Font: Calibri (theme heading)

The lines are guides when transferring onto foam core.

1 space

2 space

3 space

**ARTIST NAME (CAPS & BOLD)**

1 space

Gwen grew up in Cheyenne, Wyoming in an environment of music, art, books, photography, and various outdoor activities. Her father was a professional musician and her mother was an artist.

 (1 space between paragraphs)

Gwen attended the University of Wyoming and Black Hills State College. While at Black Hills State, she took courses in art. She received a BS degree from the University of Wyoming. She taught in the public school system for 20 years and gave private piano lessons for 30 years.

Gwen has always had a deep interest in art, which is inspired by a love of nature. She is hopeful that through her paintings, she is able to express and share her feelings about nature’s beauty, which is all around us.

1

2

3

Simple example

–––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––

**MIKE ALLEY**

Mike Alley grew up around horses, horse breaking and horse trainers. As a young boy he watched Vaquero's from old Mexico break and train wild horses gathered off the Red Desert. The Vaquero's were flamboyant, good horse trainers and some used exceptional horse gear. He got the chance to learn rawhide braiding from Jack Mease who has been braiding for 50 years. He also got the chance to visit braiders in Argentina and learned some of their techniques.

–––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––

**RICHARD GOULD**

Richard Gould has spent most of his adult life cowboying on cattle ranches in Wyoming, Montana, and Nevada and horsehair hitchin' seemed like an interesting hobby to take up. Little did he know that he had a knack for doing this kind of intricate artwork. He is a self-taught horsehair hitchin' cowboy and has been hitching for over 17 years now. He even has a few awards for some of his spectacular work.

All the beautiful pieces you see, were created one at a time, some taking months to complete. The horsehair is washed, hand dyed from an array of colors and painstakingly hand hitched to fit the specific piece.

He hitches on/or makes bridles, belts, reins, rifle slings, or just about anything you can think of. He has had showings at the Lander Art Center, the Members Show at the Lander Art Center, The Heart Of The West Art Show, and four shows in Houston, Texas. He is a Rooster member of the Wyoming Art Council and is currently teaching a couple Hitching classes a year.

–––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––

**LEANE LINNELL- Mentorship section**

**ANITA THACHER**

**RICHARD GOULD**

**Malea - Mentorship section**

**Mike Alley – Mentorship section**

**James Galliean**

**Tim Mickelson- long bio (dannine email)**

**Doc Stockton (Spanish mission bits)**

–––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––

–––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––

**BECKY SHEPARD**

I was born in 1971, and grew up on a ranch outside of Lander, Wyoming. I was always very active in 4-H in my youth. I loved learning new crafts and experimenting with my own ideas. In 1988 I met and married Doug Shepard. As life often has a way of doing, I had to put the creative side on the back burner for a while, as I was busy raising my three children. As they grew up, I started getting back into the crafty stuff.

In January of 2010 I discovered that the Lander Art Center was offering a class in horsehair hitching, to be taught by Richard Gould. My daughter and I spent eight weeks learning the basics of hitching. We both took to it like fish to water, so to speak, well maybe not quite that well. We probably drove the instructor nuts because we were always “thinking outside the box” and experimenting with ideas in between classes. The first project was a very lumpy, bumpy keychain. I was afraid that I didn’t have much talent for this craft but I was going to stick with it. The next key chain that we did in class, was a bit better but there was a very crooked diamond on it. Finally it was time to tackle the “big” project, a headstall. “Jump in with both feet,” has always been my motto, so that’s what I did. Got the first cheek piece and it looked great only to discover it was on backwards. OOPS!

Thankfully I’ve come along ways from those first three projects. Today I am proud to say that I am no longer lumpy, bumpy, crooked or backwards, in my hitching at least! I’ve sold work all over the United States and even sent one headstall to Canada and displayed my work at many local trade shows. This last year, I was invited to exhibit at the Wyoming Women in Ag expo in Casper.

Horsehair hitching has been a great way to combine two things I dearly love, horses and creativity.

–––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––

–––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––

**BARBARA ANN VOLK**

Barbara Ann Volk is an eclectic artist. She studied at the Maryland Institute College of Art, and Fibers has always been her first love, from weaving to beadwork to kumihimo braiding. When Barbara became involved with horses it was only natural that she include horsehair in her work. She is a self-taught hitcher, and combines hitched horsehair, kumihimo braiding, beadwork and leatherwork to create a unique variety of jewelry, bags and horse gear.

