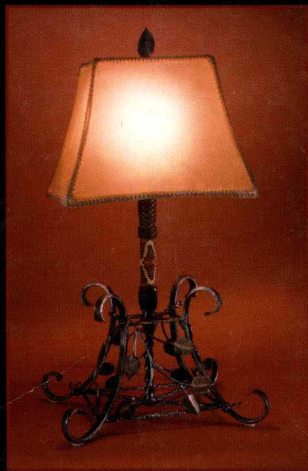


Design 2000




WESTERN DESIGN
CONFERENCE

Sourcebook

Design 2000



J535/W067




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Cover Photos illustrate
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SweetTree Rustic,
Wildewood,
Sorrell Custom Boots
and Cheryl Long
Back, left to right:
Big Creek Willow,
Anne Beard,
R. Dana Merrill,
Wilderness Ironworks,
Scott Hardy
Western Silversmith

Inside Cover and flyleaf:
Interior of Curley's Cabin
Old Trail Town,
Cody, Wyoming
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Editors:



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Gwen Fordham



Annette Chaudet

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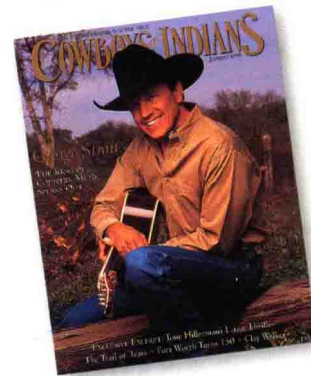
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Required reading
for Cowgirls.



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Cody Wyoming . . .

If you're searching for the real American West, look no further than Cody, Wyoming. This city was founded in 1896 by the most authentic representative of the Old West, Colonel William F. "Buffalo Bill" Cody.

Buffalo Bill lived up to the romantic idea of the brave, daring frontiersman. Through his personal exploits and his Wild West Show he became the world's most well known American. It is his name which represents the true epitome of the Old West, and had provided a draw to this small western town, where real cowboys still herd cattle and the buffalo still roam.

The City of Cody lies about 20 miles east of the Shoshone National Forest, our first national forest, and 52 miles east of the eastern entrance to the nation's first national park, Yellowstone. Nestled at the base of the Wyoming Rocky Mountains, Cody blends spectacularly beautiful and unspoiled scenery with outstanding attractions, extensive outdoor recreation, a variety of lodging facilities, fine restaurants, and unique shopping. The city combines the old with the new without sacrificing any of its truly western character.

Home of the Western Design Conference

The Buffalo Bill Historical Center in Cody is widely regarded as America's finest western museum. Its quarter of a million square feet of exhibition space certainly makes it one of America's largest, featuring four separate museums under one roof.



Cody, recognized as the rodeo capital of the world, has featured the Cody Nite Rodeo for over 50 years. The nightly performances, from June through August, including riding, roping, and bull and bronc riding on some of the finest stock in the country featuring some of the top riders on the professional circuit. The Cody Stampede held

each year on over the 4th of July has been voted "Best Large Outdoor Rodeo" two years in a row by the Professional Rodeo Cowboys Association.

With its panoramic views, Old West feel and delightful history, Cody is an unexpected treasure to thousands of travelers each year.





Cody potter Steve Schrepferman throws one of his distinctive pots in the shade of the '99 Quick Draw
Photos by Kathy Singer

Art Lives in Cody

by Peggy Arenz

Not far from Yellowstone National Park, a small community at the foot of the Absaroka Mountains has been a magnet for artists since the time of Frederic Remington and William Leigh. The varied landscape surrounding Buffalo Bill's town in the Rockies, the abundant wildlife, the quality of light and atmosphere, all continue to inspire painters, sculptors, and craftsmen working in a variety of styles and media.

