



Volume XXXII no. 3

www.texasjack.org

November 2017



A HERETOFORE UNPUBLISHED PHOTOGRAPH OF
TEXAS JACK

*From the private collection of Mr. and
Mrs. Dennis J. Greene*

*This photo of Texas Jack (and the one on
page 10) was first published in the October
1985 issue of The Texas Jack Scout.*

The following is a reprint of an article which appeared in the October/November 1993 issue of *The Texas Jack Scout*, describing the results of founding member Dennis Greene's ongoing search for Texas Jack memorabilia with virtually no connections and no ideas as to where to start. When he and his wife Julie agreed to take over the Texas Jack Association in 1984, and while working to build it into a viable organization, Dennis set about to hunt for anything tangible that he could locate that had belonged to Texas Jack, or was in some way connected to him. Not an easy task, he was soon to find out. The main problem was that Jack died at such an early age, therefore collectibles were very rare, as opposed to those concerning his compatriot, fellow scout and actor, Bill Cody (some of whose artifacts are also represented in Dennis Greene's collection alongside Jack's). The collection is now in storage, but as we hope to share it with TJA members, we are planning to bring much of it to display in Sacramento, CA, at our 2018 Roundup.

Peggy Greene

Comments by Julie Greene about her article follow on page 12.

Reprint begins on page 3

The Texas Jack Scout

from the Editor's Desk...



Sacramento

To all Texas Jack Association members, please accept our apology for the delay of this November issue of the *Scout*. The members working on the 2018 Roundup have had delays in communications with the hotel and sight-seeing venues, so it was decided to go ahead with the amazing content that we already had for this issue, so you can enjoy it, and so you can begin planning for your trip to Sacramento June 20-23. The necessary information and forms for your attendance at the 2018 Roundup will be in the March issue.

In this issue, you will learn about all the Texas Jack memorabilia that will be at the Roundup and the stories behind them. How exciting it will be to actually see in person items that belonged to our hero!

Also in this issue is an article by John Omohundro about Edward J. Muybridge, a photographer of Texas Jack's era who was a very interesting, prolific, and inventive character that you will enjoy reading about. And we have a great cowboy poem by our resident poet Aaron, written this time from a different perspective.

We hope after reading Julie's article, that you will be even more excited about the Roundup and begin your plans to be there.

Linda Omohundro
Layout Editor

The Texas Jack Scout

Vol. XXXII, no.3

An Occasional Publication of
The Texas Jack Association, Inc.

A Non-Profit Corporation

www.texasjack.org

Subscription is included in annual membership dues of \$25.00. Contact:

The Texas Jack Association
Rick Omohundro, Treasurer

PO Box 91

Salt Lick, KY 40371

The Texas Jack Association was founded in 1980 by Frank Sullivan to commemorate John Baker Omohundro, prairie scout, western hunting guide, and Wild West showman.

The Texas Jack Scout publishes articles about John B. "Texas Jack" Omohundro, the times and places in which he lived, and individuals who have contributed substantially to maintaining his memory.

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Historian of the Plains



REMEMBERING TEXAS JACK "THE FORGOTTEN SCOUT"

By Julie Greene



Greene Office - Carmel, CA

"Forgotten", you say "How so? We have an association organized explicitly to honor him. He's had a biography ("BUCKSKIN AND SATIN" by Herschel Logan) written about him. And, he's certainly well known to students and enthusiasts of the scouts of the old west. So..... he's far from 'forgotten'!

But wait! Is Texas Jack Omohundro a "household word", like, for instance, Buffalo Bill Cody, or Wild Bill Hickok or even California Joe? Not really. How many times have you gone to a western museum or seen a book on western history and have been disappointed to find

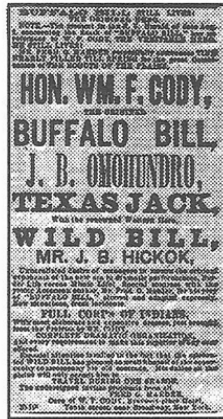
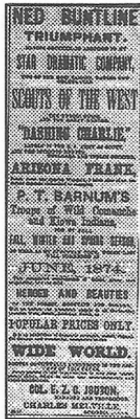
only token mention of him, if at all? And then, more times than not, it's only because he was a friend of those other famous scouts!

Correcting this injustice to the memory of Texas Jack (and more importantly, to recorded American history) became the main objective of the Texas Jack Association when it was reorganized into its present format. The hope was to help publicize his story...make his name, and the facts of his short but eventful life, familiar to the average person.

Toward that end, when twelve interested people gathered together in Cody, Wyoming in the summer of 1984, they made the decision to continue with the Association, and the commitment to go forward with a renewed focus. Among the priorities they discussed, was to try to get Texas Jack represented in a formidable fashion in an influential western history museum.

Thus he would become familiar to those who enjoy visiting such an institution, and his memory would be preserved in a substantial way for history.

The Texas Jack Scout

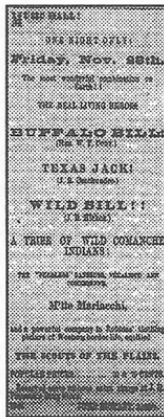


This New York Clipper ad of August 16, 1873 advises theatre managers and others that the production "Scouts of the Plains" was available for booking. Of interest is the claim that Hickok's "duties on the plains" would permit him only one season with the troupe.

Ned Buntline also advertises this dramatic company in this same issue. Note his comments on intemperate habits, his usual moral gospel against liquor, even though his own life was far from moral.

Such a plan, of course, would require obtaining adequate material concerning Texas Jack for display - a lofty goal indeed! At that time, certainly, none of those present had any idea of the difficulty entailed or even how to go about bringing this project to reality.

Dennis Greene was born twelve, and the president of the ciation. He well tance of pursuing this went on, it became that even if enough located to comprise tion of authentic Association could gether the resources The more he delved began to re-



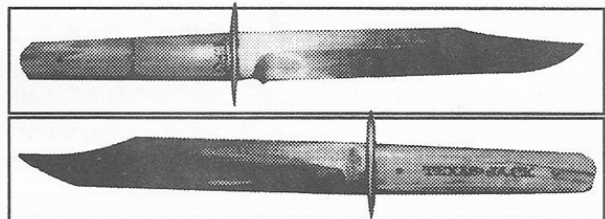
one of those origi- newly elected vice- Texas Jack Assoknew the impor- project, but as time apparent to him material could be an adequate collec- memorabilia, the not possibly put to- to accumulate it. into it, the more he alize that

if someone The Daily Record of the Times published this advertisement on November 27, 1873 playing up "The Three Real Living Heroes and Danseuse, M'le Morlachi." did not tempt as sible, it would become a lost and forgotten cause. So he became interested in taking on the project himself.

Although it has been an enjoyable and rewarding effort, it has been far from easy, as Jack's life was so short... and through the years much of what did exist has been lost. However, never one to be deterred by a challenge, Dennis began to investigate how one might go about

finding authentic material concerning Texas Jack Omohundro. With ads running continuously in western antique newspapers and contact with as many dealers as possible, as well as putting the word out with museum curators, family members and anyone else who might provide a lead, slow progress began to be achieved.

Dennis looks forward to the day when the things that he has been able to accumulate, and those things he continues to find, will all be housed under one roof in a western history museum. In the meantime, on the walls of a small office in Carmel, California, is displayed a fascinating (and hopefully increasing) collection of remembrances of Texas Jack Omohundro. Most of the collection is framed in a western motif, and the paper items are under museum quality protective glass backed with acid free paper in order to preserve them from deterioration.



