lose the essence of the man they belonged to. The story of the man is told in the gear he used – his gun, his rope, his saddle, his bridle, his bits, his spurs, his boots, his hat, his chaps, his warbag. A short pencil is better than a long memory. What I've tried to do is write down whatever history I can gather about the owner of the items. Also, who I got it from, when and where. If anything happens to me, the history will be known to others."

Through a lifetime of trade, travel and *trabajo*, Schmidt has held to the highest standard of honesty and fair play he can muster. He says, "The Founding Fathers said that a democracy can only survive if the people are moral. When those morals and ethics and that integrity start to disappear, then a democracy simply cannot work. We need to go back to the basic values of our God-fearing, Christian-Bible reading Founding Fathers. History has proven that those precepts work. God's word does not go void. It works. Anyone who varies from that is dumber than boiled gravel. They don't have a clue which end grazes. You can take that to the bank."



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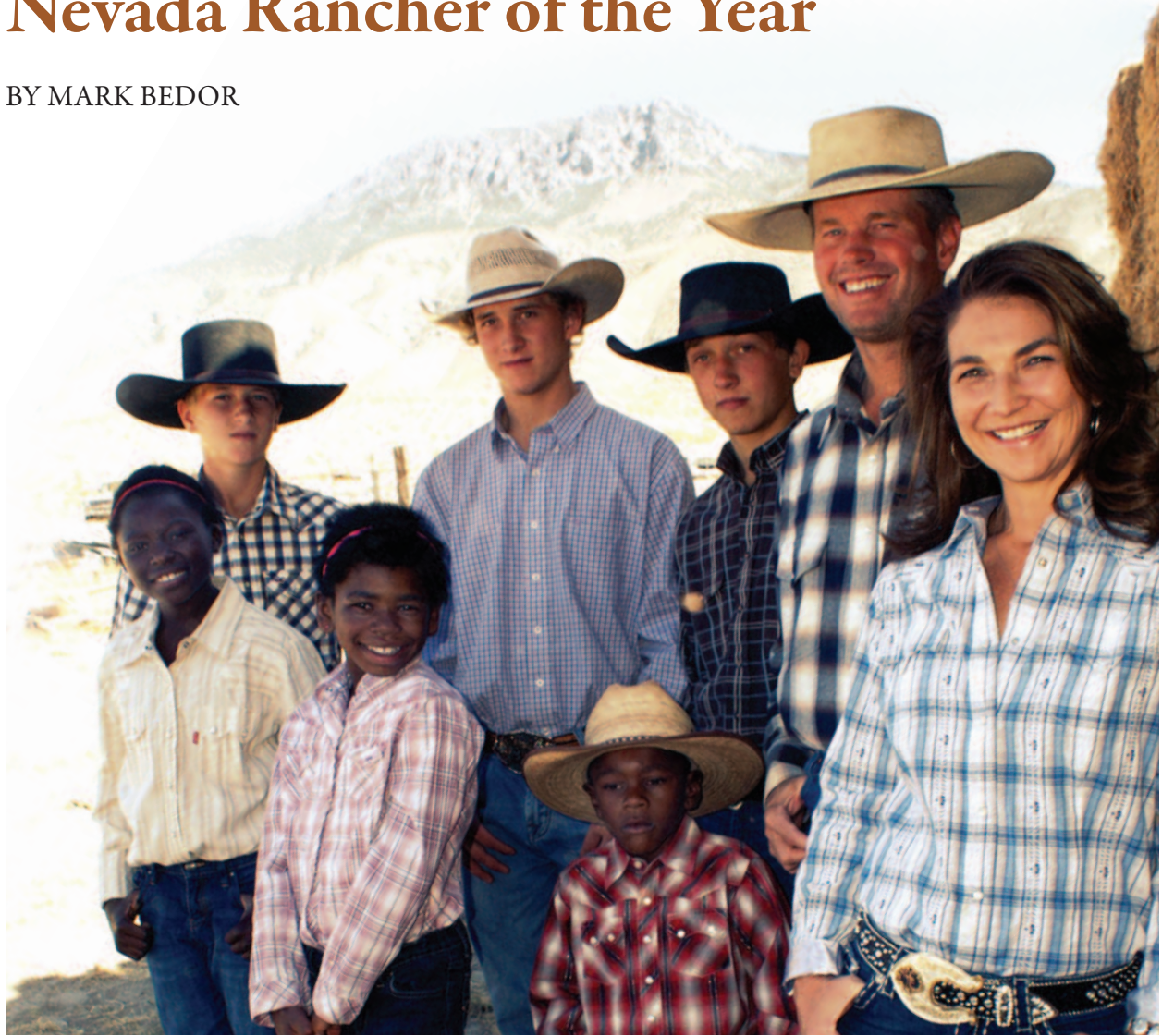
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Nevada Rancher of the Year

BY MARK BEDOR



photos courtesy the Stremler Family

The Stremler family - left to right: Cassidy, Clay, Craniesha, Christian, Drew, Cole, Mike & Barb



Take a look at the state map of Nevada and you'll see a triangle formed by Interstate 80. It starts at Lovelock, runs northeast to Winnemucca, then southeast to Battle Mountain. In the center of that triangle, where the map is blank and the country vast, you find the home of Mike Stremler, the Nevada Live Stock Association's Rancher of the Year.

"It's a great honor," the 40-year-old tells me over the phone. "We've worked hard to try to be a part of the community as much as possible and stay involved."

What's surprising about Stremler is that he's only lived in this ranching community for barely ten years. And ranching cattle in what many people would consider the middle of nowhere was quite a change from the northwest coast of Washington state, where he ran about 100 cows



north of Bellingham, and worked as a farrier and horse trainer. And his wife Barb wasn't real impressed the first time she saw her new home. "The ranch was run down bad," he tells. "There was nothin' but junk in the yard. You could see daylight through the roof and you could see the ground through the floor."

But Stremler could also see a lot of potential – in the form of water. "We probably have close to 1,000 gallons a minute of springs. And none of that was developed to its potential."

Mike says the price was right, too. For his money, he got 1,500 acres of deeded land in country with mild winters, a 380,000 acre allotment from the Bureau of Land Management (BLM) and ownership of the water rights, on both his private ground and the public land lease that came with the ranch. "We're a prior appropriation state," he explains, "which means that whoever puts the water to beneficial use first, is the owner of that water. And the beneficial use of my water is livestock. So, nobody can take away my leases, because they don't own the water."

So, while the Government owns that 380,000 acres of land he leases, Stremler owns 100-percent of the water rights. That's according to the U.S. Supreme Court. "Federal law does not pre-empt state water law," Stremler informs. "And that was a Supreme Court case in 1978, **United States versus New Mexico.**"

"The BLM is trying to take a lot of these water rights away from us and give it to wild horses, or they want us to do non-use which would deny us access to our water," he says. "That's where I've gotten mainly involved is in those water rights and those valid existing rights."

Mike says Nevada has the strongest water laws of any state in the country. But 87-percent of Nevada is owned by the Federal Government. So this relative newcomer had a



lot to learn when he moved to the Silver State. But, he was apparently a quick study. "I think sometimes when you know you don't know nothin', you're more willin' to learn it," he confides. "And I've talked to a lot of successful ranchers. When you're drivin' as far as I do to town, you get to see the difference in the way one guy runs his place (compared) to the next. One guy'll have fat cows, the next guy may not. And you want to glean as much information off as you can."

One of the big issues ranchers face here are wild horses. The mustangs are one of the big reasons Stremler only runs 500 cow-calf pairs on his huge allotment. "We're way under what our capacity should be," he says. "The Government let the horses get to over a thousand head (on his land), which was almost five times their a.m.l. (the land's carrying capacity). And it beat this country down pretty bad. They've steadily been takin' horses off, so the country's comin' back pretty good now."





anymore. And basically we'll have to provide water for those horses, to our own detriment."