Illustrators from Frank Tenney Johnson to Nick Eggenhofer have lived here. Celebrated artists like James Bama and Harry Jackson and many other nationally acclaimed professionals are permanent residents. Countless others are drawn repeatedly to Cody Country to explore and depict its diverse elements. The paintings, bronzes, and other artworks produced by these talented individuals find their way from several Cody galleries, including Bighorn, Simpson-Gallagher, Kilian, and the Cody Country Art League, into collections across the country. In addition, the Caleco Foundry in Cody is known for its excellent casting of

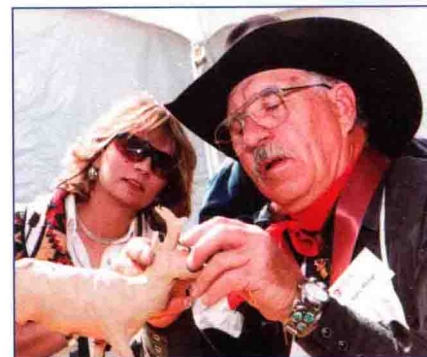
works ranging from small mantel-top models to monumental bronzes.

Cody's cultural centerpiece is the world-renowned Buffalo Bill Historical Center. Under one roof, visitors discover four separate museums, each interpreting through its exhibits a distinct aspect of the American West - the Whitney Gallery of Western Art, the Plains Indian Museum, the Cody Firearms Museum, and the Buffalo Bill Museum - plus the McCracken Research Library. The Draper Museum of Natural History, dedicated to exploring the ways in which nature and human cultures influence each other, will join these galleries in 2002. Special exhibitions and lectures augment the permanent collections.

The Center hosts the annual Buffalo Bill Art Show and Sale each September. This event draws people from all over the country to view some of the finest Western art being produced, to meet and observe painters, potters and sculptors at work during a Quick Draw, and to experience the excitement of the show and art auctions.

The Buffalo Bill Art Show and Sale seems to keep bringing them back, too. Collectors return year after year to renew acquaintances with the artists and other collectors. "There's an unmistakably warm spirit of camaraderie evident every year," said Diane Ballard, the Art Show and Sale's director. "Cody is a friendly city and our visitors come back every year not only because they love the art but also because they genuinely feel welcome here."

There is a core of well-established local artists who regularly participate in the Buffalo Bill Art Show and exhibit their work in regional and local galleries including Ty Barhaug, Steve Devenyns, T. J. Feeley, Mel Fillerup, Deanna Matteson, M. C. Poulsen, Jeffrey B. Rudolph, George D. Smith, Reid Christie, L. D. Edgar, Stefan Halvorsen, Geoff Parker, Linda Raynolds, and Steve Schrepferman. They are joined during the week's exhibition and sale by artists from as far away as Minnesota, Washington, Arizona, and Texas, and by collectors from throughout the country. Proceeds from the Buffalo Bill Art Show and Sale benefit the Buffalo Bill Historical Center and the Cody Country Chamber of Commerce.



Art enthusiasts watch Wyoming sculptor Gary Shoop bring clay to life during the Quick Draw

History & Change Work Hand-In-Hand

The Story of the American West

The Buffalo Bill Historical Center, located in Cody, Wyoming, is widely regarded as America's finest Western museum. Situated in the shadow of the spectacular Rocky Mountains just 52 miles east of Yellowstone National Park, the Buffalo Bill Historical Center houses four major museums and a renowned research library under one roof. In fact, James Michener called this stronghold of history "the Smithsonian of the West."

The Whitney Gallery of Western Art presents an outstanding collection of masterworks of the American West. Original paintings, sculptures and prints from revered artists such as George Catlin, Alfred Jacob Miller, Thomas Moran, Albert Bierstadt, Frederic Remington, Charles M. Russell and N.C. Wyeth trace artistic interpretations of the West from the early 19th century until today.

The Plains Indian Museum explores the culture and artistry of the Plains Indian people, tracing these peoples from their buffalo hunting past to the living traditions of the present. The museum exhibits collections from everyday life as well as ceremonies, spirituality and artistry of Plains women, warriors and children.

The Buffalo Bill Museum contains a wealth of material relating to the life of William F. "Buffalo Bill" Cody and the pioneer culture of the western frontier. The collections also interpret the history of the American cowboy, dude ranching, western conservation, frontier entrepreneurship and even the source of our ideas about the West.