–––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––

**CACHE MORSE**

Raised in the sagebrush-covered lands of Southern Idaho and Northern Nevada, I learned the artistry of leather working the old fashioned way, out of necessity. Working on cattle ranches and breaking my own string of horses out where no stores or neighbors were for miles forced me to hone this craft when fixing a saddle, bridle, holster, gun belt or any other item the working cowboy relies on.

Working with leather and rawhide comes naturally for me along with the enjoyment of sitting and hand tooling wearable items and useable gear. I possess deep attention to detail, beauty and Western authenticity to all of my work.

I am a Harley enthusiast along with being an accomplished horseman, passionate outdoorsman, loving husband and father. Although I live in Washington State, my roots are deep within the country lifestyle of the Rocky Mountains in Central and Southern Idaho. I own a small ranch where my wife and I are part-time residents and active community members of Idaho's town of Salmon within Lemhi County where we are planning to live full time and operate our leather business.

–––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––

–––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––

**SCOTT GOETZ**

Born and raised in Wyoming; I attended the University of Wyoming and received a B.S. in History.

I competed in bareback riding as both an amateur and professional rodeo cowboy. I apprenticed in Cody, WY with a leather-smith during the early part of my rodeo career. This was where I received the foundation in leather-smithing that I have built upon over the last 20 years.

I have worked at several museums during my career where I had an opportunity to study historic cowboy trappings.

My work today, reflects the diversity of my background. I have tried to combine some of the flash and fancy of the rodeo world with more traditional western designs and patterns.

I create split and herring bone basket stamp patterns accented with rawhide appliqué and silver spots. These more traditional styles are highlighted with hair-on under-lays and rodeo style shapes. The finished products are truly unique on-of-a-kind pieces.

I have also incorporated embroidered underlay in much of my custom work. Embroidered is reflective of early southern California gear makers.

Several years ago I began to explore the world of silver-smithing. The reason for this was to create pieces that were all mine. I have worked out a process that starts with a stamped or carved leather pattern and ends in cast silver pieces that reflect the look and feel of the leather.

I use only Herman Oak tooling hides for the consistency of the grain, quality of the product and the consistency with which the hides take color and finish. I hand select the best chap hides from a variety of sources to I can ensure the color and quality I want to create the best possible pieces. The finish on all of the tooled pieces is a three-step process using products that I have experimented with during my career and have found to give the look and quality I want.

My personal goal is to continue to learn, create and refine my work. In the end, I hope to be regarded as one of the truly best; someone who put themselves, their experience, their pride and their heart into each and every piece.

–––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––

**BUTCH MCDANIEL**

Butch McDaniel is from Williams, Arizona and currently live in Star, Idaho. He started leather craft in 1970 while in the Jr. High and a few projects that he made are still in use today.

He worked at 4 ranches in Northern Arizona and although he didn't hand tool leather, he made his own headstalls and repaired his own saddles when necessary.

He took a 30+ year break from leatherwork and served in the United States Air Force and is a retired military veteran.

Over the last 6 years he has gotten back into leather and has been hard at it improving on his skills.  He prefers to give his work a western flair to it and each item is hand carved, hand tooled and hand sewn or laced.

–––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––

**MILISSA DEVEVAN**

I was born Milissa Shepard in beautiful Lander, Wyoming where I was brought up to the ranching way of life and I fell in love with my first horse. Shortly after high school I married Joseph Denevan, we now have two wonderful little girls named Zoey and Audi. My husband joined the army shortly after our wedding, and since then my main identity has been “mommy” and “army wife”. In my spare time I train horses, ride horses, participate in a horse drill team, or similar horse related activities.

Three years ago I saw an ad to learn how to hitch horsehair at the Lander Art Center, so naturally I signed up. I took to the art of hitching right away. Now I sell my work mainly to cavalry soldiers wanting custom hatbands.

In everything I do I try to challenge myself, to further my knowledge, and hitching has been one of the most challenging and rewarding things I have ever done.

–––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––

**BOB EWING**

I worked in the movie and television business for 35 yrs...Too much pressure for me...I retired and I knew that I had to find something to do to keep busy... I am a Team Roper and I had a feeling that they needed a good knife... for many uses... so I started making knives from horse shoe rasps... then I started doing leather work... and my partner and I can make just about any thing kind of knife from rasps... and we can make just about anything with leather... from cowboy gear to charro gear...to motorcycle gear... we also make boots, shoes, jewelry, custom hand made chaps, walking sticks, rasp spurs and straps...