How can that be legal? "And that's the exact question I've posed to 'em," Stremler replies. "They can't." The mustang law also required the feds to immediately remove horses once they are out of "thriving ecological balance." "And they're not immediately removin' 'em," says Mike. "And it's a real detriment to our wildlife, and to our sustainability as ranchers, as well."

Stremler's knowledge on these issues has been noticed. He's Chairman of the Feral Horse Committee for the Nevada Department of Wildlife. He also chairs the Natural Resource Committee for Pershing County. "We've developed a natural resource

plan so we can coordinate with the Federal Government. Eighty-seven percent of Nevada is controlled by the Federal Government. We gotta deal with 'em on everything."

Stremler says those wild horses would never survive out here without the water provided by the pumps and other developments made by ranchers. "What they're callin' us is welfare ranchers because our grazing fees are at \$1.35 per month per cow. But what they don't realize is that we own all the water – and we maintain all the water for the wild horses and the wild life," he explains. "If I didn't pump water, the wild horses would die, and the wildlife would be diminished. So we're doin' a good service out here."

Mike doesn't object to the 1971 Federal act that protects wild horses. He says the problem is the Government doesn't obey its own law. "If you read that wild horse and burro act, it's not a bad law," he says. "They were supposed to offer those horses up for adoption three times. And then they were to go to public auction with no minimum. So you could buy 'em for a dollar. The person that received 'em got a clear title to those horses. So, if it was a meat buyer, then so be it. But if a person who wanted to save wild horses wanted to buy 'em – then so be it."

Instead, Stremler says the Government currently keeps 50,000 captured mustangs in holding facilities, at a lifelong cost per animal of \$15,000. "On my ranch alone, they've gathered 600 head of horses in the last nine years. Six hundred horses is \$9 million. And this is a small ranch."

And that's not the only issue with wild horses. "When the Federal Government made the wild horses a special status species in 1971, they did not reserve any water rights for those horses," Mike continues. "So the ranchers have been providing water all these years at no cost to the government. And now the Federal Government is talking about not gathering horses

plan so we can coordinate with the Federal Government. Eighty-seven percent of Nevada is controlled by the Federal Government. We gotta deal with 'em on everything."

But the people who represent that government are constantly changing, rotating in and out of the State. So Stremler is careful to make sure he gets all his agreements in writing. "I'll write a letter saying, 'This is what we agreed to in our conversation and if there's anything in this letter that you disagree with, please address it in writing for my



records," he tells. "I've got a 3-ring binder of correspondence with the BLM. That way if one guy transfers out, I can say, 'Well, this is what we've done for the last nine years,' to the next guy movin' in."

Stremler's also quite a hunter. He guides mountain lion hunts for an outfitter, and also tracks down the cats as a

contract hunter for the State of Nevada.

And we haven't even mentioned his family. Mike and Barb have six children. They have three teenage sons – Christian, Cole and Clay (ages 18, 16 and 14) – and three adopted African American children. Ten-year-old Cassidy joined the family as a baby. Nine-year-old Craniesha and her five-year-old brother Drew arrived several years ago from a Reno foster home.

“We got Cassidy when she was a baby, and it worked out really well,” Mike reveals. “And there is a great need for families. So we decided that we'd really been blessed, and we were gonna take the next step and try to make a positive difference.”

Any issues mixing black and white, I ask? “None whatsoever,” Mike tells me. “In fact, the over-all experience has been very positive. People really go out of their way to be nice to ‘em. We're in a really good community.”

“All six of the kids ride,” he continues. “Actually they do quite a bit of cowboyin'. Drew started ridin' this year, and he's ridin' his own full-size quarter horse. He can go as fast as you want to go.”

The family tries to get to church in Winnemucca as often as they can. But the older boys compete in high school rodeo, so the family doesn't always make it to town. The Stremmer sons also help Dad with training and shoeing the horses. And all the kids are home schooled. “A lot of people ask, ‘How's that home schoolin' goin'?’ and I'll tell



‘em they're good ropers and good welders... And sometimes geometry and algebra are a struggle,” laughs the proud father.

Quite a life out here on the blank spot of the Nevada state map. And quite a bit more to punchin' cows in the sagebrush than meets the eye. “You almost gotta be a little bit of an expert on water law and a little bit of a range conservationist,” says the man who clearly deserves the honor of Rancher of the Year. “It's not just knowin' how to swing a rope!”



The Nevada Live Stock Association

BY MARK BEDOR

In the 1800s, the enemy was the cattle rustler. Ranchers teamed up to fight back, and the result was the Nevada Live Stock Association. But when rustling became a thing of the past, so did the Association.

That is until the year 2001, when ranchers faced an even greater threat to their property rights – from their own government. And ten years later, the work of the Association is making a real difference. “It was real discouraging at first,” admits Association Chairman Don Alt. “Now we're starting to see daylight.”

Alt says ranchers have no problems with the acts passed by Congress. It's the way agencies like the Bureau of Land Management and U.S. Forest Service enforce the law. “The agencies go way outside the intent of Congress and even violate the Constitution,” says Alt. “And we're starting to hold their feet to the fire, to make the agencies follow the law.”

The best weapon in this fight is education. And for a rancher dealing with Federal agencies, that can make all the difference. “Eventually they start leaving you alone when they realize that you know the law.”

The fight is far from over. And education costs money. The Nevada Live Stock Association is working to raise the funds to hire a full-time legal secretary who can research the laws and provide ranchers with the information they need to deal with the issues they face.

But the Nevada Live Stock Association is making a difference. And Don Alt is encouraged. Once on the defensive, the tide may be turning for ranchers in their battle to get our own government to obey its own laws. “Fear is the biggest hurdle,” says Alt. “I have no fear anymore.”

You can help. Join the Nevada Live Stock Association, or send a contribution. Get details at nevadalivestock.org.



RANCH LIVING

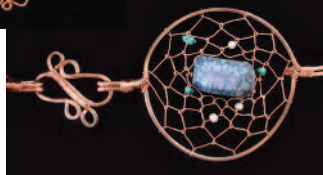
WITH THEA MARX

As spring comes to the West, we shed our winter blahs and look forward to baby calves romping in green grass, puppies playing tug-o-war with halter ropes and colts on long wobbly legs reaching for their first nibble of green grass. It brings promise to our lives of a newness of opportunity waking as the wild flowers do and springing from the earth with colorful exuberance. There is nothing like being in the West as it comes to life after winter. I hope yours is full of brilliant color, warm sunshine and promise beyond comprehension.



DREAM CATCHER BELT

Every piece Navaho designer Candace Roanhorse creates is infused with Native American culture and tradition, but doesn't hesitate to fall headlong into contemporary design. That is a good reason to wrap yourself in one of her latest creations. Candace's divinely unique take on concho belts comes alive with copper dream catcher conchos with turquoise and pearls "caught" in the strands and blue faceted agate quartz capturing center stage.



Prefer silver? She can create that one, too! Call her for your very own dream catcher magic at 505.363.3466 or go online to c-roancollections.webs.com.



ONE HITCH AT A TIME

Shoni Maulding takes an original Western craft and makes it into splendid art, like this hitched headstall. The craft, born in the Territorial Prison system in the late 19th century, was nearly lost until a new wave of hitchers learned the painstaking art. Hitched is not braided, it is a series of knots in horse tail hair and, at two inches a day, it takes a long time to create major pieces. The Mariposa Lapwai took Shoni six months to complete. Ron, her husband, hand-crafted the sterling silver and brass metalwork for the four rosettes and browband piece on the headstall. The silver butterflies and roses are engraved with semi-precious stones. Given the intense time these pieces take, there are not many out there and only a few that might come close to this quality. Mariposa Lapwai is available. Call Shoni at 509.738.6944 or go to www.hitchedhorsehair.com.