With over 4,500 firearms, the Cody Firearms Museum houses the world's largest and most important assemblage of American firearms, as well as European arms dating back to the 16th century. The most influential names in the firearms industry are represented—from Colt to Winchester. The McCracken Research Library includes historic photographic prints and negatives as well as books, manuscript collections and the Yale Western Americana microfilm.

September in Cody

The Buffalo Bill Historical Center enthusiastically sponsors the Buffalo Bill Art Show and Sale every September, showcasing the very best in contemporary art of the West. This is just one more example of how the Center celebrates and explores the past, takes pleasure in the present and looks forward to the challenges and changes of the 21st century. That same week, of course, we help host the Western Design Conference, keying our participation around the Western Design Conference Style Show. The final event of the week is the Patrons Ball, a black-tie, fund-raising dinner and dance that is the social highpoint of Rendezvous Royale.



Courtesy: Buffalo Bill Historical Center

The Buffalo Bill Historical Center salutes the Western Design Conference and we unabashedly suggest that if you are interested in the West, in the histories that built the West, the art that is born of the West, you need to be in Cody in September to celebrate the stories, craftsmanship and people who are the West.



The Buffalo Bill Historical Center
720 Sheridan Avenue
Cody, WY 82414
307 587-4771

The Buffalo Bill Historical Center



Inside Cody are more than 4,000 works of art.



It's rather fitting that the Western Design Conference is in Cody, Wyoming. After

all, in Cody, all directions point west. Cody was founded by the man largely responsible for popularizing western life and art through his Wild West Show: Buffalo Bill Cody. So it should come as no surprise that today Cody is what many consider the center of the western design world. For instance, the Buffalo Bill Historical Center is the premier museum of its kind; in fact, it has been hailed as "the Smithsonian of the West."

Additionally, you'll find other galleries and boutiques with western art, crafts, furnishings and much more. Add the historic downtown, Trail Town Museum, Cody Nite Rodeo throughout the summer...well, you get the idea. If it's in the



Outside are the 3 million acres that inspired them.



J U N E

- 1 **Cody** • Cody Nite Rodeo begins
- 8-11 **Cody** • Buffalo Bill's Summer Range Cowboy Action Shoot
- 17-18 **Cody** • 19th Annual Plains Indian Pow Wow
- 17-18 **Ralston** • Ralston Rendezvous & Mule Days
- 21 **Cody** • 11th Annual Original Cody Old West Auction
- 22-24 **Cody** • 11th Annual Old West Show & Auction
- 23-25 **Cody** • Cody Antique Gun Show

J U L Y

- 1-4 **Cody** • 81st Annual Cody Stampede
- 2-4 **Cody** • Wild West Extravaganza
- 6-9 **Cody** • Wildware Science & Technology Expo
- 7-9 **Cody** • 25th Annual Winchester Gun Show
- 14-15 **Cody** • 13th Annual Yellowstone Jazz Festival
- 15-16 **Cody** • 18th Annual Frontier Festival
- 26-30 **Powell** • Park County Fair

A U G U S T

- 3-5 **Cody** • 7th Annual Buffalo Bill Celebrity Shootout
- 4-6 **Cody** • 5th Annual Wild West Balloon Fest
- 19 **Powell** • 5th Annual Wings N' Wheels
- 19 **Meeteetse** • 4th Annual Kirwin Excursion

S E P T E M B E R

- 1 **Cody** • Iron Man Rodeo
- 2 **Cody** • Budweiser Bull Riding
- 2-4 **Meeteetse** • Labor Day Celebration
- 8-10 **Powell** • All America Quilt Show
- 9-10 **Cody** • Old West Living History Foundation Regional Championship
- 16-17 **Cody** • Beat the Heat IX Rod Run
- 18-23 **Cody** • 19th Annual Buffalo Bill Art Show & Sale
- 20-23 **Cody** • 8th Annual Western Design Conference

west, it's definitely in Cody. And let's not forget that Mother Nature has some stunning artwork of her own surrounding Cody; you'll find scenic vistas filled with mountains and wildlife all around you. Plus, if the wonders of the Cody area aren't enough for your eyes, Yellowstone National Park is just a few miles up the road. Due west, of course.