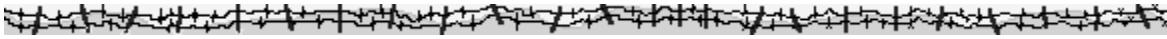
Texas Jack's knife. Texas Jack engraved on one side of the bone handle & WFC on the other

On November 20 & 21, 1982, a Western Frontier auction took place in Anaheim, California. The main portion of the collection auctioned came from Mr. Dean Alderdice, who is a 40 year collector in Orange County, CA. He has owned many historical firearms and gambling items. Years ago, Mr. Alderdice bought a collection belonging to the well known Captain Jack Crawford, who himself was a collector of famous frontier personality memorabilia, and the Crawford collection was sold at this auction on a commission basis for Mr. Alderdice.

Item number 322 sold at the auction was a Bowie knife, marked "NON XLL, Joseph Allen, Sheffield". The ivory grips were engraved "Texas Jack" on one side, and "WFC" on the other. It is a matter of speculation as to what "WFC" stands for. Most probably it was William F. Cody (perhaps a gift from Cody to Jack), although it has also been suggested that it could stand for Wells Fargo Co. Although we'll never really know the answer to that one, the knife is proudly displayed in Dennis' office.



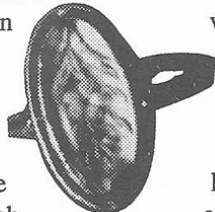
The Texas Jack Scout



In the "OMOHUNDRO GENEALOGICAL RECORD", Malvern Hill Omohundro relates the story about when he was a small boy of 6 years in April of 1873, Texas Jack and Buffalo Bill came to Richmond, VA with their wild west show. They played the old Richmond Theater, which was on the corner of Seventh and Broad Streets. Jack invited his family to be there, and Malvern talks of the "vivid recollections of the three days and nights" they spent with his big brother, Texas Jack. "Jack gave my mother a ring made from a stone he had found on the Red River in Texas. My mother gave it to me when I was 21 and I am wearing it today. I have never seen nor heard of another like it. It is invaluable; money can't buy it. He gave me a gun for hunting, a velvet suit and a peculiar pocket knife which I still have".

The ring which Texas Jack gave to his mother, was passed on, when Malvern died, to his son, Tom. Tom gave it to his nephew, Randy McKinney (Texas Jack's grand nephew, and a member of the Texas Jack Association). Randy, realizing the importance of the project that Dennis had undertaken, agreed to sell the ring, and it is displayed along with the little pocket knife that Texas Jack gave to Malvern when he was 6 years old.

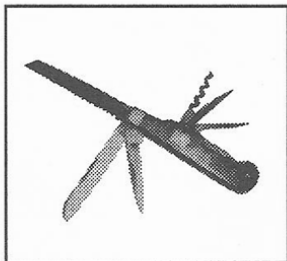
The pocket knife was given, many years ago, by Malvern to his niece, Imalena Omohundro, who counted it amongst her most valued treasures. However, in 1959, Malvern wanted to give something of significance to Herschel Logan, as a gesture of appreciation for his having written the biography of Texas Jack. Considering the knife to be a worthy token of such appreciation, he asked Imalena if she would part with it. In a letter dated February 26, 1959, Malvern wrote to Herschel Logan; "...I got a letter from my niece and am glad to say she is willing for you to have the knife with one condition which is if you die before she does, she wants you to will it to her, if not, then it goes to you in fee simple". As Imalena predeceased him, the little pocket knife was retained by Logan. Also given to Logan were two razors, referred to in Malvern Omohundro's February 26th Letter: "... I have an old straight back razor that might be of some interest to you. It has engraved on the handle as follows: 'Present from M.L. Tutwiler to R. Omohundro after death to J.B. Omohundro. January



Red River Ring

14th 1855'. This M.L. Tutwiler was an in-law of the Omohundros and the R. Omohundro is Richard Omohundro, my (and Texas Jack's) grandfather, and the J.B. Omohundro is J.B.O.Sr., father of J.B.O. Jr, Texas Jack. I also have another straight razor that I bought myself about forty years ago. I send it to you with my compliments also".

Herschel passed 1988, and in his Greene everything in pertaining Jack with tion of the was the in-



Pocket Knife

Logan away in 1989, Denmark acquired his estate to Texas the exception which inspiration for

his book "BUCKSKIN AND SATIN". Included in the collection were the little pocket knife and the two razors. Together with the ring from the Red River stone, these things are on display in Carmel.



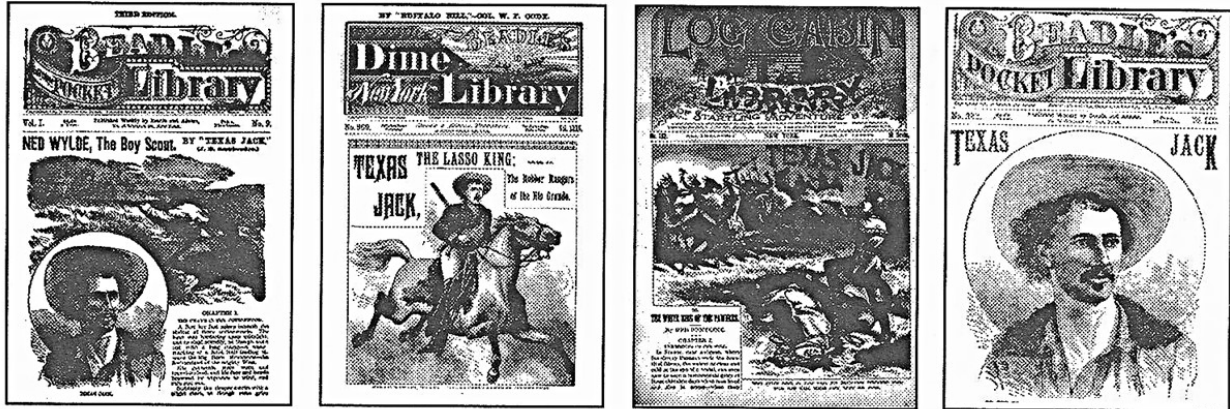
Another fascinating acquisition from the Logan collection was all the correspondence relating to the research for "BUCKSKIN AND SATIN". Of course, as the book was written some 40 years ago in the early 50's, most of his non-institutional sources were woefully outdated. However, an attempt to re-contact Logan's correspondents uncovered several interesting connections.

In the early 1900's, Europe became fascinated with America's "Wild West". Many countries (England, France, Denmark, Holland, Germany and others) produced their versions of the "dime novel", about the "heroes of the Wild West". Texas Jack was decidedly a favorite subject of many of these small pulp novels. Hundreds of stories were written about him. Found amongst Logan's papers was a brief correspondence with a renowned European historian/collector. A renewed contact, and ensuing friendship, with him resulted in the acquisition of a series of 179 Danish dime novels, written around the turn of the century, about Texas Jack. The only other complete series that exists is housed in the Danish Royal Museum. In addition to this important collection, are numerous other Texas Jack dime novels from other European countries, including some English "comic books" which extol the exploits of the "daring and brave" Texas Jack. It is evident that Jack's fame,

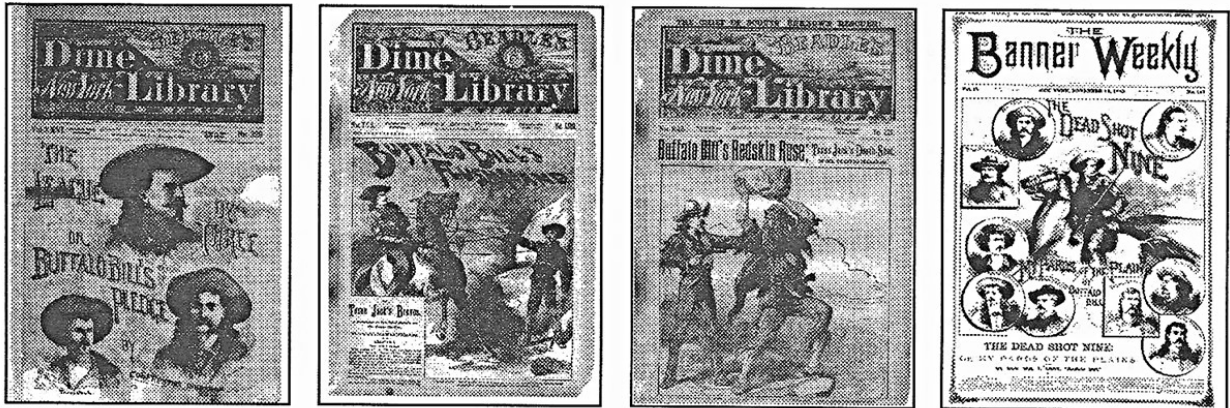
The Texas Jack Scout



while fleeing in actual history, was well preserved in fictional form in Europe (and to a lesser extent in America) well into the 1900's.