TECHNICOLOR COWBOY

Texas painter Lyndon Gaither has a passion for the Western way of life, and it shows in the vibrant acrylic paintings that capture iconic cowboy images in Technicolor. You can see the passion for his subject oozing from the paint tube, just aching to be on the brush... You want color? You got it! Gaither's paintings become almost electric in their brilliance and retro in their style. Whatever name you choose, it dazzles the senses with color and intrigue. I hope one will find its way to your place. It is sure to bring a smile to anyone's face that sees these dynamic pieces of modern Western art. www.lyndongaiter.com 214.707.4843

FROM THEA'S KITCHEN

Pine Nut Crusted Halibut

A favorite recipe from Chico Hot Springs Resort in Paradise Valley, Montana and included in Seabring Davis' cookbook *A Montana Table*, this is a delightful way to make a great impression on visitors or a special meal for the family you love. Make sure you plan plenty of music and time for the chopping involved! It is all worth it and I bet this will become one of your favorites, too.

Pine Nut Crust:

2 cups pine nuts
 3/4 cup bread crumbs
 1 teaspoon salt
 1/3 cup parsley

To prepare Pine Nut Crust: In a food processor, add all the ingredients. Pulse until nuts are diced, but not too fine; remove and set aside. You can also prepare the crust by hand. Be sure to dice the nuts before combining with other ingredients.

Halibut:

This recipe can also work with other firm, white fish such as sole.

1 cup buttermilk
 1/2 cup flour
 4 (6 ounce) halibut fillets

To prepare Halibut: Preheat the oven to 400 degrees. Place buttermilk, flour and pine nut mixture in separate bowls and arrange in a line on the counter. Take fillets and dip one side only in flour, buttermilk and then pine nuts crust. On the stove, heat a pan with a touch of olive oil and, with the crust-side down, sauté the fish until nuts are golden brown. Place the sautéed fish on a greased baking dish, bare fish-side down and bake in the oven for 8 to 10 minutes. Present the halibut in a pool of Port Wine Butter Sauce, topped with fresh Mango Salsa.

Serves 4

Port Wine Butter Sauce

2 Cups port wine
 1/2 cup heavy whipping cream
 8 tablespoons (1 stick) butter

This sauce cannot be reheated or chilled so prepare while the main course is in the oven or just before serving. Reduce port over medium heat until it forms a syrup (about 20 minutes). If it coats a spoon, it is ready. Add cream, reduce until thick. Remove from heat and add butter, stirring constantly until melted and smooth. Use Immediately!

Yields 2 cups

Mango Salsa

1 mango, seeded, peeled and diced
 1/2 small red onion, diced
 1/2 red bell pepper, diced
 1/2 cup chopped chives
 3 tablespoons raspberry vinegar
 2 tablespoons honey
 2 tablespoons chopped cilantro

Mix all ingredients together in a bowl and refrigerate until needed.

Yields 2 cups

MOOOVE OVER RUGS

Wyoming artist Susan Tantlinger has taken an old favorite and made it into a new phenomenon. Her rad floor cloths are full of color and ease of use with a sprinkle of humor. Of course, you may want a more serious version and she has that, too. What is a floor cloth you say? It is a fabulous accessory for your floor that has a base of heavy canvas with a clear coating over the creative, colorful parts. Susan's have layers of fabric, vintage paper, hand drawn images made into fantastic wood block prints and a non-slip surface. They clean easy, can be created in any size and are a perfect solution to both covering your floor where you need to AND adding flare. I had to be convinced, but now I highly recommend that every hard surface in the home needs a floor cloth! Call Susan at 307.645.3107 or visit www.susantantlinger.com.



DELECTABLE WESTERN DESIGN

Sink into this Burl Club Chair created in the Molesworth Tradition by Marc Taggart & Company and feel like a queen (or king). This sumptuous creation of Glacier White leather and hand woven Chimayo weavings is delectable...Yummm! Place this gorgeous piece of Western design in a castle, state room or use it as lodge decor. It fits; it is a glorious piece of Rustic Furniture!!

And when you need to retrieve your issue of *The Cowboy Way*, it will be in the hand beaded possible bag/magazine rack. Created by Suzanne M.M. Warner, it has 37,000 beads in white, red, blue, black, yellow and green, as well as horse hair, leather and bone accoutrements secured with 56 antiqued, hammered brass decorative nail heads. Made you hungry for great Western design, didn't I? So, call Marc at 307.587.1800 or go to www.marctaggart.com and get yours to satiate your appetite.



TOAST OF THE TOWN

There is no better way to celebrate a grand moment in life than with a toast from one of these beauties. Created by TCAA President and Canadian craftsman Scott Hardy, these six amazing solid sterling silver shot glasses are approximately 3.5 oz of troy silver, stand 2 inches tall and hold 2.5 ounces of your favorite spirit. Each octagon glass features an 18K yellow gold buffalo head in the bottom and the exterior is fully engraved in Scott's signature hand engraving. The glasses rest in a Honduras Hardwood presentation box with hardware that matches the glasses. Now, if you don't have an occasion to toast at the moment, this set is well worth creating one just for the experience of celebrating. Cheers! www.scotthardy.com 403.558.2337





ARTIST PROFILE: KERI DEWITT

California artist Keri DeWitt makes history fashionable – one painstaking detail at a time

An interest in working hides into historically correct pieces of art has led Keri DeWitt on a somewhat circuitous path to contemporary Western design. Once recruited as a NCAA Division One basketball player on scholarship to be a mechanical engineer, she tested her intrigue for creating pieces from brain tanned leather after leaving college to care for her ailing father.

During the time of respite from college, she learned how to brain tan, bead and create garments that were used in American history, both by the Indians and our own Revolutionary Army. Not only did she find a way of expression that helped her through many tough hours of working as a software engineer in the entertainment industry, but she also found her calling as an artist.



Keri thoroughly researches each and every piece

that she sets out to create. She scrapes and tans her own hides, sews with sinew, beads, punches the holes and paints with authentic tools (or as close as she can come to them) to create historically correct pieces in a contemporary design.

One such example is the Native American Hunting Coat which is patterned after the hunting coats of the Indians who inhabited Quebec and Ontario. The piece is historically

correct from the brain tanned hides to the 7,500 hand sewn sinew stitches that are 2mm apart. The piece has a beautiful modern cut and is painted in traditional vegetable pigments. The painting alone took 360 hours to accomplish with toothpicks and sharpened sticks.

Keri's life includes Rendezvous and the Clear Water Horse Party of Idaho. She continually creates authentic clothing and accessories, not only for her to use on pre-1840s pack trips, but also to wear every day. Her techniques are painstakingly researched and applied with fascinating detail.

"Keri's work is meticulous and of unimaginable quality," says Thea Marx, founder of ContemporaryWesternDesign.com. "Each piece is fit for a museum, but you could wear it to dinner at a five-star restaurant and look fabulous."



WESTERN STATES RANCH RODEO ASSOCIATION



Dodging the dust devils whipping across a vast desert playa somewhere in eastern Oregon or Nevada is a crew of flat-hatted Great Basin buckaroos. They ride stout, no nonsense ranch horses; their silvered up headstalls, saddles and bits flash in the sun; 60-80 foot rawhide reatas whack with a comforting rhythm against their saddles; long fringe on their custom-built chinks tangles and twists in the breeze; eagle-beak tapaderos hang low from their stirrups; jingle bobs on fancy silver spurs ting in time with their horses' long trot. ...for they have miles yet to go.

They are coming to town for a ranch rodeo.