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The Western Design Conference

Showcasing the Best of the West!

The Western Design Conference exists to educate, to provide economic opportunities and allow for the exchange of ideas which perpetuate the best traditions of Western design and craft. It was founded by J. Mike Patrick, a Cody furniture maker, in 1991. The gathering began as a small showing of work by a handful of artisans at the Irma Hotel, Buffalo Bill's historic hostelry in downtown Cody. In 1993, the Conference established itself as a bona fide event and began to grow into today's nationally recognized source of fine western design.

The Western Design Conference has helped foster the growth of the furniture making industry in Wyoming. Thomas Molesworth created the style known as "Western" in 1931 when he opened his shop in

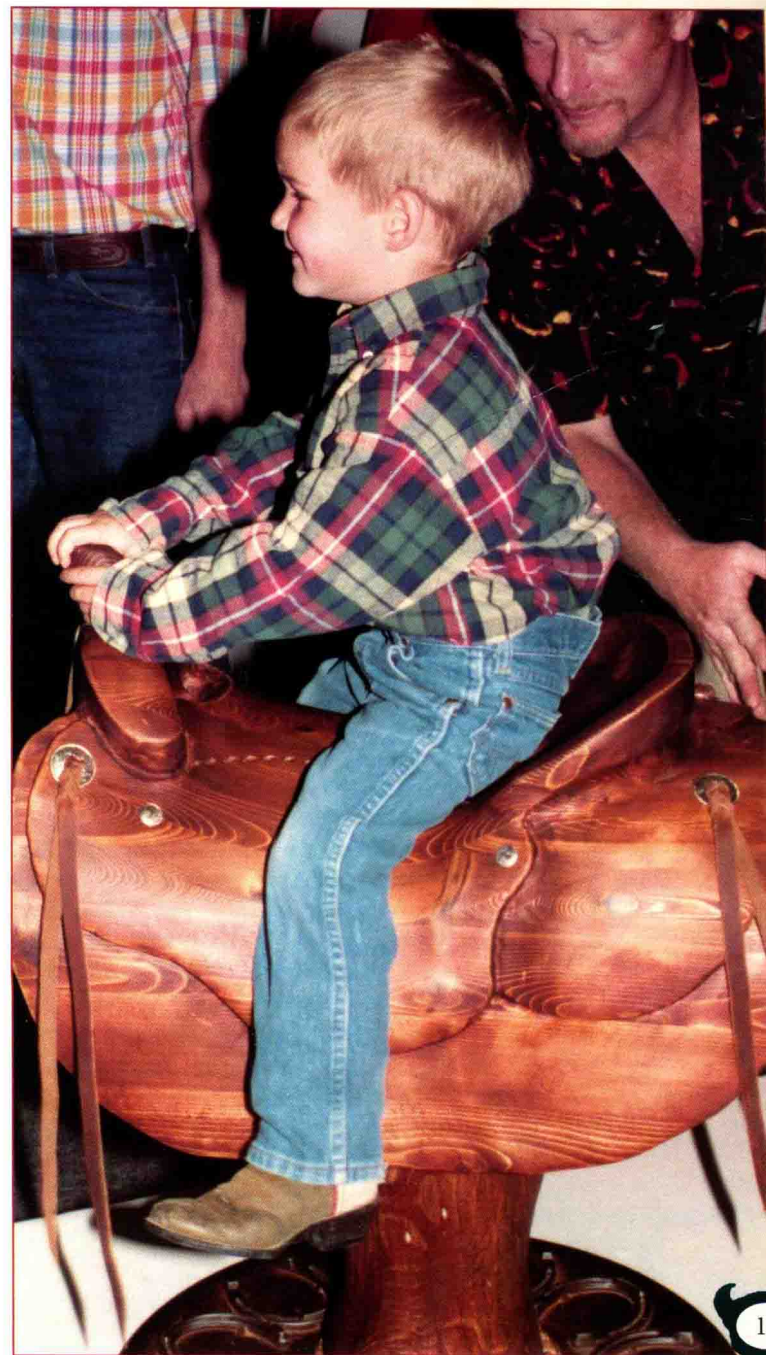


Cody. For thirty years he filled hundreds of homes and businesses around the nation with his unique furniture designs. In 1964, the first of a new generation of Cody furniture makers went into business and remained the only craftsman creating western furniture in Molesworth territory until 1985 when another artisan entered the market. From 1985 through 1999, the industry grew from those two furniture makers to more than twenty-five, providing an important element in the economic development of Park County.

Education plays a large role in today's Western Design Conference and the newly created Western Design Institute was established to carry out that portion of the mission. The Conference provides attendees with courses for continuing education credit through the American Institute of Architects, the American Society of Interior Designers and the University of Wyoming.



Today, the Western Design Conference remains the only exhibition world-wide that focuses strictly on Western Design. Featuring sixty designers and craftspeople in a juried exhibition and additional 20 fashion designers who showcase their lines in a heart-stopping runway show the Conference is a "must-see" event for those in the business as well as for anyone who loves the West. \$20,000 in cash prizes will be awarded to winners in 11 categories at the Design 2000 exhibition. In 1999, the Western Design Conference reached 62.7 million people through advertising, published articles, television coverage and the internet. The economic impact the Western Design Conference has on Cody alone is estimated at more than \$3 million.



The Western Design Conference

Cowboy Chic

By Chase Reynolds Ewald