Texas Jack Dime Novels published prior to 1900



Texas Jack was featured in many American Dime Novels which headlined Buffalo Bill.



German

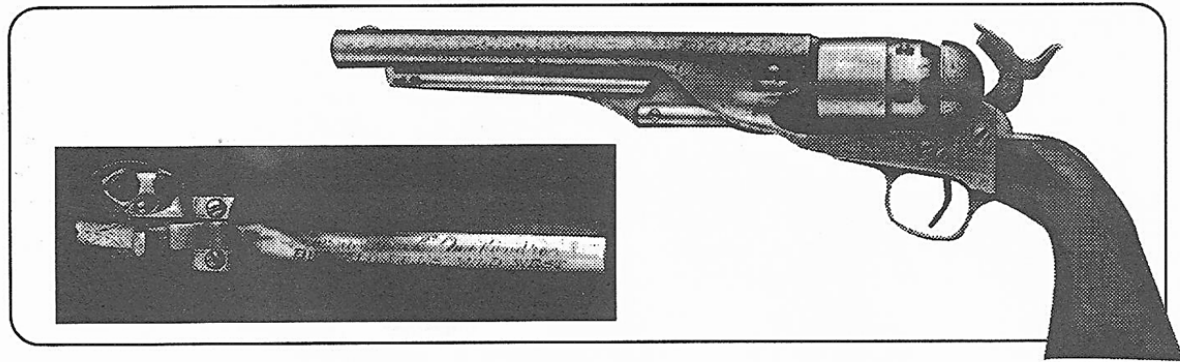
French

English

Swedish

It was the early American Dime Novel that began to appear in the mid-1870's of course which, in fictionalizing the adventures of Texas Jack, Buffalo Bill, Wild Bill and others during their days on the plains guaranteed the instant success they enjoyed on the eastern stage. Many of them were written by that notorious rogue - Ned Buntline,

The Texas Jack Scout



TEXAS JACK'S 1860 Colt Army Pistol

Ruth and her husband Jerry head the "101 Ranch Association". Without her concern and much appreciated help, it would never have become a part of the collection - a further demonstration of how this project many times has relied on the kindness and cooperation of others. A comparison shows that the depiction of Texas Jack on the poster was obviously taken from an etching by H.O. Rawson, famous sketch artist. Early in this century, Rawson set out to make sketches of every western personality of importance - outlaws, sheriffs, Indian chiefs, army officers, scouts and other men and women identified with the West. He worked mainly from authenticated photographs, but some of his drawings were made directly from life. He published these drawings as a series of cards which had a very large circulation



A sketch by H.O. Rawson

in the early 1900's. A comparison of his sketches with known photographs wherever possible, indicates his amazing accuracy, and it can be assumed that sketches of personalities whose photographs no longer exist were also accurate and true pictures.

The entire collection of sketches is displayed in "THE

GREAT AMERICAN WEST - a Pictorial History from Coronado to the Last Frontier", written by James D. Horan in 1959. The book is now out of print, and is much coveted by students of western history. It is a most fascinating volume, a copy of which can be found in the Greene library. Rawson also did many of the pen and ink drawings that illustrated the early dime novels. His original 8" X 10" sketch of Texas Jack for the series of cards, which were later displayed in the book (and from which the poster illustration was taken) is in the Greene Collection.



Perhaps one of the most prized acquisitions is an 1860 Colt Army pistol, engraved on the backstrap in an open grapevine factory motif, original to the period. The inscription reads: "Texas Jack Omohundro, Buffalo Bill Wild West". The gun shows a great deal of use and the grip profile has been altered as often was done by trick shooters. Also there are strange markings between cylinders, possibly to indicate where to rest the hammer during trick shooting or heavy usage. (In performing, it would be easier to see where the safety stops were by putting a large "X" on the cylinder). In addition, the interior of the barrel is heavily pitted indicating that it was blank bullets that were used in his stage shows.

Tracing the history of how a gun changed hands through the years is important in verifying its authenticity, and much relies on the validity of previous owners. John Gangle, well known antique firearms dealer, and auctioneer, who acquired the gun in 1985 writes as follows: "Johnny Bassett, a premiere Colt collector and personal friend of mine from the late 1960's until his death in 1985, owned this pistol for many years and several times has shown it to me and conversed with me about the interesting history of the gun. When he passed away, his

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collection was handled by Mr. Robert Berryman, one of America's premiere firearms dealers, and I acquired the gun from him. At that time there was an old letter dated 1926 addressed to Mr. William M. Locke, * from his friend Charles Nordin, (the original is in the collection), telling about the history of Texas Jack's gun.

Charles Nordin ** is known among gun collectors as an early pioneer in gun collecting and it is evident upon reading the letter that Charles Nordin sold the gun to William Locke in 1926".

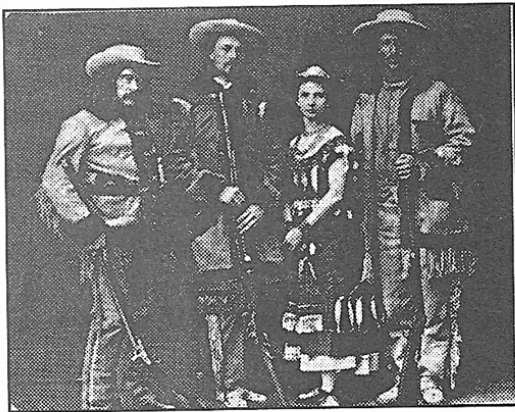
Accompanying the gun is belt (and gauntlets) also referred to in Mr. Nordin's letter. However, the original holster was replaced with one of the period, albeit not Texas Jack's personal property.