– Mary Williams Hyde, www.BuckarooCountry.com

WRITTEN AND PHOTOGRAPHED BY MARY WILLIAMS HYDE

Though ranch rodeos have been around for awhile, there is a unique character to the ranch rodeos that are part of the Western States Ranch Rodeo Association (WSRRA). It reflects the colorful and unique buckaroo/vaquero traditions followed by most of the contestants. This character is really quite different from the traditions followed by ranch rodeos in the Southwest and Texas. Because there was a need for it, the WSRRA was

formed last year to create an organization of traditional buckaroo ranch rodeos in eight western states. At the WSRRA National Finals held in Winnemucca, Nevada last November, seven World Champions were crowned.

WSRRA co-organizer Marc Page of Wilton, California pulled it all together in just one year after planning it for several years. Thirty ranch rodeos were sanctioned in Oregon, California, Idaho, Nevada, Colorado, Utah,





WSRRA
Western States Ranch Rodeo Association

WSRRA

WESTERN STATES RANCH RODEO ASSOCIATION

MAKE SURE YOU AND YOUR TEAM HAVE
JOINED WSRRA BEFORE AN EVENT BEGINS!

MEMBERSHIP FORMS WILL BE AVAILABLE AT THE REGISTRATION TABLE OF EACH
SANCTIONED EVENT OR CONTACT WSRRA ORGANIZER, MARC PAGE, (916) 296-2326.
REMEMBER: IF YOU ARE NOT A MEMBER BEFORE THE EVENT BEGINS,
AND YOU WIN THE EVENT, YOUR WIN WON'T COUNT!!!!

PHOTO AND POSTER DESIGN BY MARY WILLIAMS HYDE • WWW.BUCKAROOOCOUNTRY.COM





Nebraska and Montana. In addition, eighteen stand alone ranch bronc riding events were sanctioned. Over 350 members signed up. “Pleased,” he says of the success of the first year. “On a scale of 1-10, I thought it was an eight!”

Another big difference when comparing the WSRRA and the Southwest/Texas ranch rodeo associations is that membership is not limited to just full-time ranch employees.



The WSRRA is open to anyone who has the skills to compete, whether they are full-time ranch workers or weekend cowboys. That worked out very well with a nice blending of different levels of experience and traditions at the finals.

Page reports the event organizers are sanctioning at a much faster pace this year than last. One team from each of thirty sanctioned rodeos qualifies to compete at the WSRRA National Finals Rodeo, November 4-6, 2011 in Winnemucca. Bronc riders, women’s steer stoppers and ranch horse competitors compete for points to make the top thirty in their categories. “There is no limit to the number of ranch bronc ridings, working ranch horse and woman’s steer stopping events that can be sanctioned,” says Page. “We’ve already had several that have sanctioned that weren’t

on the event schedule last year, so we’re excited about the event sanctioning interest for the 2011 season.”

The 2010 WSRRA National Finals Rodeo was welcomed by the city of Winnemucca. In particular, the support of the Winnemucca Convention and Visitor



Authority and the Ag District 3 board of Humboldt County, Nevada and the staff and crew of the Winnemucca Events Complex were critical to making the first National Finals a success. The WSRRA is grateful to them and also to a large group of sponsors who stepped up to the plate to help, too.

“We’re really growing, evolving and changing,” says Marc, adding, “It’s a lot easier to fix an eight on a scale of 1-10 than a two, so we’re happy!”

The PARAGON Foundation and *The Cowboy Way* are pleased to support the WSRRA and its prairie-level



approach to celebrating those that make a living horseback and giving them a moment in the spotlight.

The schedule of upcoming sanctioned events and results are posted on the WSRRA website: <http://www.wsrra.org>. For more information on the association, Marc Page can be reached at 916.296.2326 or email him at info@wsrra.org.



What is the United States of America? Is there one definition?
 How does one define it/them?
 How many ways can one define them?
 My fellow citizen, read on...

In April 2, 2009, S. 787, the Clean Water Restoration Act, was introduced to the 111th Congress, which was a bill to amend the “Federal Water Pollution Control Act” to clarify the jurisdiction of the United States over waters of the United States. Section 1 Short Title says, “*This Act may be cited as the Clean Water Restoration Act.*” The purpose of the Act was (1) “*to reaffirm the original intent of Congress in enacting the Federal Water Pollution control Act Amendments of 1972 (Public Law 92-500; 86 Stat. 816) to restore and maintain the chemical, physical, and biological integrity of the waters of the United States; and (2) to clarify define the waters of the United States that are subject to the Federal Water Pollution Control Act (33 U.S.C. 1251 et seq.) as those features that were treated as such pursuant to the final rule (including the preamble that final rule) published at 53 Fed. Reg. 20764 (June 6, 1988) and 51 Fed Reg 41206 (November 13, 1986) and other applicable rules and interpretations in effect on January 8, 2001.*” [emphasis added]

This act has caused a lot of reaction from the states in regards to their sovereignty and their jurisdiction over waters within the boundaries of their respective states. This has not been diminished in any manner as Sect. 3 Findings (5): “*Congress Supports the policy in effect under section 101(g) of the Federal Water Pollution Control Act (33 U.S.C. 1251(g)), which states that the authority of each State to allocate quantities of water within its jurisdiction shall not be superseded, abrogated or otherwise impaired by this Act.*” [emphasis added]

To fully understand the impact of changing the wording from navigable waters to waters of the United States, one must understand the clear meaning of what “United States” means.

In 1945, the Supreme Court in **Hooven & Allison Co. v. Evatt**, 324 U.S. 652 (1945) defined the term “United States” as having three distinct meanings: “**The term ‘United States’ may be used in any one of several senses. It may be merely the name of a sovereign occupying the position analogous to that of other sovereigns in the family of nations. It may designate the territory over which the sovereignty to the United States [672] extends, or it may be the collective name of the states which are united by and under the Constitution.**”

The first definition of “United States” makes reference under International Law such as France, England, Spain etc.

The Second definition of “United States” makes reference to territory over which the sovereignty of the United States extends such as the 10 square miles of Washington D.C., Guam, American Virgin Islands, Puerto Rico, etc. This would include any insular possession within the boundaries of the states that has been ceded to the United States in compliance with Article I, Section 8, Clause 17 of the Constitution: “*To exercise exclusive Legislation in all Cases whatsoever, over such District (not exceeding ten Miles square) as may, by Cession of particular States, and the Acceptance of Congress, become the Seat of the Government of the United States, and to exercise like Authority over all Places purchased by the Consent of the Legislature of the State in which the Same shall be, for the Erection of Forts, Magazines, Arsenals, dock-Yards and other needful Buildings...*”

The Third definition of “United States” makes reference to the collective name of the sovereign 50 states united under international law. We are not a Central Government as we are a union of states united under the Constitution with the states granting specific and restricted enumerated powers to the agent for the states united “United States.” This is made clear in Article IV, Section 3, Admission of States to the Union and Article 1, Sections 1-8 of the Constitution of the United States of America. <http://caselaw.lp.findlaw.com/data/constitution/article04/16.html>; <http://caselaw.lp.findlaw.com/data/constitution/article01/>