When I was eighteen and about to start college in the East, I went West. I was headed for a wrangling job in Wyoming, having been captivated by the grandeur of the western landscape ever since I'd spent three summers at a camp in Jackson Hole as a young girl. My destination was an historic dude ranch an hour from the nearest town tucked at the end of a dead-end valley surrounded by wilderness.

Although my preconceptions were vivid, they paled in comparison to reality. The Upper South Fork Valley, forty-five miles south of Cody, was grand and dramatic and awesomely beautiful. The foothills rising to vertical cliffs that formed the valley walls, the cottonwoods along the river and aspen groves along the creeks, the moose and deer hiding among the willows, the coyotes loping across the hayfields at sunset, the antelope, elk, and Bighorn sheep on the high sagebrush flats, the eagles and Red-tailed Hawks gliding overhead, and the river running through it all.... This was the stuff of fantasy!

The lifestyle captured my imagination as well. Misguided romantic that I was, I thought it a privilege to rise at five to ride out in the dark up into the foothills, gather the ranch horses from a 2,000-acre "pasture", ford a sometimes raging river, and run the herd down a cottonwood-shaded dirt lane from the river, bursting into the open space next to the old trading post, past the camera-clicking guests, and into the corral in time for breakfast. Never mind that after the second day of seven hours' riding I was almost paralyzed. After a few weeks of this schedule, I was literally falling asleep in the saddle.

The ranch ambience was as evocative as the old log buildings used as the set of *Shane* that we used to ride to back in my camp days. Only this was no ghost town; these buildings had been used every day for eighty years: the trading post, with its Navajo rugs and old glass-fronted cubbyholes from the days the ranch served as the area's post office; the wrangler's tack shed, with its ancient pot-bellied stove still stoked every morning and a wooden countertop well-worn with grooves and chips from decades of repairing broken latigos and replacing stirrups; the wrangler's barn, with its concave dirt floor, hollowed out from years of booted wranglers leading shod horses



in for their feed; and the spring house with its wild array of growth atop its sod roof, stainless-steel ladles hanging on its wall, to dip cold, pure water out of the spring that miraculously flowed from underneath it. The old blacksmith shop, tools arrayed on the walls, was still a great place to shoe horses, even if no one fired up the traditional forge anymore.