The entire collection, a small part of which is described herein, while still comparatively minimal, pretty well fills the walls of the small Carmel office. However, there is still a long way to go to reach the original goal of a "significant display" in a western history museum. Much has been accomplished - much is still needed to be done to fully bring this project to fruition. For Dennis Greene, it has become a passion, but its difficulty can't be mini-

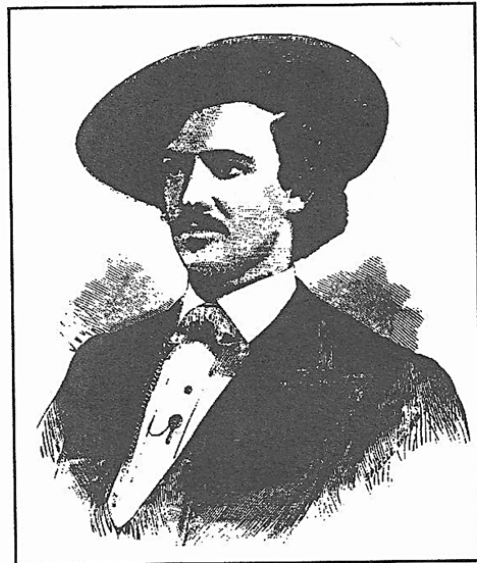
mized. Acquisitions have become few and far between because of lack of availability, as well as the fact that this is not an inexpensive pursuit. However, occasionally discouragement gives way to excitement when something totally unexpected will happen such as when Dennis found Texas Jack's original signature, or when he came across one of his calling cards. Even finding a CDV (small picture distributed at the theatres where he performed) or a cabinet photograph, is viewed as an achievement. Small things, admittedly, but it all adds



Texas Jack's New Years greeting card



Buntline, Cody, Morlacchi, Omohundro
A Cabinet Photograph

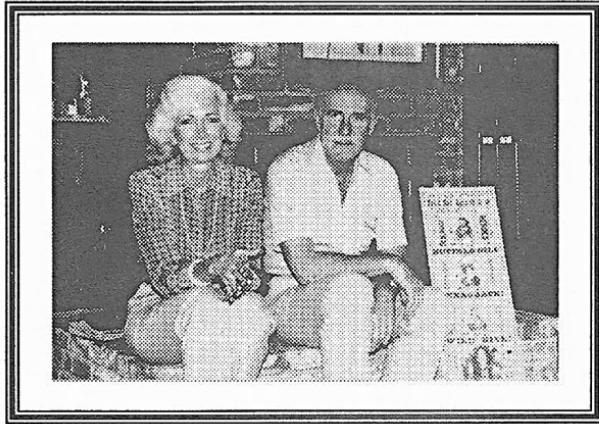


JB Omohundro (Texas Jack)

- * William Locke's long gun collecting career is detailed in the book "The William M. Locke Collection - Finest Group of American Handguns Ever Assembled", published in 1973 by The Antique Armory Inc., East Point, GA. Robert Berryman was one of the gun authorities who contributed to this volume.
- ** Charles Nordin numbered amongst his personal friends, Buffalo Bill, Doc Carver, Capt. Jack Crawford and many other famous men of the west. He was particularly close to Cody and worked for him briefly in North Platte in the late 1880's. He was an avid collector of guns and all types of western memorabilia, and had "hundreds of personal letters" from most of the scouts and showmen. (Information obtained from correspondence between Nordin and Hershel Logan in Feb. 1952).

The Texas Jack Scout

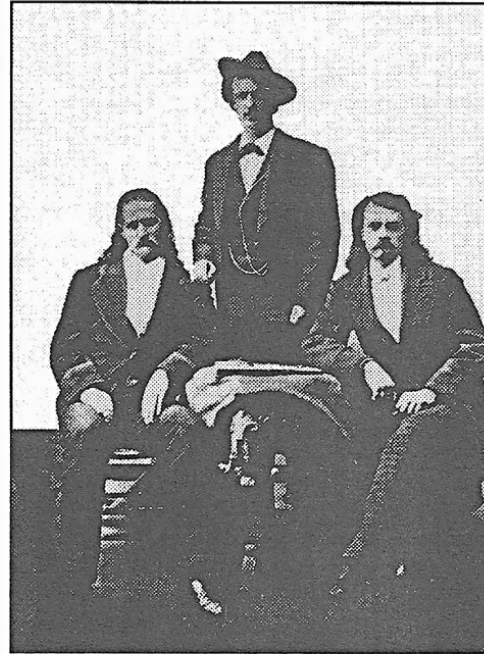
onto what hopefully one day will be the largest collection of original Texas Jack memorabilia under one roof. Who knows...maybe our children's children one day, will have the pleasure and pride of visiting "the Texas Jack Wing" in a western history museum! If Dennis Greene has anything to say about it, that dream will become a reality.



Dennis & Julie Greene

NOTE: All the items and pictures shown throughout this article are original, and are from the Greene collection.

Dennis Greene would welcome and appreciate any information concerning location of original Texas Jack memorabilia that might be available for sale. Contact: D.J. Greene, P.O. Box 7587, Carmel, CA 93921. (408) 626-3924



"Wild Bill" (Wm. Hickock). "Texas Jack" (John L. 'Omohundro).
"Buffalo Bill" (Hon. Wm. F. Cody).

A FAMOUS AND FEARLESS GROUP.
Three Remarkable American Scouts who Have Had a Daring Career in the Far West.



Texas Jack

This remarkable group of scouts and hunters . . . could be produced nowhere by on our wide frontier. Hardy borders and daring pioneers, they bear the brunt of the danger and exposure that pave the way for the industrious settler.

"Wild Bill" (Wm. Hickock) was the most fearless and daring of the many scouts of the border. Powerful and determined, a most skillful rider, a marvelous shot with his revolver, his remarkable escapes, personal encounters with men as reckless as himself, would fill a volume. He was treacherously slain by one whom he had befriended, who crept behind him while he was engaged at a game of cards and shot him dead in cold blood.

"Texas Jack" (John L 'Omohundro), another of the group whose tall form and cowboy attire was a familiar sight some few years ago on Park Row, in the city. Courteous of manner and pleasant of speech he was great favorite with his intimates. He married Bonfanti, the dancer, and died of consumption in Colorado.

Of "Buffalo Bill" (Wm. Cody), his services as scout and hunter, his well know duel with the Chief, "Yellow Hand," are too well know to need repetition. His Wild West Show has spread his name and fame all over the entire civilized world.

ED. NOTE: This copy accompanying a sketch of the above picture in an unknown newspaper was probably published sometime around the turn of the century. (Note that Texas Jack's name and that of Josephine Morlacchi are incorrectly recorded)

The Texas Jack Scout

Comments about the collection by Julie Greene, wife of the late Dennis Greene:

When in 1984 Dennis and I agreed to take over the Texas Jack Association, we were essentially clueless as to how to begin. First, we needed to educate ourselves about Jack, as we knew virtually nothing about him except what we read in the Omohundro genealogy that my grandfather Malvern Omohundro published in 1954.

Then, besides organizing the association, expanding membership, creating a newsletter, etc., etc..., we decided to try to collect whatever Texas Jack memorabilia we could find. We soon learned that, unlike with Buffalo Bill, virtually nothing was available. A few family descendants had original photographs taken of Jack, (prized possessions, of course!), but definitely not for sale. We weren't that fortunate, so we started from scratch.

We made contact with Herschel Logan (author of *Buckskin & Satin*), who luckily lived, as we did, in Southern California, and who became a good friend. We ultimately purchased from him the things Malvern gave to Herschel in appreciation for writing the book about Jack. He had nothing much else in the way of memorabilia except the photo film he had collected for his book—those photos often appear in the *Scout*. I also got from him all his contacts for researching *Buckskin & Satin*. They were 25 years old, but a few were still good connections.

We put classified ads in western magazines, contacted western stores, museums, and Wild West collectors for leads. One thing led to another, and slowly but surely, over the years, we were able to put together a reasonable collection. It is now in storage.

As the next Roundup will take place in June of 2018, in Sacramento, fairly near Carmel, we decided to bring what we could of it there to share with the members of the TJA. So we hope you will be able to be there to share these things with us!

Above is the article I wrote for the October/November 1993 issue of *The Texas Jack Scout* about this collection. 🦔

Next Texas Jack Scout Information

The deadline for the March 2018 issue of the *Scout* is February 15, 2018.

Please send ideas and materials to our Guest Editor:

Larry Tyree

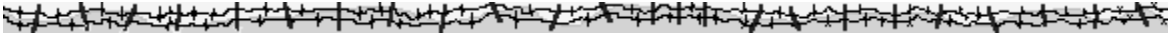
1844 NE Parks Summit Blvd

Lee's Summit, MO 64064

(816) 525-2488, (816) 213-5826

ltyree5353@gmail.com

Thank you, Larry!