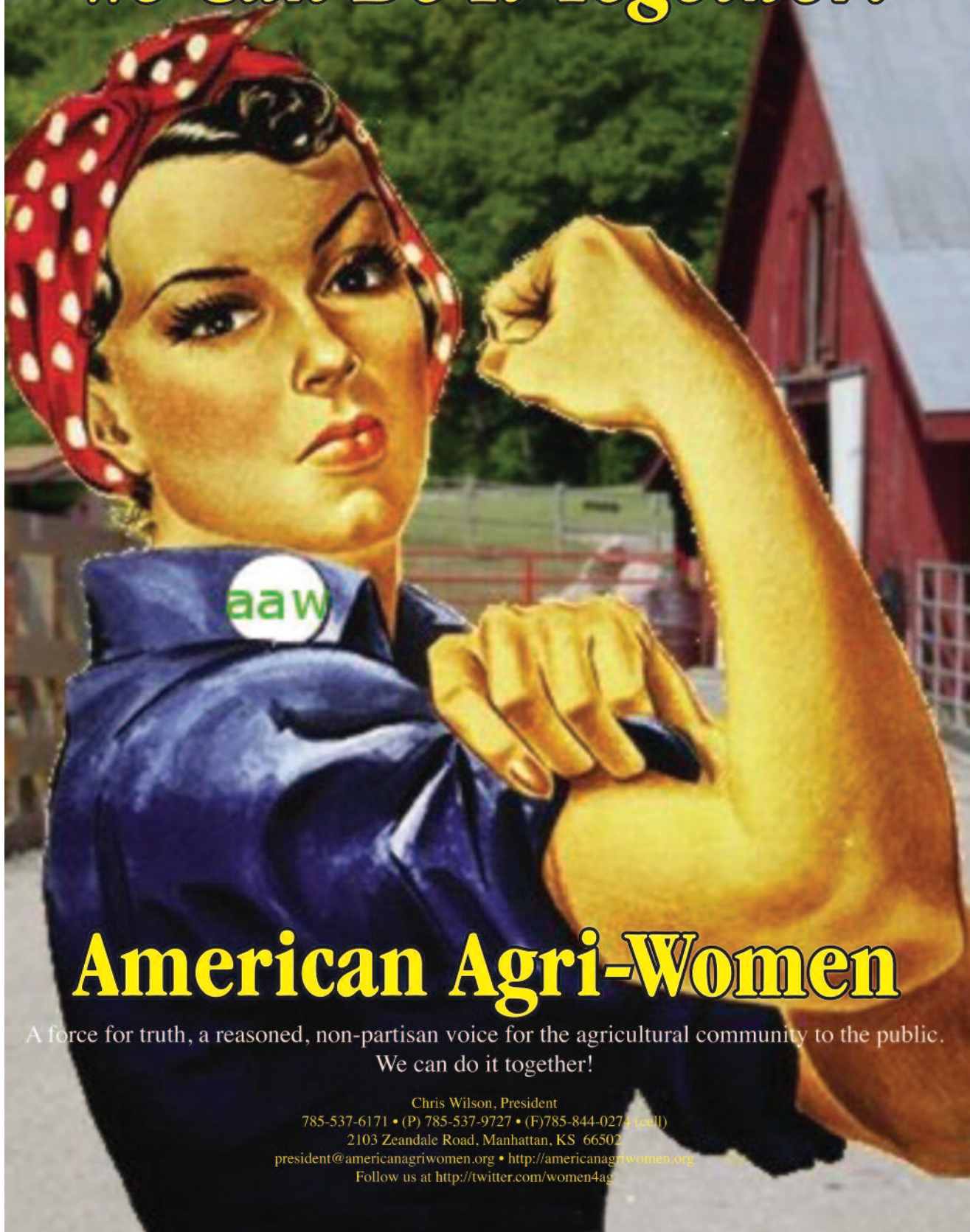
The United States Code at 28 U.S.C. 1603 defines “United States” as follows: “(c) The ‘United States’ includes all territory and waters, continental or insular, subject to the jurisdiction of the United States.” This confirms the provisions of Article I, Section 8, Clause 17.

In the event the jurisdictional issue is not quite understood, Article I, Section 8, Clause 18 grants jurisdiction only over those enumerated powers listed in Article I, Section 8, such as power to coin money; power to regulate commerce between the states, such as the six navigable waters (commerce) such as the Mississippi River, the Hudson River, etc. Article I, Section 8, Clause 18 is as follows: “*To make all Laws which shall be necessary and proper for carrying into Execution the foregoing Powers, and other Powers vested by this Constitution in the Government of the United States, or in any Department or Officer thereof.*”

The Tenth Amendment of the Constitution makes very clear that unless the Constitution has granted the “United States” authority to do something, it is without it. “*The powers not delegated to the United States by the Constitution, nor prohibited by it to the States, are reserved to the States respectively, or to the people.*” [emphasis added]



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Farm Facts

Some interesting facts and quotes about agriculture and farm policy, shared by FarmPolicyFacts.org:

- 98% of U.S. farms are run by families – less than 2% are corporate farms. Family farms produce 86% of America's food and fiber.
 - “Our farmers deserve praise, not condemnation; and their efficiency should be cause for gratitude, not something for which they are penalized.” – President John F. Kennedy.
 - There are more than 2 million farms in America. America has the cheapest, safest, most abundant food supply in the world.
 - U.S. consumers spend just 10% of their income on food – the lowest percentage in the world. Pharmaceuticals...paint...fuel...cosmetics...crayons...X-ray film...toothpaste. These are just some of the everyday products made possible by U.S. farms.
 - Today's farmer provides food and fiber for 144 people – up from just 19 people in 1940. For every dollar Americans spend on food, farmers only get 20 cents.
 - The average U.S. farm is 441 acres – up from 155 in 1935. There are 6.5 billion people on the planet, and the world's population will reach 8 billion by 2025. Good thing U.S. farmers continue to increase their efficiency.
 - “Cultivators are the most valuable citizens...they are tied to their country.” – President Thomas Jefferson.
 - There were 13.4% more women farmers in 2002 than in 1997, according to the 2002 Ag Census.
 - Agriculture employs 20% of the U.S. workforce, or about 21 million people.
 - Agriculture accounts for roughly 20% of the nation's GDP, contributing \$3.5 trillion a year to the U.S. economy.
 - Agricultural land provides habitat for 75% of the nation's wildlife.
 - The current farm bill isn't just about farmers, food and clothing – it also provides nearly \$40 billion for environmental conservation.
 - Japanese grocery shoppers spend 26% of their incomes on food – Americans only spend 10%, thanks to farm policy.
 - The market value of U.S. agriculture products in 2002 was \$200 billion, or about \$94,000 per farm. Under the current farm bill, 2007 federal farm support is predicted to decline \$3.9 billion since last year.
 - “In no other country do so few people produce so much food, to feed so many, at such reasonable prices.”
– President Dwight D. Eisenhower
 - “Farming looks mighty easy when your plow is a pencil, and you're a thousand miles from the corn field.”
– President Dwight D. Eisenhower
 - Compared to other major agricultural producers around the globe, the U.S. ranks near the bottom of the subsidization and tariff scale.
 - Nearly 6% of farm households have had a negative household income over the past 10 years.
 - Agriculture is America's number one export.
 - “It will not be doubted that with reference either to individual or national welfare, agriculture is of primary importance.”
– President George Washington
 - The Bureau of Engraving and Printing depends on farmers to produce paper currency – 75% of every bill is made of cotton.
 - Agriculture employs 21 million people – more than seven times as many workers as the U.S. automotive industry.
 - Agriculture stands out as a sector of the economy that consistently runs a trade surplus (exports totaled \$115 Billion in 2008 and exceeded imports by \$34 Billion).
 - According to a 2006 USDA study, agricultural exports generated 841,000 full-time civilian jobs, including 482,000 jobs in the non-farm sector.
 - U.S. farms sold \$297 billion in goods in 2007 – that's bigger than the GDP of Ireland, Finland, Hong Kong or the United Arab Emirates.
 - Of the \$2.99 retail price of a 1lb loaf of bread, farmers receive just 12¢.
 - 91% of Americans think it is important to produce food domestically.
 - Farmers' input costs, for things like fertilizer and crude oil products, significantly outpaced commodity price increases in 2007 & 2008.
 - Fresno, California is the top-producing county in America when it comes to agricultural products.
 - Texas, Missouri, Iowa, Oklahoma and Kentucky have the most farms.
 - California, Texas, Iowa, Nebraska and Kansas have the highest agriculture sales.
 - More than 70% of farm bill-related spending goes to food and nutrition programs like food stamps, not to farmers. Only 10% of funding in the farm bill goes to farm programs.
 - About 40% of the country is farmland – that's an area nine times the size of California and greater than twice the size of Alaska.
- For more information, visit www.americanagriwomen.com.