The nearest privy to the corral was decorated with an elaborate mural painted by the owner's daughter; festooned overhead like party streamers hung sleeping bats, which never seemed to mind the squeaking of the opening door. The "Gossip Tree", a bench-encircled cottonwood, was a welcoming place to visit before meals; then there was "Amen Corner" in an old soddy next to the phone room. The rest of the ranch was just as evocative: the dining room with its long tables, yellow Fiestaware pitchers, and wood-burning stove; the staff cabins of rough-hewn planks, spartan in their simplicity; the lodge living room with its mounted heads, built-in seating, fireplace screen with the ranch brand, antler candelabras, and table lamps with painted shades bearing cowboy-and-Indian motifs designed by legendary local furnituremaker Thomas Molesworth.

Molesworth furniture — such as the red-leather-and-burl armchairs in the living room and 100 custom-made beds scattered throughout the guest cabins — set the tone for the interiors, along





with Old Hickory chairs, many of which had been recovered in rawhide when their rush seats gave out. There were also fifty-year-old rustic pieces by unknown ranch hands — such as the chairs made from old nail barrels, and the milk cans with tractor seats nailed on that might have been made by a fellow everyone knew only as Jonesie. Cabins were furnished simply for staff: iron-frame single beds, a chest of drawers and mirror, sturdy wooden chairs snuggled up under compact wooden desks for writing letters home, and a wood stove. Guest cabins ranged from the aesthetic to the “Little Waldorf”, a three-room cabin with stone fireplaces and a full suite of Molesworth furniture and Navajo rugs.

The ranch activities were as timeless as the buildings: Percheron-drawn hayrides; weekly square dances on the warped floor of the old rec hall; Saturday rodeos staged for each group of guests. Only a few details, like the daily wood delivery to each cabin by a small cart pulled by a miniature horse, occasionally reminded us that our lifestyle was in large part showmanship.

Although the ranch had enough cattle to necessitate our riding over to neighboring pastures once in a while to gather them back, and grew enough hay that we spent many August evenings bucking bales, its main business was dudes. They came from New York and Denver and L.A., from Germany and Australia and other far-flung points. They stayed a week, dressed like cowboys, ate hearty ranch food, rode horses all day, fished as desired, and left pretension at home.

Some came just once, to “do the West” with their kids, while some were continuing a family tradition that had started back in the twenties or thirties.

Then as now, they came for the grandeur of the scenery, a chance to experience the ranch lifestyle, an excuse not to dress for dinner. Both dudes and staff came to live out a fantasy firmly established in the American mind, first by railroad promoters, then by Hollywood, by television, by dime novels, by radio serializations, and, in more recent years, by country-western megaperformers and high-profile rodeo stars.

We were all drawn together by the myth of the West, a collective national representation of American character as forged by the frontier, ennobled by the grand vistas, and embodied by the cowboy. It's a myth that still lives today, one that still attracts thousands to dude ranches and millions to the American West's national parks each year. Of late, however, that yearning has evolved. Certain regions of the Rocky Mountain West have experienced some of the most rapid growth in the country as advances in technology, communication, and travel have made it easier to do business in hard-to-reach places. As major urban centers — and along with them, urban problems — have expanded, the pace of families fleeing cities and overcrowded suburbs in search of a more meaningful, less stressful lifestyle has accelerated. Finally, the West as a place of retreat and renewal has never been more popular. Whether it's a home on a mountainside near trendy Aspen, a refurbished cabin on a creek in Wyoming, or a full-scale cattle ranch surrounded by jaw-dropping scenery in a celebrity-studded valley in Montana, the appeal in having one's own little slice of the West has never been stronger.

As the desire to have one's own refuge has evolved, so too have the furnishings for that refuge. Western style is no longer defined by wagon-wheel chandeliers, horse-collar mirrors, and horseshoe-and-lariat motifs on upholstery and lampshades. While these icons still exist — and are being pressed into service in ways that are fun and whimsical without always being kitschy — western style has grown up. In addition to the now seemingly ubiquitous Thomas Molesworth-inspired furniture of applied pole, routed scenes on inset panels, burl wood, and weavings from the New Mexican town of Chimayo, western furnishings today range from meticulous leather-wrapped armoires to petrified-stone tabletops on fantastically curved and striated juniper bases, from headboards inset with strips of Indian beadwork to rustic