**FRANK ELZAY**

I started working with metal in high school in 1963. My Ohio summers were marked by time spent repairing farm machinery for Carl Luft, an old German blacksmith in the area.

Thirty-seven years later, by chance, I acquired a forge anvil and other blacksmithing tools. The use of these tools stirred up old memories and I have thoroughly enjoyed banging on iron since.

The process:

I make my own damascus from two steel 1084 and 15N20. I use 36 layers to start then these are pre-welded in the forge into one piece approximately 16” long 1.5 inches wide 3/8” thick. It is then folded in half again and again until I get the layers I want. The damascus in this case range from 250 to 500 layers. The other knives are forged from OCS steel (old chevy springs) I do my own heat-treating and make my own leather sheaths.

–––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––

–––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––

**JEFF GARETSON**

I am a fifth generation Wyoming native. I am a life-long artist and my passion for art has led me to many different mediums. I create what I live, whether it is stone, clay, wood, or illustration. My work reflects my love for all things Wyoming.

–––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––

**LEANE LINNELL**

I am a Wyomingite through and through. And, for as much as I dreamed of growing up on a ranch; I was a town kid who took every available opportunity to be out “in the country”. Anything HORSE was all I was interested in so I was constantly coercing my dad to take me to his friend’s farm to ride.

When I was 8 I got my first horse, a retired barrel racer, who was a little “hot” for a kid’s horse but I learned volumes from her. She allowed me to transition into a younger horse and begin my 4-H career. In addition to the 4-H horse program, I started doing leather craft and the cowboy crafting bug hit me!

The cowboy crafts have always amazed and intrigued me, especially the horsehair hitching. While working at a gas plant, I learned that one of the contractors (Richard Gould) did horsehair hitching. I visited with him about it and had him make me a headstall and reins. Then I kept after him to have a class, teach this craft. In 2007, Richard put on a hitching class through the Lander Art’s Center and I began my hitching ‘career’. I have since taken 2 more classes from Richard and in 2011 Richard and I were accepted for a mentorship grant through the Wyoming Arts Council.

I can’t even begin to count the number of key fobs I have made; many have been memorials for horses that have passed and the owner wanted something to cherish. I have made headstalls and reins and hitched the hatband (being exhibited) for the mentorship program. One avenue which has opened up for my hitching is to create a piece and donate it to the Riverton PAWS organization for their Paws & Pearls fund raiser. The items are auctioned off and proceeds benefit the “critters” at the Riverton animal shelter. This has been a very worthwhile and rewarding way to showcase and advertise my work.

Just recently I took a workshop on making mohair cinches. Once again, a wonderful cowboy craft and something I really enjoy doing. It goes much quicker than the hitching but has many of the same principles in creating designs and patterns. Plus I can combine the cinch weaving and my horsehair hitching when I add a horsehair shoofly to the cinch.

I truly enjoy the cowboy crafts, improving my techniques and learning new ones. These crafts are a wonderful way to carry on traditions and styles that have been in use for hundreds of years. They give the owner an item that is unique, beautiful and useful.

–––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––––

**ALLEN TAYLOR: Spanish Mission Bit Series**

The Franciscan, Dominican, and Jesuit orders of the Roman Catholic Church established colonial missions throughout California and northern Mexico, spanning a period of about 200 years (early 17th to early 19th centuries), as a means of civilizing and organizing this rich land, and bringing Christianity to the Indians. As time passed and the missions established livestock-based economies, the vaquero was born – and many of the missions developed their own unique styles of bits, spurs, etc. which were used by the local vaqueros.

Four such bit styles were developed at the missions of Santa Barbara, Santa Susanna, Santa Paula, and Las Cruces. Allen Taylor of rural Riverton was commissioned to build his rendition of each of these mission bit patterns. He outfitted each bit with a different type of mouthpiece.

1. Santa Barbara, with the classic Spanish spade mouthpiece. The rawhide bridle, reins, and romal were braided by Jeff Minor of Salmon, Idaho. Jeff is not only a braider but a saddlemaker and silversmith as well.
2. Santa Susanna, with a smaller “frog” spade. The horsehair bridle was hitched by a young man from Hawaii (originally from Idaho), and this was his first hitched horsehair bridle and reins.
3. Santa Paula, with a Mona Lisa mouthpiece (a copper-covered port housing a “cricket,” or roller). The bridle is a 24-plait simple braided rawhide headstall built by TCAA member Pablo Lozano, from Tandil, Argentina.
4. Las Cruces, with a half-breed mouthpiece. The bridle, reins, and romal are Mexican-made.