A CRAFTSMAN'S JOURNEY

Montana artisan Todd Hansen has become one of the West's most respected makers of bits and spurs

BY A.J. MANGUM

Todd Hansen sits hunched over a workbench in his shop in the ranch country east of Billings, Montana. The industrial scream of an air-powered graver fills the room.

He's a tall man when he stands upright, but at the moment Todd has curled himself into a comma shape to get close to his work, a delicate engraving job on a piece of silver. Wearing eyeglasses, he guides the graver (the proper name for an engraver's tool) over the small disc of precious metal, creating a scroll pattern, a freehand work of modern frontier art.



Seated at his workbench, Todd puts the finishing touches on a concho



Inspiration for a design, Todd finds, can come from anywhere. The craftsman fills notebooks with ideas. This cherub decorates a horn cap Todd completed in 2010.

The shop, a large addition to the home Todd shares with his wife, Tina, has the semi-organized clutter often generated by a busy craftsman. Tools are neatly arranged on a wall; finished works – ornate but unquestionably functional bits and spurs – occupy a glass showcase; and a seemingly random assortment of raw materials and works in progress fills the room's various benches and shelves.

A self-taught craftsman, Todd has developed a reputation as one of today's best bit and spur makers. His work, known for its sound architecture and aesthetic appeal, with its ornate, California-inspired design, has cultivated a loyal following among working cowboys and earned the praise of fellow craftsmen. Todd's work has also earned more formal praise; in 2009, the Academy of Western Artists named him its bit and spur maker of the year, and one of his bridle bits earned a best-in-show award at the National Cowboy Poetry Gathering's prestigious gear exhibition.

Born in 1965 and raised in Billings, Todd's introduction to horses came courtesy of a high-school girlfriend. He took a spill from one of her horses and, rather than resenting the animal, became intrigued, wanting to learn more about horsemanship. He took a job as a stall cleaner and exercise rider for a local ranch that raised halter and rope horses. As

his exposure to the horse culture increased, Todd developed a fascination for the buckaroo culture and its trappings, including spade bits and California-style spurs.

After he and Tina married in 1986, Todd went to work



Montana craftsman Todd Hansen

as a mechanic and welder for a Billings sugar-beet processor. He remained obsessed with bits and spurs, though, and spent his free time “tinkering,” as he puts it, attempting to replicate the intricate gear that had so intrigued him.

“I’d go to stores or shows and eyeball other work, wondering how it had been made,” he says. “I started making simple stuff – bits and spurs I made for myself or gave away to friends, who were thrilled to have anything. Your friends can be your best help or your worst kind of encouragement, making you think you’re doing great work. Now I wish I had all that stuff back.”

As Todd attended more shows and began speaking with other craftsmen, he realized his early efforts were far from marketable. In 1989, he met bit and spur maker Ed Buchler at a show. A protégé of Elmer Miller, whose bit and spur making school helped many craftsmen get their start, Ed talked Todd through the process of inlaying silver, providing the younger artisan enough information to begin experimenting with the technique. Subsequent accidental discoveries – an engraving video by Jeremiah Watt, an air-powered graver made by GRS – helped him advance his techniques.

“The engraving was a struggle for me, but the flood gates

opened,” Todd says. “I learned about bright cuts from Jeremiah’s tape. And with the air-graver, I was able to manipulate a lot faster and easier.”

By the early 1990s, Todd was confident enough in his work to display it at Cody, Wyoming’s Old West Show. There, he met Bob Hall, the author of *How to Make Bits & Spurs*, one of the most influential volumes on the craft.

“He was the nicest guy,” Todd recalls. “He came over and invited me to his truck, where he had boxes of his work. He said, ‘Try this. Try that. Just keep with it.’ With just a few words, he gave me such confidence.”

Still making bits and spurs in the evenings and on weekends, Todd began building a loyal base of customers willing to take their places on a growing waiting list for his work.

“The dream was to do this full time,” Todd says. “It was easy to put names on a list, but I lacked the confidence to make that jump.”

Tina, he admits, gave him the push he needed, pointing out that the longer he worked at the sugar-beet plant, and the closer he got to retirement age, the more difficult it would be to leave for a venture of his own. Finally, in 2004, Todd quit his day job, and has since made his living as bit and spur maker.

“It’s getting easier, in terms of my confidence,” he says. “I’m relaxing into the idea of making a living at this. It’s much different working for yourself. It’s a different feel.”

Todd works in the shop Monday through Friday, putting



Todd gives many of his pieces a finish he calls “smoke,” his interpretation of French grey

in the hours to which he became accustomed during his mechanic days, closing shop around five or six in the evening. He typically works on no more than two projects concurrently – enough, he says, to stay busy, but not get overwhelmed or disorganized.

“It’s not really work,” he explains. “You look at the clock and wonder where the day went. But even on weekends, I’m always thinking about it.”



Todd's work draws much attention from bridle horsemen, who eagerly put their names on his waiting list for spade bits and other equipment

Many of Todd's bits and spurs have a finish he calls "smoke," his own interpretation of French grey. He's also fond of blued steel with inlaid silver, and adornments ranging from silver tear drops to more unique design elements, such as an engraved cherub or hula girl, a motif Todd calls "too cool not to use." He fills notebooks with such ideas, noting everything from wallpaper designs to eye-catching architectural details. He's currently experimenting with gun-engraving, and ways in which to incorporate that style's intricate, refined scrollwork into his bits, spurs and saddle silver.

Todd's clients, for the most part, are working cowboys. Respected Great Basin horsemen Richard Caldwell and Dwight Hill are among the many fans of his work; Todd credits them for providing him crucial feedback on the mechanics of his bits. Todd draws his share of attention from collectors, as well. Regardless of a piece's final destination – be it a tack room or display case – Todd says functionality always comes first in his work. He admits he gets a thrill from seeing his most ornate work being put to use by a rider. A dedicated roper – he and Tina keep four quarter horses – Todd's held back one of his best bridle bits for his own use.

"The time and effort goes into function," he says. "The 'pretty' is just an added bonus. If it doesn't work on a horse, what's the point of making it? Enjoy the nice things in life, including nice bits and spurs. Use them. Abuse them."

Todd connects the interest in his work to the resurgence in the bridle-horse culture, men and women devoting themselves to the long-term development of refined horses and the use of equally refined gear.

"More people are interested in getting with their horses and doing things right," Todd says. "They ask me the kinds of questions that come only from people who've been riding for years. They know their stuff and they want the best."

A similar ethic guides Todd's approach to his work. Alone in his shop, fashioning raw steel into functional tools and developing original takes on design and decoration, Todd says he's never guided by the clock or calendar. Such was the mindset of the vaquero horseman, for whom slow and meaningful progression always trumped a hurried approach.

"Folks ask me how long something will take to make," he says. "I don't keep track. For the vaqueros, there was always *mañana*. Making a bit or set of spurs is as much a journey as making a bridle horse."



*"A nation's art is greatest when it most reflects the character of its people."
— Edward Hopper*

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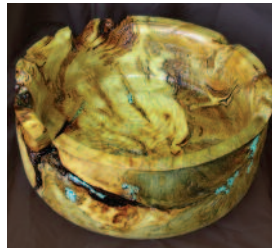
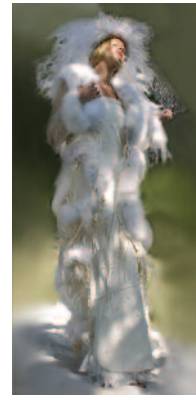
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Some cowboy poems and writings that have come our way

Tom Kimmel



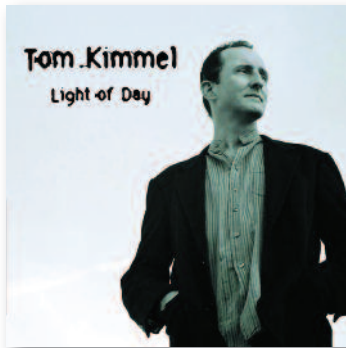
The South has been an incredible birthing place for so many styles of indigenous, truly American music that one must believe there is something in the water there. From gospel to jazz to rock & roll, country and blue grass, the South has fostered the musical voice of this country. This brings us to Tom Kimmel – a Georgia born-and-raised singer/songwriter.