The First Horse Opera

By John Thomas Omohundro

In 1872, in the same summer when William “Buffalo Bill” Cody and John “Texas Jack” Omohundro agreed to meet up in Chicago that December to try their luck at stage acting in the premier of “The Scouts of the Prairie,” a professional photographer in San Francisco was photographing a horse.

The photographer was Edward J. Muybridge— that’s one spelling; he adopted several. The horse was Occident, one of Senator Leland Stanford’s fastest. The photograph was of Occident trotting, pulling a light sulky. It was an “instantaneous photograph,” as any were called if the shutter speed was less than about 10 seconds, although Muybridge’s was much faster.

I’m sure Muybridge and Omohundro never met, because Muybridge worked mostly in California, a territory Omohundro is not known to have visited, but would have if he had lived longer. And personally they were very different. Texas Jack was outgoing, charming, a happy husband but childless; Edward was private, litigious, a cuckolded husband who murdered his wife’s lover, a widower with a child.

But their careers in “show business” paralleled. While Texas Jack was contributing to a burgeoning show business of western melodramas, Muybridge was advancing the state of the art of western landscape photography, as well as the art of instantaneous photography of motion. When Texas Jack died in 1880, Muybridge had become famous for stop-action photography of animals and people and then re-animating the motion with his invention, the zoopraxiscope. He toured the country with his motion shows in the same years Buffalo Bill was perfecting the arena-sized Wild West Show.

The decades after the Civil War not only saw rapid progress in the photographic field, but the nation was linked by the railroad and the telegraph. All three developments were collapsing time and space in the most powerful ways since the printing press.

Only a few more elements needed to be added to Muybridge’s snap of Occident and his improvements of photography before we see the birth of cinema and the first horse operas, in which the spirit of “The Scouts of the Plains” lived on.

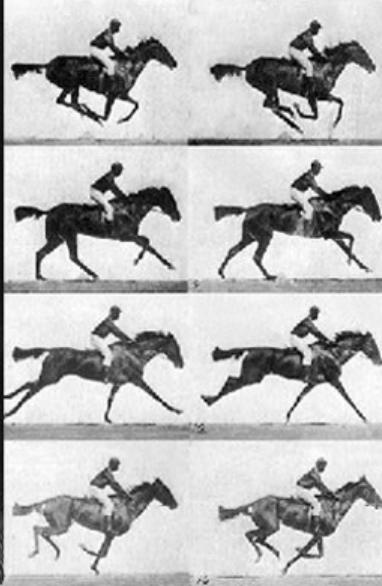
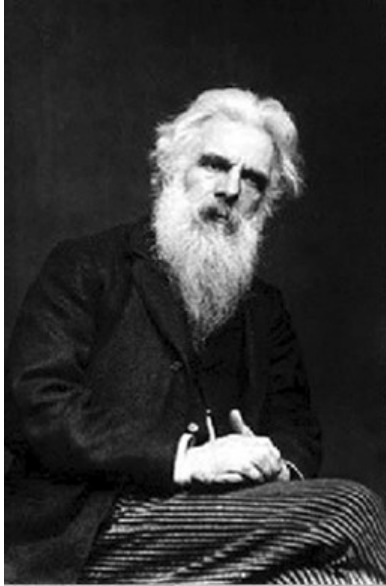
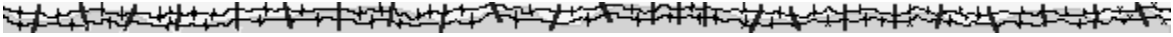
I have been interested in Muybridge for decades; his story is a stage production with music by Philip Glass, my favorite composer. He worked for Stanford, the founder of my alma mater. And Muybridge was the subject of an award-winning book by Rebecca Solnit, one of my favorite writers. If this essay piques your interest, read her *River of Shadows: Edward Muybridge and the Technological Wild West* (Penguin, 2003).

The Photographer and His Technology

Edward Muybridge was born in England but emigrated to New York, then San Francisco, as a young man. He arrived in 1855 and set up as a bookseller, but his serious study of photography had already begun.

Western landscape photography was a recent art. It can be said to have started in 1867 when Tim O’Sullivan accompanied government survey teams into the West in such places as Yellowstone. Other pioneers were engaged to photograph the Western expansion of the railroad.

The Texas Jack Scout



< *A white-bearded Muybridge and eight shots of a running horse.*

Muybridge turned increasingly to landscapes. He bought a light carriage to use as a portable darkroom and carrier for the bulky equipment a roaming photographer was required to use. He painted “Helios’s Flying Studio” on the carriage side and used that nom de plume on his work. His landscape prints were sold in his shop as well as in city galleries.

At this time, photographers were making

contact prints with glass negatives. Magic Lantern shows projecting from glass plates became popular. Also popular were stereographic cards, examined in 3-D through a viewer—the 19th-century virtual reality goggles. Glass for negatives was valuable, often wiped clean and reused for more photos.

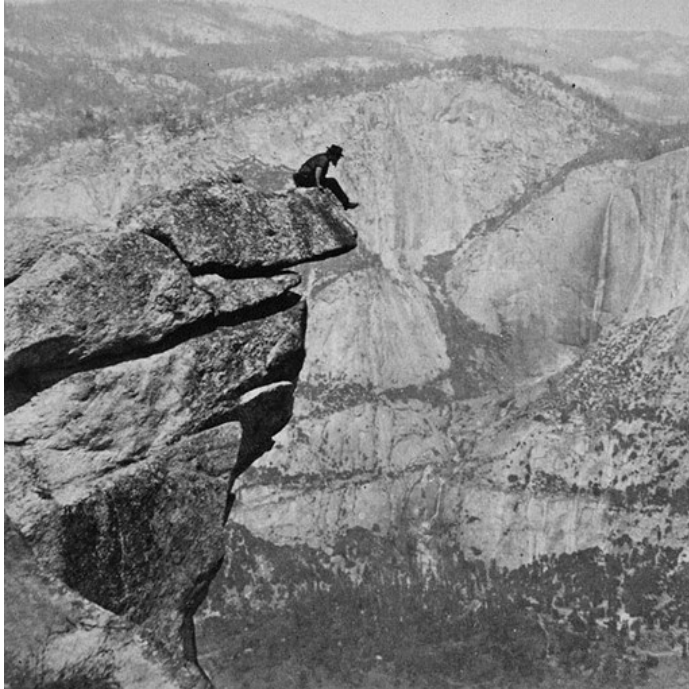
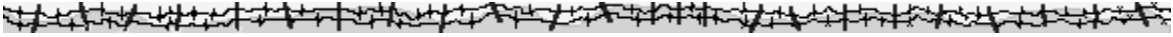
... Or other uses. Cowboy Poet Joaquin Miller, about whom I have written before, bought some of Muybridge’s large glass negatives from a gallery in the mid-1870s to install as greenhouse panels. All Miller’s plants had images projected on them by the sun!

Muybridge prepared his glass negatives by the wet plate process, then exposed and developed the plate in quick succession inside his “Helios” carriage. He poured collodion, a volatile syrup of gun cotton and ether, over the plate, coating it evenly, then dipped that into silver nitrate, inserted it into a dark frame, then the frame into the camera. He had to expose and develop the negative before it dried. Thirty minutes were required to finish this sequence. Before Muybridge, shutters were almost nonexistent; photographers simply removed the lens cover for several seconds. His later experiments in stop-action depended upon his creation of fast shutters.

Yosemite

Even while making major improvements in stop-action, however, Muybridge was making his name in landscape photography. In 1867, just as America was discovering Yosemite, he first traveled there. He was less interested in portraying the beauty than the turbulent, disturbing aspect of the place. His photos often include a tiny figure somewhere to indicate the massiveness of the formations. Other pictures feature giddy drops and angles. He then worked darkroom magic on his landscapes, adding interesting cloudy skies from his separate studies of those. The wet plate negatives of the time tended to overexpose the sky, so, using special filters, he shot sharp, complex cloud scenes, merging them later with the equally striking land forms of Yosemite. These photos were much sought after in San Francisco.

The Texas Jack Scout



< *Muybridge posed on a cliff in Yosemite*

After his first brief photo work with Stanford and the trotter Occident, Muybridge returned to Yosemite to take large-format photos, on 20x24 inch plates. He published hundreds of those, as well as hundreds of stereoscopic photos. Unlike most photographers, he also shot images of the resident Miwok-Paiute Indians. Their role in the evolving Yosemite marvel was controversial.

In 1873 the U. S. army hired Muybridge to be the official photographer of the Modoc Wars in northern California. His photographs differed from Matthew Brady's Civil War photos in that they emphasized the non-violent moments, such as camp life,

soldiers preparing for or recovering from battles, and Modoc prisoner camps. He also included many photos of the lava lands that formed the landscape of the conflict. These were converted to engravings, published in *Harper's Weekly*, and widely used in books about the war.

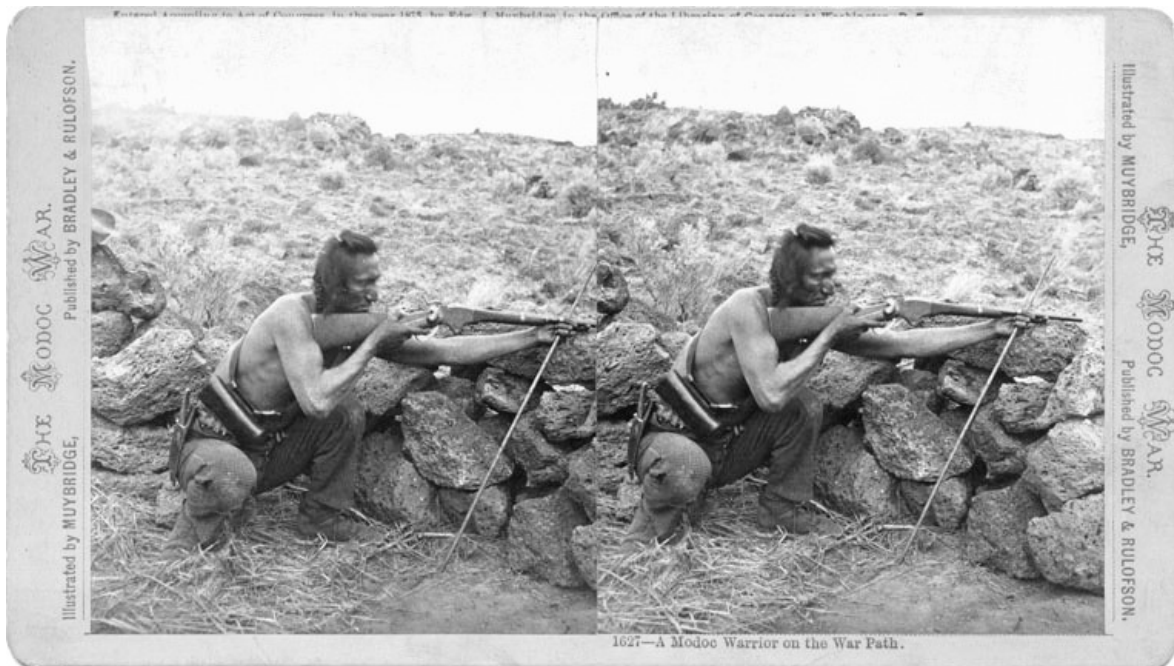


Illustration by Muybridge of the Modoc War <http://arthistoryunstuffed.com/eadward-muybridge>

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The news and images of the Modoc Wars were immediately transformed into Western stage shows appearing in New York opposite theaters presenting Cody and Omohundro. Author Solnit observes, as we too have noted in several articles about Texas Jack's stage career, "What was being lost as the real thing ['the West'] was returning as imagery; ... Everything spectacular in the West was always being sent east for exhibition."

The Horse Sessions

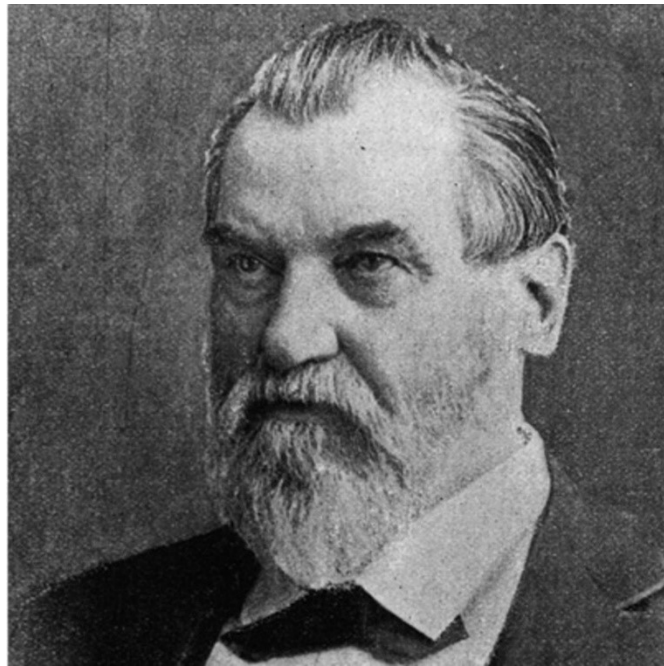
Because of his growing reputation, Muybridge was engaged by Leland Stanford to do some technical photographs of running horses. Stanford was one of the partners of the Union Pacific Railroad and a lover of fast horses. He began his hobby of training trotters in 1870, eventually acquiring 800 horses on his 8,000-acre Palo Alto estate. Stanford approached horse racing scientifically, as he had approached the expansion of his railroad. He developed new training and breeding programs. He studied the gaits of trotters, which is why he engaged Muybridge in 1872.

The question among racing experts was, were all four feet of a trotter ever off the ground? Most experts thought not, but Stanford thought yes. Contrary to the folklore, there was no bet on the subject (Stanford wasn't a betting man), but he had an abiding curiosity about how horses' legs moved, in hopes of developing a faster horse.

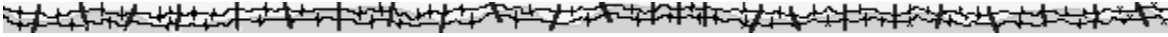
Senator Stanford >

Muybridge had to overcome two technical problems to capture Occident in motion: shutter speeds were slow and wet plates were short-lived. In the 1870s photographers were striving to reach shutter speeds of a second or less. Anything in that range was considered "instantaneous photography." Because his equine subjects were moving at 38 feet per second, Muybridge needed a shutter speed of hundredths of a second. He devised a spring-loaded device that managed 1/500th of a second— a phenomenal accomplishment for that time. The shutter was triggered by the horse tripping a wire across the track.

To improve definition on the wet plates, the artist/scientist draped the background with white sheets marked with lines, like a giant ruler.