Tom Kimmel is one of those unique singer/songwriters whose heartfelt artistry with words and music is both genre crossing and timeless. Since 1980, when his songs were recorded by Roger McGuinn and Chris Hillman (of Byrds fame) and Levon Helm (of The Band), dozens of his compositions have been covered by a host of major artists, including Linda Ronstadt, Johnny Cash, Joe Cocker, Shawn Colvin, Waylon Jennings, the Stray Cats, Randy Travis and the Spinners. Tom's unique ability to write songs that connect stems from his lifelong career as a touring performer.

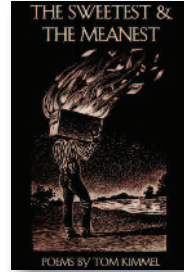
Once an eclectic rock and roller, Tom found his voice as a singer/songwriter while opening Nanci Griffith's 1991-92 world tour. A New Folk winner at the Kerrville Folk Festival in '93, he began performing as a solo act, stressing a lean, acoustic-centered approach to his music and bringing a poignant and humorous spirit to his poetry and storytelling. Tom Kimmel's music, poetry and stories invite his listeners toward a sweet introspection, making for a curious depth of feeling that often surprises them.

Having first sung in public as a boy in the church choir, Tom now finds himself coming full circle, performing frequently as a guest artist in church services and community concerts around the country. A soulful writer and singer, Tom also speaks eloquently of love and awareness, relationship and devotion, often from a humorous perspective.

Family is at the heart of much of Tom's writings. A published poet, as well, we are pleased to bring you some of Tom's work. Tom's albums and writings, as well as his tour schedule, are available at www.tomkimmel.com.



THE SWEETEST AND THE MEANEST



An old girlfriend said to me once,
*You are the sweetest man I've ever
been close to.*
But you're also the meanest.
You're the sweetest and the meanest.

Later I thought to myself,
Well then I'm true to my own people.
Isn't that how we are,
the sweetest *and* the meanest?

Maybe our meanness is what makes it possible
for us to be so sweet; maybe the sweetness
is simply necessary to offset the meanness,
to make it bearable.

I prefer to think, however, that it's the
other way around—that we're so sweet,
so naturally, innocently sweet, that
we can't bear it, so it's our meanness that
becomes necessary, becomes our lifeboat,
our means of survival.

We don't say, *You broke my heart so
I think I'll write a poem about you.* We say,
*You broke my heart so I'm going to have to
kill you—as in shoot you dead—or more likely to
simply bate you and talk dirt about you for the rest of your life.*

Or if we can't get up the nerve to kill,
perhaps we'll be forced to drink ourselves to death.

At any rate, in my opinion there's
a lot of meanness down here that never
gets traced to its source. It gets buried,
or sent to prison, or shut up in the house
drinking itself into the grave
while the curtains fade,

but it never gets called what it is:
the backside of sweetness
—a sweetness that's so close to heaven
that it's almost intolerable here on earth,
down here in the Black Belt.

CANNIBALS

My grandmother's name is Helen,
and her sisters, Ida Mary, Cornelia and
Frieda;
but to the family they are affectionately
known as
Bubba, Mamie, Nee Nee and Tu Tu.

I tell my Yankee girlfriends
before a family wedding or funeral,
*Listen, no amount of Steel Magnolias
is going to prepare you for this.*

Just before I leave for
a whitewater kayaking adventure in Nepal
my grandmother calls and says,

"Tommy, your mama tells me you are going
to Nay-paul."

Yes ma'am, I say, I am.

"Well," she says, "You are not going."

Now Bubba, I say, I am going.

"No," she says, "You are not."

Bubba, I say, I've got to go. I've made plans.

"Well," she says, "You can change 'em."

I'm sorry, I say, but it's too late for that.

"Now Tommy," she says, "don't you defy me!"

I say, I don't want to defy you.

"Well then," she says, "don't do it!"

Bubba, I say, I don't want you to worry.

I'm going with good people,

and I'm going to be very careful.

After a long, uncomfortable silence,
she says, "Well then, you just
stay away from those cannibals."

THE MAN ON THE PHONE

My dad is not a crier.
Like most men of his generation,
he's always put his game face on
when things get touchy.
I don't mean that he can't
express affection; he can.
We get a hug coming and going,
and he'll say *I love you* and mean it,
but he's rarely lost his composure,
and when he has, it's usually been in anger,
with a loud voice, harsh words
and maybe a slammed door.
But when his little terrier Willy
got into the rat poison
he wailed like a woman at the Wall.
My mother phoned each of us
in Nashville, Memphis and Tupelo
and had us talk with him.

Afterwards we conferred and expressed
our amazement, because he had sobbed
until he was unintelligible, and
when we could catch a phrase
intact it would be something like,
"He was just my little boy," or
"He was the best friend I ever had," or
"You know how much he loved
to ride in the truck." Then he'd
break into a howl of grief,
which was surreal to us.
It wasn't that we didn't feel for him,
I don't mean that at all, or that
we didn't grieve for Willy, because
we all adored Willy. We'd just
never seen our father carry on like that.

After the initial devastation, over
a period of days he gradually returned
to something resembling his normal hard-
assed self.

Something resembling it, I say, because I
don't think

he's ever been quite the same. Or maybe
he is the same; maybe it's just that I think
of him a little differently—because these days
when he loses his temper, or stalks off
in a huff, I remember the man on the phone,
and it's a good thing. It's helpful.

MAYBE FROM THE BACK

My grandmother is the ruler
of the small assisted living home
where she resides.
I do believe she is loved and respected,
but there is no doubt
she is also feared.
The residents and staff know
where she stands on all issues.
Her dietary preferences are clear,
and her disdain for
institutional food is no secret.
"These old people," she says,
"can't eat anything."

One aide, a redhead named Cynthia,
is for some reason
particularly fond of *Miss Helen*,
as my grandmother is called at the Manor,
and Cynthia attends to her needs
well beyond the call of duty.

One day when I am visiting,
Cynthia knocks to summon us to lunch.
My grandmother, who refuses
to use her walker, even after
several falls and various broken bones,
jaunts ahead of us down the hall.
Thinking we are out of earshot,
Cynthia leans toward me,
cups her hand over her mouth, and whispers,
"Tommy, look at her. Can you believe it?
She looks just like a teenager."

Without breaking stride
my grandmother calls back over her
shoulder,
"Maybe from the back!"

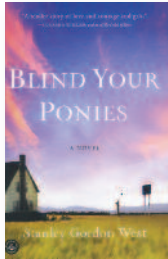


RECOMMENDED READING

*Here are some great reads to add to your nightstand.
Some of the books are brand new; some are older releases but are worth a look.*

Blind Your Ponies

Stanley Gordon West
www.algonquin.com

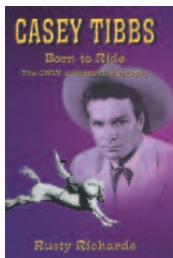


Set in the small town of Willow Creek, Montana, English teacher and basketball coach Sam Pickett hasn't won a game in five seasons and decides that it may be time to hang up the high-tops, but he changes his mind after getting a look at the high-school's new, 6' 11" Norwegian exchange student Olaf Gustafson. The novel has some very obvious "Quixotean" leanings,

but even with its sentimentality oozing from the binding, this book is a fine read and reminds us of the rewards of staying the course, even if the road gets a little tough. FYI: The title comes from the Montana legend of Sacrifice Cliff. In the 1830s, a group of Crow Indians rode their blindfolded ponies over the side of a cliff to satisfy the spirits. There, more than you need to know.

Casey Tibbs - Born to Ride

Rusty Richards
Moonlight Mesa Associates



Contributor Darrell Arnold sent us this great read about Casey Tibbs, the man in the purple chaps, by "Sons of the Pioneers" own Rusty Richards. Darrell sent along his thoughts on the book, as well: "Casey was born into a family of ten children in a sod roof cabin in South Dakota. In the horse

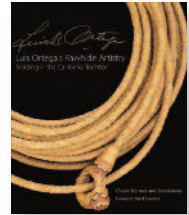
business most of

his life, he set a large goal for himself at the young age of ten-years-old - 'to become the best damned bronc rider who ever lived.' Rodeo's first superstar, he was to rodeo what Babe Ruth was to baseball. It was Casey's idea of a National Finals Rodeo to end each season." The book is filled with great stories and shenanigans, as Casey loved practical jokes. This is a fun and informative read by a true Western gentleman.



Luis Ortega's Rawhide Artistry: Braiding in the California Tradition

Chuck Stormes and Don Reeves
www.upress.com



Rawhide braiders and lovers look to the work of the legendary Luis B. Ortega as the benchmark for fine gear. Artist Edward Borein described him as the "finest *reatero* of them all." Canadian saddle maker Chuck Stormes and NC&WHM's own Don Reeves have together created a fine tribute to a man and his craft. In a world running headlong into the future, Luis Ortega dug deeper into the traditions of fine, braided horse gear. The volume is rich with information and fine photos of the artist, his friends and his work. It is a read that, like Ortega's work, only gets better with repeated use.

The Cauble Connection

Gene Wilson
www.amazon.com

Here's an out-of-print find that truly is entertaining. Rex Cauble was a Texas legend, as during the 1970s he held an empire in oil, banking, ranching and real estate, but was probably most well-known for his famous "Cutter Bill" Western Stores. Unfortunately, he had some run-ins with the law regarding some Mexico marijuana traffic and ended up in prison in



Big Springs, Texas. He famously flew himself to prison in his private jet. Cauble essentially started the high-end Western retail store business with his famous Cutter Bill stores. (See some pages from a Cutter Bill catalog in our "Of Note" section.) The title of the book, written by longtime Texas journalist Gene Wilson, includes the description: "A Texas Scandal of Drugs, Sex and Greed." Pretty well covers a great story that even Hollywood couldn't have made up.

Bone Fire

Mark Spragg
www.aaknopf.com

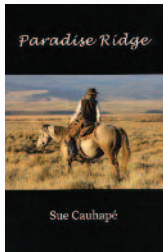


Mark Spragg stories stay with you and are quite memorable, such as his memoir/first book *When Rivers Change Direction*. This book is the final chapter in the life of his character Einar Gilkyson – who we last saw in Spragg’s *An Unfinished Life*, a book that was later made into a film by Robert Redford. This time, Einar is eighty and looking at his life. He is surrounded by

some damaged souls – some family, some friends. Through it all, he remains a force of nature that people must look out for and look after. Spragg’s writing is easygoing linear – even though we jump around to vignettes of different characters operating at the same time throughout the book. I read it in one sitting and when the sun came up, I was sorry it was over.

Paradise Ridge

Sue Cahape
www.robertsonpublishing.com

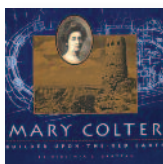


The buckaroo and the vaquero culture may seem to be at odds with a culture running as fast as it can towards a personal best of “Apps” consumption, but Ms. Cahape’s book is 21st century Western saga that draws upon the vaquero, Basque and Shoshone traditions. The main character, a young Nevada buckaroo named Leandro Arriaga, is described as “the seventh son of his father’s imaginings.” He

travels a life of ups and downs and mythic adventures – all against the high-desert American West – in search of a life of grace. In 460 pages, the author shows that she loves her subject. Visit her website, www.ringaroundbasin.com, and see more of the Eastern Sierra Nevada.

Mary Colter: Builder upon the Red Earth

Virginia Grattan
Grand Canyon Natural History Association 1992
www.amazon.com



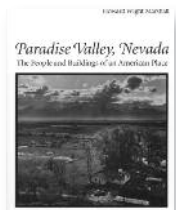
Mary Elizabeth Jane Colter is someone you may already know, but many do not. Beyond this review, we will be doing a larger story on her and the work she did as an architect in the American Southwest, not just for the Fred Harvey projects and the Santa Fe railroad, but

for the effects she had on a region and a people. The times were against her, as today she would have been a star, a star in the world of architecture. The fact that she accomplished as much as she did is a testament to her grit and talent during a time when women were not given a lot of opportunities. This book is a look at a remarkable person who worked on the frontier – literally and figuratively. She is a star.

Paradise Valley, Nevada: The People and Buildings of an American Place

Howard Wight Marshall
The Univ. of Arizona Press 1995 www.amazon.com

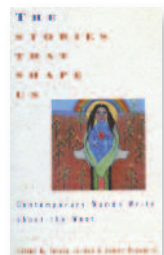
Author of *Buckaroos in Paradise: Cowboy Life in Northern Nevada*, Mr. Marshall has provided us with an answer – and an elegant one at that – to the question of how one settles and builds a life in the rather empty part of the American West of northwestern Nevada. Constructing a ranching community in the middle of a dry, sagebrush plain is a tough go any way you look at it, but those “who came early” did not give up and, in fact, left us with a unique type of architecture that still exists and functions today. Howard Marshall loves the high desert and its people; his book is a celebration of their work ethic and desire to make life work. Their legacy is of one of hope and has great value today as civilization continues to try and inhabit “unusual” places.



The Stories that Shape Us: Contemporary Women Write About the West

Teresa Jordan and James Hepworth
W.W. Norton 1995 www.amazon.com

Originally published in 1995, this wonderful collection of some 25 essays about the West is written by significant women. Teresa Jordan, who wrote *Riding the White Horse Home* (Pantheon, 1993) – one of the greatest books of Western stories ever published – and James Hepworth, a teacher of literature at Lewis-Clark College in Idaho, have assembled an anthology of writings by 23 Western women who explore their roots, face fears and confront a number of issues – the expansiveness of the Western landscape and its “dreams of possibility” lie behind the stories included. A thoughtful and eloquent book, it celebrates a nearly silent voice in Western American life. Interesting to both men and women.



In Memory of Mary Beth Truby of Largo Canyon

From Jean Brown of Ignacio, CO
From John McDonald of Aztec, NM
From Jennifer Truby of Aztec, NM
From Paul Peterson of Bloomfield, NM
From Cripple T of Catron County

In Memory of Dick Green of Anthony, New Mexico

From Frank & Sharon Dubois of Las Cruces, NM

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From Cripple T of Catron County

In Memory of Stella Montoya of La Plata, New Mexico

From Thomas & Ann Mobley of Dona Ana, NM
From The Truby Family of Aztec, NM

In Memory of Tim Findley of Fallon, Nevada

From Duane Sandin of Yakima, WA



OUT THERE



Photo by John Swope, courtesy Cheri Peake

Artist-rancher Channing Peake and his new wife Katy acquired Rancho Jabali, the later home of Driftwood, in 1938. Peake was a strong personality and his art attracted a wide group, including actors Mel Ferrer and his young wife Audrey Hepburn. Here, the two help move cattle down the beach at Hollister Ranch near Gaviota, California. The photo, a favorite of Peake's, was taken a year before Hepburn would star in *Breakfast at Tiffany's*.

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