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< *Horse and sulky*

After a few more years developing his art, especially of grand panoramas (his famous panorama of San Francisco is 17 feet long and 2 feet high), Muybridge returned in 1877 to work with Stanford. This time, he attempted sequential motion studies—in other words, a series of rapidly-shot photos. He recruited a railroad engineer

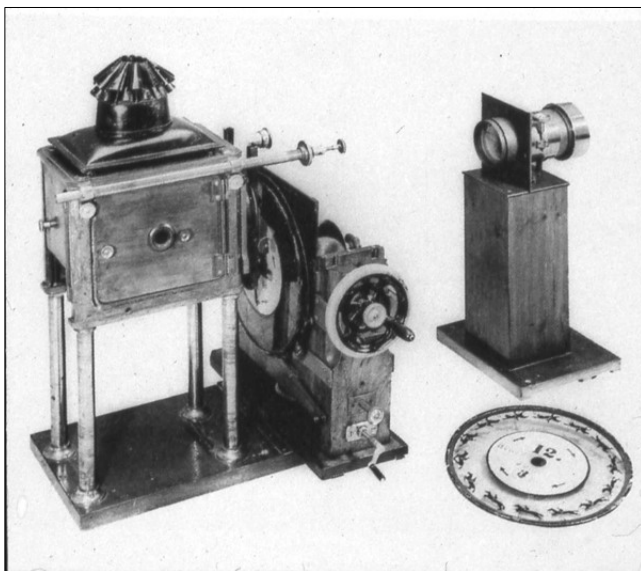
(the equivalent of a Silicon Valley techie today) to invent a faster shutter, which used electricity and achieved speeds of one-thousandth of a second.

He worked with an entire production crew, the way filmmakers would soon do: horse handlers, eight photographic assistants, a set of marked white walls, and twelve cameras whose plates were developed on site. Each camera was tripped by a wire as the horse passed. With shutter speeds so high, the photo shows the motion completely frozen, the sulky wheel spokes and horse legs still and sharp.

Muybridge sold these images as singles and in sets in the city for high prices. The trot, canter, and gallop of a horse turned out to be nothing like people's expectations, and they flocked to see proof. At this time also, Stanford brought in J. D. B. Stillman, a science writer, to develop a book about horses running, and Muybridge, jealous, moved on.

By 1879 he expanded his motion studies to include humans and other animals. One famous set of studies is of himself, in the nude, running. To photograph animals whose motion wouldn't trip ground wires, such as deer leaping or birds flying, he invented a rotating cylinder with trigger pins that, once set in motion, fired a series of camera shutters.

The Convergence to Movies



< *Zoopraxiscope*

In 1880, as Texas Jack Omohundro took his road show to Leadville, Colorado, where he would soon expire, Muybridge brought out his zoopraxiscope. This device was a combination of the earlier zootrope (from the 1830s, a simple rotating disk), his state-of-the-art photography, and the magic lantern, which had been projecting images from glass plates since the Civil War. He took his zoopraxiscope on tour, showing stunned audiences across the country the motion of humans and animals by replaying his stop-action photographs.

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< Scene of horse chase

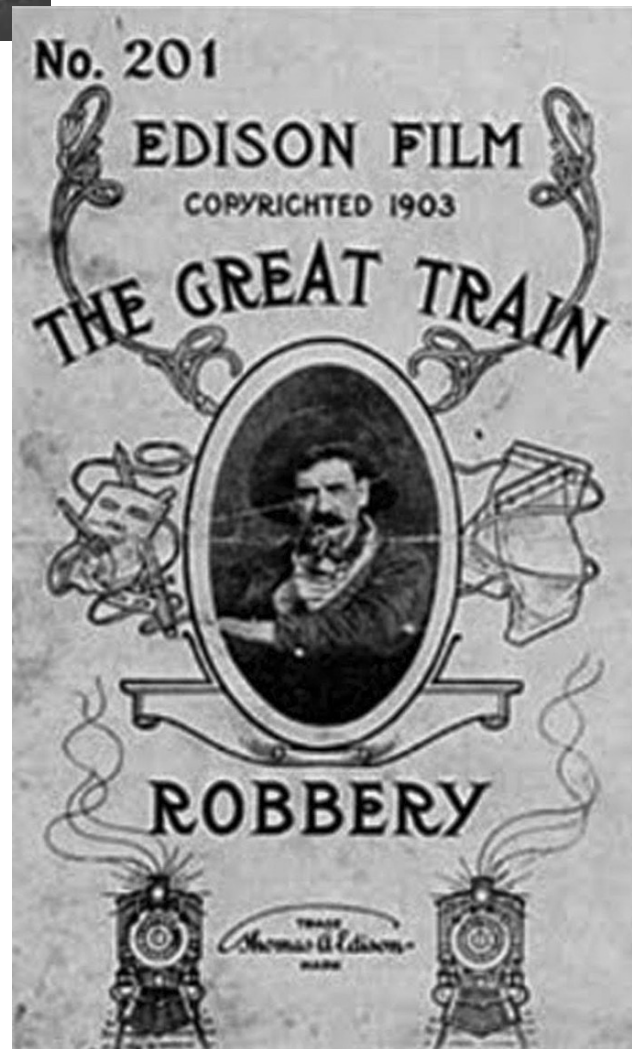
While on tour in England in 1882 he was shocked to discover that meanwhile in San Francisco, Stillman, with Stanford's backing, had published *The Horse in Motion*, featuring his photographs. He sued Stanford for stealing his work, but (not surprisingly, considering his defendant) he lost the case. Another sad detail in this solitary, difficult artist's life: the original photograph of Occident has been lost. Today we have paintings, lithographs, and other copies of the image—but no original.

Movie poster >

A fateful meeting occurred in Orange, New Jersey, in 1888: while in town on tour with his zoopraxiscope, Muybridge met Thomas Edison at his famous lab. Muybridge had an idea for replaying his stop-motion pictures to create realistic action, and he wanted Edison to connect that technology to Edison's recently-invented phonograph. Edison got to work on the motion picture idea soon thereafter, in the fall of 1888. Although he claimed in his memoirs to have developed the idea before Muybridge, the chronology is incontestable.

In 1889 in Paris Muybridge met Étienne-Jules Marey, the developer of a "chronophotograph," essentially a movie strip of stop-action photos on George Eastman's new photo paper rolls. By 1891 Eastman had switched to celluloid, perforated for sprockets. Four years later the Lumière Brothers created better methods to project the film strip and displayed a few films in Paris. The twentieth-century movie had taken shape.

The final step in our rapid convergence is by Edwin S. Porter, an inventor in Edison's workshop. He made the first feature with a plot, "The Great Train Robbery", in 1903, with horses (and railroads, and




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telegraphs, etc.) prominent. "Robbery" was a horse opera about Butch Cassidy and the Hole in the Wall Gang, filmed in New Jersey.

Real Westerners

Muybridge was clearly a main contributor to the technical development of the motion picture, and his incredible images of horses and the Wild West were enthusiastically received by the American public. Like Texas Jack, his popularity came from touring the country, sharing the West. Like Omohundro, Muybridge both lived the real Western life in the 1870s and re-created it elsewhere for audiences. Solnit reflects on Muybridge:

"One western is still waiting to be made: the movie about an Englishman who became a rugged outdoorsman, an explorer, a murderer, an investor, and the fastest photographer in the West, the western movie that would have been about the genesis of both medium [cinema] and genre [Western] in the strangely malleable moments of the 1870s." 



Where did his nickname come from?

From *Buckskin and Satin*


John B. Omohundro, along with his cow hands, drove a large herd of cattle from Texas north-eastward through Tennessee, which was experiencing a massive drought. They arrived at a small town where the people were all but starving. Upon arriving there, their appreciation was expressed by a large crowd of cheering, hungry people. When officials of the city asked who was in charge of the cattle, they were doubtless and nonplused to see a pleasant young man approaching.

"Where y' from?" asked one.

"From Texas, sir," came the reply.

What's the name?" called out another.

"Jack, sir", was the only answer.

"Texas Jack, eh?" came a rejoinder from one of the crowd, only to be caught up by loud cheers from the townspeople, "Hurrah for **Texas Jack!**" And the name stuck! A name that was to follow this intrepid plainsman the rest of his life. 



The Texas Jack Scout



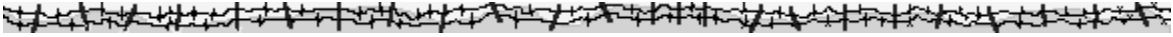
Holiday Inn Sacramento Downtown - Arena Home Base for June 20-23, 2018 TJA Roundup

Contemporary rooms feature rich mahogany furniture and complimentary high-speed, wireless Internet access, a 32-inch LCD TV with premium cable and a comfy chaise lounge. Guests enjoy a well-lit work area, as well as a triple-sheeted bed. The hotel features on-site business center, outdoor pool, cocktail lounge-The Pub, complimentary fitness center, and wireless Internet available in rooms, suites, business center, public areas, and meeting spaces. The Cyprus Grille on-site serves breakfast, brunch, lunch, dinner, and dessert. The hotel is only 11 miles from Sacramento International Airport.

Just across the street from the hotel's downtown Sacramento location is "Old Sacramento." Set within the time of the California Gold rush, this historic landmark district features shopping, dining, world-renowned museums, and vintage candy stores.



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Historical Sites to Visit in the Area



Sutter's Fort State Historic Park

Set in 1846, Sutter's Fort preserves important California history and tells the story of the many cultures that inhabited Sutter's Fort and the surrounding areas during the 1840's. The park is known as a Living History Museum.

https://www.parks.ca.gov/?page_id=485



California State Railroad Museum

The impact of the railroad and how it shaped the history, culture, and economy of California and the West is told through the various exhibits in this vast Sacramento museum.

<https://adventure.howstuffworks.com/destinations/by-state/family-vacations-in-california9.htm>

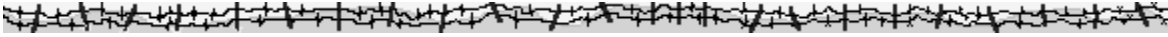


Sutter's Mill http://www.parks.ca.gov/?page_id=484

Marshall Gold Discovery State Historic Park

Marshall Gold Discovery State Historic Park features a museum, many original and restored buildings, and costumed volunteers. At the museum you can learn how to pan for gold, and you can buy a gold pan there as well.

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The Airports of Sacramento, CA Sacramento International Airport SMF

<http://sacramento.aero/smf/>

- **American Airlines** | (800) 433.7300 | www.aa.com
- **Delta** | (800) 221.1212 | www.delta.com
- **United Airlines** | (800) 241.6522 | www.ual.com
- **Aeromexico** | (800) 237.6639 | www.aeromexico.com
- **Alaska Airlines** | (800) 426.0333 | www.alaskaair.com
- **Hawaiian Airlines** | (800) 367.5320 | www.hawaiianair.com
- **Horizon** | (800) 547.9308 | www.alaskaair.com
- **JetBlue** | (800) 538.2583 | <http://www.jetblue.com>
- **Southwest** | (800) 435.9792 | www.iflyswa.com
- **Volaris** | (866) 988.3527 | www.volaris.mx



Also:

Executive Airport SAC

<http://sacramento.aero/sac/>

Franklin Field F72

<http://sacramento.aero/f72/>



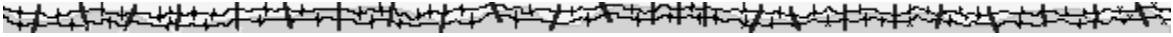
See http://www.sacramento.aero/smf/to_and_from/rental_car for on- and off-airport rental car companies. All rental car companies at Sacramento International Airport are located at the rental car terminal on airport property. The **on-airport** rental car shuttle arrives at designated stops on ground level curbs outside both terminals approximately every 10 minutes. The shuttle serves all on-airport rental car agencies. Rental car shuttles are assigned by terminal. Be sure to check the signs to make sure the shuttle you are on is going to the terminal you wish to go to.

Shuttle wait times may be longer during the airport's peak hours: 4 – 10 a.m. and 8 p.m. – midnight.

Avis, Budget, Hertz and National offer vehicles for people with disabilities. Reservations for equipped vehicles must be made at least 48 to 72 hours in advance.

Off-airport rental car companies will pick up their customers from the rental car terminal.

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HEROES AN' PARDS...February 2011

“Tribute to the Cowboys and Indian Stars”

By Driftin' AaronG

*I grew up going to all the movies an' especially the Saturday Matinee
To see all the cowboys an' Indians in all the action they'd often portray*

*John Wayne, James Stewart, Charlton Heston an' so many many more
Randolph Scott, Joel McCrea, Robert Mitchum an' they all knew the score*

*Today they star in our living rooms on the wide television screen
While we sit back an' watch an' think of the past it sometimes may seem*

*Roy Rogers, Rex Allen and Gene Autry in the gallant roles they play
Glenn Ford, Brian Keith and Audie Murphy keepin' all the outlaws at bay*

*The movies that kept us alive an' excited in our youth so long ago
Of the nineteenth century an' the cowboy way that gave such a good show*

*Gary Cooper, Alan Ladd, Gregory Peck gave us all their hard work an' time
Walter Brennan, Lorne Green, Michael Landon gave us their hearts that would often shine*

*While good cowboys and bad rode across the screen when history was at its best
Warm hearted stories and adventures of ever' kind that withstood ever' viewers test*

*Clark Gable, Henry Fonda, Andy Divine gave the audience a thrill of ever' kind
Jack Palance, Rod Cameron, James Arness an' Ben Johnson real cowboys we all could find*

*The years have come an' gone an' our cowboys have rode the movie set
To give us excitement with ever' adventure to keep us on the edge of our seat I'd never forget
An' let's not forget Errol Flynn, Gilbert Roland, Jeff Chandler with more adventures ever' day
William Holden, Tony Curtis, Burt Lancaster, all my best ol' pards I'll always say*

*Of course like you I've had my favorite cowboys and Indians the way it was meant to be
Cochise, Geronimo, Sitting Bull, Crazy Horse, Black Kettle an' all the rest I'd like to see*

*To see the end of the Indian nations was a sad thing that left a country with shame
The treaties that were broken an' the treatment of the tribes, we were all to blame*

*But with the cowboys an' Indians it was a wonder in my youth to behold
When the good cowboys rode out to help the Indians and stop the outlaws cold*

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*The wonder of all my cowboy heroes left me with a sigh of pride
Because over time they shed the light of all the things that had once been set aside*

*I miss my ol' cowboy pards that are gone now to ride the far away heavenly happy trail
But to see 'em on the screen I can watch my heroes, an' in my heart I know they'd never fail*

*Off to each new adventure they'd ride hard and proud
An' to all my heroes I offer a humble thank you as you now wear your heavenly shroud*

*And so those of you that are gone now an' those still comin' along
Let me just say you are my heroes an' pards an' you'll live forever with each new cowboy song*



Dear TJA Members:

Hope everyone had a wonderful summer. We're coming up on a New Year and busy planning our next Roundup to held in Sacramento, CA, on June 20-23, 2018.

As always, we continue with our goal to make Texas Jack well known and giving him the recognition he deserves.

Our Texas Jack Association Facebook page is holding at 1400 subscribers. Matthew Kern a new member and guest contributor from the July 2017 *Scout* has been posting some wonderful articles. I'd like to encourage any of you Facebookers out there to view, subscribe, post and comment to our page.

I hope you had a wonderful Fall and Holiday Season. Side note: Please let me hear from you—your comments, ideas, and thoughts.

Best wishes to you all,

Carole Brown

President

The Texas Jack Scout



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The Texas Jack Scout
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TO: