



treasure, *n*: tre•sure l'tre zh ərl 1) wealth stored up; 2) wealth of any kind or in any form; riches 3) something of great worth or value; 4) a person esteemed as rare or precious; 5) a collection of precious things

2007 ANNUAL REPORT



BUFFALO BILL HISTORICAL CENTER

Cody, Wyoming

Contents



These beaded, floral and hand design leather leggings are part of the remarkable Paul Dyck Plains Indian Buffalo Culture Collection, acquired in 2007 through the generosity of the Dyck family and gifts of the Nielson Family and the Estate of Margaret S. Coe. L.312.2006.1167

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The Buffalo Bill Historical Center (BBHC) is a private, non-profit, educational institution dedicated to preserving and interpreting the natural and cultural history of the American West. Founded in 1917, the Buffalo Bill Historical Center is home to the Buffalo Bill Museum, Whitney Gallery of Western Art, Plains Indian Museum, Cody Firearms Museum, Draper Museum of Natural History, and McCracken Research Library.

Mission Statement: The Buffalo Bill Historical Center is a museum that educates the public by advancing knowledge about the American West through acquiring, preserving, exhibiting, and interpreting collections.



Bruce B. Eldredge, Executive Director

I find myself in the unusual position of introducing an annual report to which I made absolutely no contribution in 2007. I did not begin my tenure as Executive Director and CEO of the Buffalo Bill Historical Center until January 2008, arriving on the heels of previous director Bob Shimp's retirement in July 2007, and the extremely capable interim leadership of Wally Reber.

That being said, however, I must quickly say of the historical center, "Your reputation precedes you." In my thirty-plus years of museum work, I've kept my eye on this place. Now, I count myself incredibly fortunate to be at its helm.

You'll see exactly why in the pages that follow.

With the acquisition of the Paul Dyck Plains Indian Buffalo

Culture Collection, our first Cody High Style Exhibition, two spectacular European exhibitions, our ever-increasing Web presence, and everything in between, 2007 was a full year.

Factor in the Draper Museum of Natural History's study of the effects of prescribed burns on small animals, for example, or the \$90,000 in equivalent services from our volunteers, or the work of eight Cody Institute for Western American Studies research fellows, not only was 2007 a full year: It was simply jam-packed.

And there is more to come.

The Whitney Gallery of Western Art is in planning mode for its 50th anniversary and renovation in 2009 as the Buffalo Bill Museum and Cody Firearms Museum take a concerted look toward the future for their own "re-dos." The McCracken Research Library is on tap to finish its remodeling

in 2008 and move full speed ahead with its photography digitization initiative and the Buffalo Bill Papers Project. The work of cataloging the new Dyck collection is proceeding so that we can develop a major exhibition which may travel to major American and European museums.

Our education department staff is embarking on an interpretation strategy—and taking all of us along with them. Trainers will assure that everyone in our frontline positions—and eventually staff throughout the center—can respond quickly and effectively to the needs of our guests.

Our exceptional staff has been increasing the scholarship of our collections and the surrounding region. Emma Hansen, Plains Indian Museum Curator, has published her major book on the Plains Indians titled *Memory and Vision: Arts, Cultures, and Lives of Plains Indian People*. Dr. Charles Preston, Founding Curator of the Draper Museum of Natural History, wrote a major section of the new book *Spectacular Yellowstone and Grand Teton National Parks*. Many staff members wrote articles in professional and scientific journals and participated in scholarly and professional conferences, increasing the stature of the Buffalo Bill Historical Center around the world.

We've also set high goals in fundraising for the next three years. We plan to increase annual fund and membership support each by 15 percent, boost our donor base to one thousand major donors, and study the feasibility of a major capital and endowment campaign.

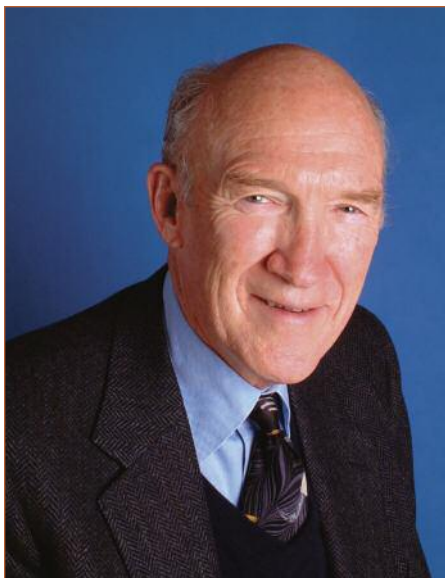
We certainly have an exciting time before us!

I'm reminded of the words of Buffalo Bill, who wrote, "But the West of the old times . . . can never be blotted from my mind. Nor can it, I hope, be blotted from the memory of the American people, to whom it has now become a priceless possession."

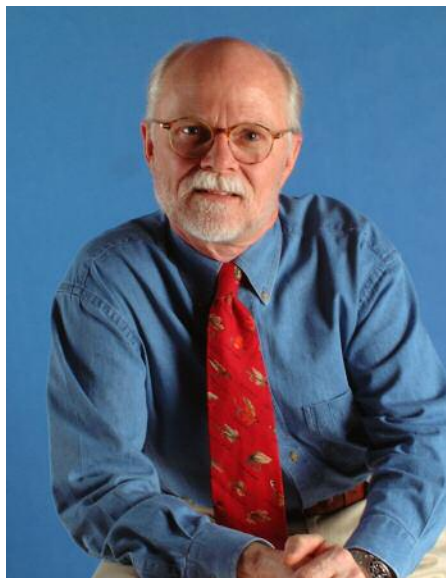
For us, the lesson is that no matter what we undertake in the coming days, above all, we want to ensure the West remains that priceless possession. We plan to do our best to make it so. ■

Bruce B Eldredge

The Year in Review



Alan K. Simpson
Chairman, Board of Trustees



Wally Reber
Associate Director

In his autobiography, our honored namesake, William F. “Buffalo Bill” Cody, wrote, “Now, going back over the ground, looking at it through the eyes of memory, it will be a still greater pleasure to take with me the many readers of this book. And if, in following me through some of the exciting scenes of the old days...their interest in this vast land of my youth should be awakened, I should feel richly repaid.”

This is, to some extent, just how we feel about 2007. As we share with you the year in review, we are reminded again of our accomplishments and the hundreds of folks who made it happen. And yes, like Buffalo Bill, we take greater pleasure in sharing them with you. If this examination should awaken your interest in the work of the Buffalo Bill Historical Center, then we, too, will “feel richly repaid.”

This year we had to go straight to Merriam-Webster to try to describe our 2007 Buffalo Bill Historical Center Annual Report. While doing that, we discovered the one definition that seemed most apropos for the year: dynamic, i.e.

“marked by unusually continuous and productive activity or change.”

Is there a better description for the historical center in the twenty-first century? We think not. The list is impressive:

DYNAMIC COLLECTION

A truly dynamic project in the coming years will be the research, care, and exhibition of the Paul Dyck Plains Indian Buffalo Culture Collection. Through the generosity of the Dyck family and gifts of the Nielson family and the estate of Margaret S. “Peg” Coe, we were able to acquire this stunning and remarkable collection of 1,913 cherished Plains Indian objects.

DYNAMIC EXHIBITION

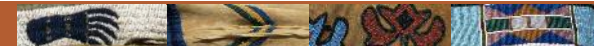
Our stake in *Rendezvous Royale*—September’s week-long celebration of arts in Cody, Wyoming—became highly successful as we embarked on *Cody High Style: Designing the West*, an exhibition of western furniture, decorative items, and designer clothing, in collaboration with the newly-formed Cody Western Artisans.

DYNAMIC OUTREACH

American West enthusiasts in Europe welcomed some of our finest artifacts in two important exhibitions in 2007. Ninety-six objects from all five museums and our library took flight to Brescia, Italy, in an exhibition at the Museo di Santa Giulia titled *America!*—a show that has received unprecedented praise. Other parts of our collection went to the exhibition, *The Mythology of the American West*, which began traveling in France for one year beginning September 28 to the cities of Rouen, Rennes, and Marseilles.

DYNAMIC WEB PRESENCE

We often like to say “The West is just a click away at www.bbhc.org,” and 400,000 online visitors found exactly that in 2007. We made available for research and for purchase an online archive of 4,225 images from the Jack Richard and Charles Belden photography collections. Following in the footsteps of the Plains Indian Museum, the Whitney Gallery of Western Art unveiled its online collection, and shoppers around the world purchased their favorite books, posters, prints, western memorabilia, and one-of-a-kind jewelry from the “online branch” of our museum store, Museum Selections.



DYNAMIC STAFF

We bade good-bye, good wishes, and thanks for his service to Executive Director Bob Shimp in 2007 and began the immediate search for a new CEO. We also initiated the process to recruit a conservator thanks to generous gifts from Ed and Harriet Spencer and Lee and Tommy Thompson. Other successful grants provided for new positions in the research library in order to handle the online digitization project. Mindy Besaw, the new John S. Bugas Curator of the Whitney Gallery of Western Art, took over the reins in January, and in September, Christine Searles joined the staff as Human Resources Manager — two splendid additions indeed!

DYNAMIC LEGACY

The New Year 2008 had barely begun when we were saddened deeply by the death of one of our strongest supporters, Nancy-Carroll Draper, for whom the Draper Museum of Natural History is named. (Please see pages 30–31.) As we celebrated the fifth anniversary of the Draper in 2007, we were reminded once again how this facility is a lasting reflection of one fine lady who had the vision and foresight to build “the first natural history museum of the twenty-first century.”

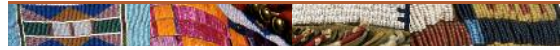
Yes, “dynamic” is certainly the very best definition of 2007 at the Buffalo Bill Historical Center. From the twenty-fifth anniversary of Cowboy Songs & Range Ballads to the myriad of public programs, we’re confident all 209,967 of our visitors last year will attest to just how magical a place we really are. It bears repeating that each visitor, donor, member, trustee, advisory board member, volunteer, and employee represents an individual whose contribution is integral to our success. “The Colonel,” our namesake, would have been so very proud! ■



Summer photography intern Jenna Baxter spent most of her internship photographing the first of 1,193 objects in the dynamic Paul Dyck Plains Indian Buffalo Culture Collection.



Sidewalks and buildings in Brescia, Italy, heralded the exhibition *America!* at the Museo di Santa Giulia, to which the Buffalo Bill Historical Center loaned ninety-six objects. Mindy Besaw photo.



statistics; *n.* sta•tis•tics, lstə-'tis-tiks|, facts or data of a numerical kind, assembled, classified, and tabulated so as to present significant information about a given subject



From remodeling to new staff members and digitization, the McCracken Research Library had a busy year. Photo Archivist Megan Peacock supervised the addition of 4,225 images to the online digital archive.

Firearms factory letters: 8,000

**Print press coverage:
24,745,566 circulation
\$258,018 ad \$\$\$ equivalent**



Photo courtesy Connie Vunk.

Ninety-six objects from paintings to firearms were sent to the *America!* exhibition in Brescia Italy. Here the objects are readied for unpacking.

Visitation: 209,967

Curatorial and education staff presentations:

**32 cities,
13 states,
3 countries**

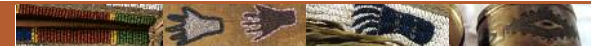


Jordan Kennedy tries his hand at roping at the National Day of the American Cowboy celebration in July. The Center's program attendance for the year was 27,314.



More than 4,500 visitors enjoyed the Plains Indian Museum Powwow, the historical center's longest running public program.

Library reference questions: 1,010



Research fellowships: 8

i-Scout rentals: 1,000

Jack Russell is part of the cadre of 129 volunteers (24 of whom are docents) who are integral to the work of the Buffalo Bill Historical Center.



Students from Guernsey, Wyoming, traveled to the Buffalo Bill Historical Center through the MILES program (Museum Interpretation, Learning, Enrichment for Students) sponsored by Sinclair Oil Corporation, one of twenty organizations who provided \$978, 849 in grant funding in 2007. All told, 8,800 school students visited the center in 2007.

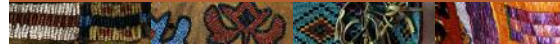


A popular stop for visitors and staff is Pony Express-O coffee bar which sold 25,000 drinks in 2007.

Titles in Museum Selections: 4,200

Linear feet of shelving in McCracken Library: 12,038

Collections



collection; *n:* col•lec•tion, |kə'lek sh ənl| an accumulation of objects gathered for study, comparison, or exhibition

Collections are what make a museum a museum. The unique objects with their equally unique stories offer visitors exceptional insights into our collective past, present, and future.

But it all starts with the collecting. A look at the 2007 acquisitions (pages 20– 27) demonstrates the wonderful additions that the Buffalo Bill Historical Center was able to make to its collections: the Paul Dyck Plains Indian Buffalo Culture Collection, the Betty Sheerin Southwest Jewelry Collection, the 1888 *Besieged Cowboys* poster, the rare Fort McPherson photographs taken while Buffalo Bill lived there, Bruce Graham's *Saddlestring Cavvy* painting, and a special Smith & Wesson Victory Model revolver once owned by Gen. Mark Clark.

However, it's been clear to the center's staff for some time that these remarkable objects need remarkable care. Thankfully the collections management team has carefully monitored and cared for those objects in its charge. But with ever-increasing duties, and the addition of the Dyck collection, a full-time conservator was needed. In 2007, through the generosity of Harriet and Edson Spencer of Wayzata, Minnesota, and the B-4 Ranch near Cooke City, Montana, as well as H.A. "Tommy" and Lee Thompson of Boulder, Colorado, the historical center began the search for a conservator, to be on staff in the spring of 2008.

In 2007, the Henry Luce Foundation of New York City provided the support for conservation treatment on the ten outdoor sculptures at the historical center that showed the most serious corrosion. Marianne Marti from Russell-Marti Conservation Services, Inc. examined all twenty-three sculptures on the center's grounds to determine the priority of care. This is the first step in an annual maintenance and repair program to ensure all the outdoor sculptures are in the best condition possible.

But collections aren't only artifacts, artwork, or specimens. The Draper Museum of Natural History began in earnest collecting sound, images, and video for its Greater Yellowstone Sights and Sounds Archive. Twenty oral histories were added to the center's archives as a result of Cowboy Songs & Range Ballads, as well as the addition of authentic cowboy music.

The McCracken Research Library's massive photography collection added a digital component as images from historic photographers Jack Richard and

Charles Belden became available online for study and for purchase. By the end of 2007, the historical center had 4,225 images available online. In order to accommodate its digitization efforts, and to better serve its constituents, the library finished the first part of its remodeling project, the next phase of which is slated for completion in 2008.

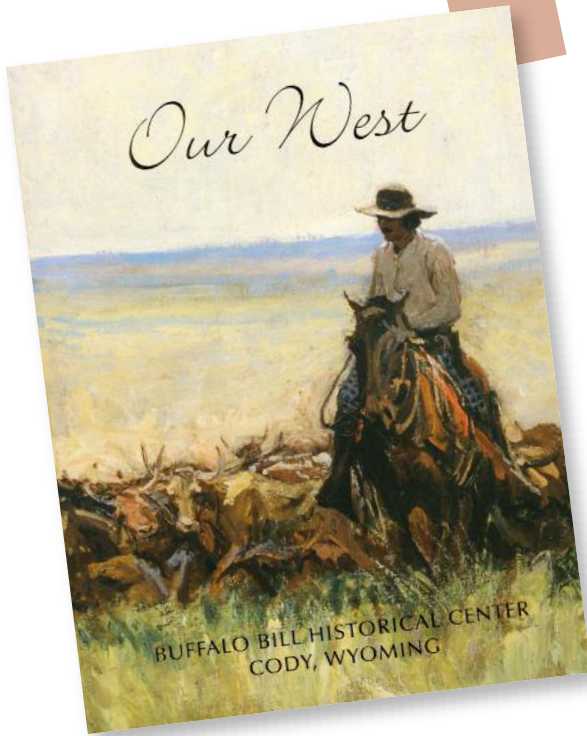
The Whitney Gallery of Western Art and the Cody Firearms Museum joined the Plains Indian Museum in making images of objects in their collections accessible on the Internet. Online visitors can now view nearly one thousand objects from these three museums.

Finally, in 2007, historical center staff reviewed, revamped, and reprinted its booklet about its collections. First printed in 1992 and titled *Treasures from Our West*, the volume didn't include the Draper Museum of Natural History or the new photography holdings in the McCracken Research Library. The updated version, *Our West*, with more than 80 pages and 150 vivid photographs provides the reader a taste of the Buffalo Bill Historical Center, and is available for purchase in Museum Selections.

Indeed, the holdings of the historical center are a treasure, "a collection of precious things," and 2007 proved it once again.



The Draper Museum of Natural History's collections efforts included gathering the sights and sounds of the Shoshone River Corridor for the Greater Yellowstone Sights and Sounds Archive. Charles Preston photo.



Our West, the “sampler” of the collections of the historical center, was updated in 2007 to include the Draper Museum of Natural History and new holdings of the McCracken Research Library.



Work on *Buffalo Bill–The Scout* was a little more complicated for sculpture conservators. Jeff Shrin photo.

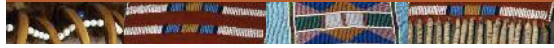


In August, Russell-Marti Conservation Services, Inc. began maintenance work on ten of the center's outdoor sculptures. Here *Big Hal* gets a makeover. Jeff Shrin photo.



Intern Nelia Cromley, a master's degree student in historical administration from Eastern Illinois University, spent her summer in the Cody Firearms Museum collection researching the history of firearms and firearms technology.

Exhibitions



exhibition, *n*: ex•hi•bi•tion, lek sə'bi sh ənl a public showing as of works of art

While the collections of a museum are extraordinary, they become even more so when they're displayed for others to see—when they're exhibited.

In 2007, Europeans, who've long been enamored of the American West, were treated to special exhibitions in France and Italy that opened in the fall. In France, *The Mythology of the American West* exhibition is now traveling for one year since its premiere September 28, 2007. Works from the Buffalo Bill Historical Center such as Rosa Bonheur's *Col. William F. Cody* and John Mix Stanley's *Last of Their Race* are included in the exhibition which will visit the cities of Rouen, Rennes, and Marseilles.

A six-month exhibition at the Museo di Santa Giulia in Brescia, Italy, called *America!* benefited from contributions of ninety-six objects from the historical center, including historic posters, photographs, firearms, Indian artifacts, and paintings. Thomas Moran's *Golden Gate* and Charles Russell's *Bringing Home the Spoils* are included in the loan.

America! is the first exhibition in Italy dedicated to nineteenth-century American art in Italy and features two hundred works from throughout the U.S. The exhibition opened on November 24, 2007, and closes May 4, 2008.

The year began close to home, however, as the new John S. Bugas Curator of the Whitney Gallery of Western Art, Mindy Besaw, introduced an exhibit titled *The Buffalo in Art*. Besaw gathered both historic and contemporary works of art to illustrate the importance of the buffalo to the history of the American West.

Then, thanks to the generosity of his family and friends, a summer photography exhibition featured the works of John Bunker Sands (1948 – 2003), the namesake for the photography gallery that bears his name. Sands, the son of Caroline Rose Hunt and Loyd Bunker Sands, and grandson of H.L. Hunt, loved Wyoming landscape. He typically included in his shots a lone individual or a tiny tent to demonstrate the breathtaking magnitude of Wyoming's Grand Tetons, Wind River Mountains, and Washakie Wilderness as well as depictions from other locales including Sands' beloved wetlands at Rosewood, the family's ranch in Texas.

Cody High Style: Designing the West saw its inaugural year in 2007, too. The colorful history of western craftsmen in the area, and the more recent gathering each fall of dozens of individuals who embraced the genre, was in

danger of being lost. The craftsmen had participated in the Western Design Conference—an event held for fourteen years in Cody, where it was founded—that was sold and moved to Jackson, Wyoming.

With the announcement of the sale in January 2007, the historical center offered to provide initial funding and event coordination to ensure Cody's Rendezvous Royale—September's "celebration of arts in Cody"—would not be without an event to celebrate western craftsmen. Then two dozen or so of the area's furniture-makers banded together to form Cody Western Artisans and "breathe fresh—if not nostalgic—life" into a new exhibition, *Cody High Style*.

The Draper Museum of Natural History saw changes in its exhibits in 2007 as well. Near the end of the year, the Draper's popular grizzly, Bear 104, was reunited with her youngest cub. He was installed next to his mother in the grizzly bear exhibit, thanks to funding from the U.S. Forest Service. Along with the bear cub, staff added a new video kiosk to feature programs on avoiding conflict with bears. Bear 104 was struck and killed by a vehicle outside the east entrance of Yellowstone National Park in spring 2001. A year later, her cub was euthanized by the Wyoming Game and Fish Department after he became too familiar with humans.

Besides the loans to France and Italy, a number of other cities benefited from loans from the historical center in 2007 as objects traveled to Pittsburgh, Jackson Hole, Denver, New York, Albuquerque, and Billings, Montana. Finally, *Forging an American Identity: The Art of William Ranney*—which opened in Cody in the summer of 2006—finished its travels in 2007 as it appeared at the Amon Carter Museum, Fort Worth, Texas; and the Philadelphia Museum of Art.

Without a doubt, exhibiting the collections of the Buffalo Bill Historical Center enhances their value as audiences interact with the objects and more importantly, tell their family and friends about them.



The exhibition *America!* brought ninety-six objects from the historical center to Brescia, Italy's Museo di Santa Giulia. Pictured here are many of those objects on display. Mindy Besaw photo.



Taxidermist James Marsico gets a new bear cub spruced up to join his mom, Bear 104, in the updated bear exhibit in the Draper Museum of Natural History.



Native American student artists displayed their work in an exhibit that concluded their weeklong study in the Lloyd New Art Mentorship Program.



Curator Mindy Besaw, with husband Mike and daughter Lyla, review *The Buffalo in Art* exhibit in the Whitney Gallery of Western Art—Besaw's first such installation after joining the historical center staff in January 2007.



research, *n*: re•search, lri'sər ch| studious inquiry or examination

One of the best things about the collections of the Buffalo Bill Historical Center, and the content areas they represent, is the research that goes along with discovery.

What were the traditions held by the Native Americans pictured in a particular painting? How did firearms manufacturers employ the methods of interchangeable parts? What techniques did the artist use to demonstrate fear in a given sculpture? How have animals in the Greater Yellowstone region adapted to the changing environment there? Are there new insights into the life and times of our namesake Buffalo Bill?

From school students to interns to research fellows of the Cody Institute for Western American Studies, the American West was well-studied at the historical center in 2007.

For instance, research for the Draper Museum of Natural History typically means studies “in the field.” The Draper staff and intern Jacki Klancher continued their work at the Tensleep Preserve near the Bighorn Mountains east of Cody. There they studied the influence of prescribed sagebrush burn on small mammal communities in the area. Other research included the red-tailed hawk, ecology of the Bighorn Basin, grizzly bears, raptor inventories, cougar demographics, the Shoshone River corridor, and a road-to-Yellowstone podcast.

In addition, Dr. Juti Winchester continued work on Buffalo Bill in Arizona, including a would-be Senate campaign, as well as Wild West show posters. Curly Bear Wagner, member of the Plains Indian Museum Advisory Board, was tapped for an oral history research project about Native American buffalo stories. On the heels of research for her book *Memory and Vision: Art, Cultures, and Lives of Plains Indian People*, Emma Hansen is studying the village traditions of the Mandan, Hidatsa, Arikara, and Pawnee peoples . . . and the list goes on.

Research is also the order of the day for the Cody Firearms Museum—both for its curatorial staff and its records research office. Employees fielded 3,622 firearms information requests in 2007, and produced more than 8,000 factory letters for Winchester, L.C. Smith, and Marlin firearms requests.

The historical center played host to a number of research fellows in 2007.

The Cody Institute for Western American Studies class of 2006–2007 had eleven fellowships, and the 2007–2008 class had eight. The research fellowships provide funding, office space, and other resources for research at the center. Dr. Robert Pickering, the director of the Cody Institute, reports the research fellows—who travel from across the county—called their experiences here with staff, resources, and materials “gratifying.”

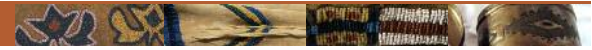
In a brand new education initiative, Native American high school seniors and college freshmen were able to apply for the Lloyd New Art Mentorship program. This idea was developed to honor the memory of Cherokee artist Lloyd New and his commitment to Native Arts education. The mentorship program, made possible from contributions and donations in memory of New, provides funding for five aspiring Native artists to spend a week at the historical center working with a Native American artist/mentor.

The 2007 Plains Indian Museum Seminar was unique as it hosted scholars from the Maori people of New Zealand. The Maori and American Indians from the Northern Plains discussed the significance and processes of cultural preservation for Native communities on both sides of the Pacific.

As one would expect, one of the biggest research projects underway is the identification and interpretation of the Paul Dyck Plains Indian Buffalo Culture Collection, which has a total of 1,913 objects with more to come. Along with the



The tiny deer mouse—complete with an earring—is the subject of research into the effects of prescribed sagebrush burns on communities of small mammals at the Tensleep Preserve in Wyoming’s Bighorn Mountains. Charles Preston photo.



Plains Indian objects, there were paintings, prints, firearms, and historic photographs.

Naturally, the center for research is the McCracken Research Library. While its rare book collection and its photography archives are becoming more and more well-known and respected, Librarian Mary Robinson says, “Researchers are just as needful of published works. Therefore we have our ‘antennae’ always out as we’re vigilant about acquiring new titles.”

By the numbers, 74 researchers registered with the library last year and library staff assisted nearly 300 visitors, filled 215 interlibrary loan requests, and answered more than 1,000 reference questions by e-mail, phone, or direct inquiry.

Finally, students of the American West shouldn’t forget that all manner of research books and journals are available for purchase in Museum Selections. Dean Swift, store director, explains that the store’s 4,200 titles “continue the education that the visit started” for museum guests. Museum Selections is also available online at www.bbhstore.com.



Scholars from New Zealand’s indigenous population, the Maori, joined their American Northern Plains counterparts at the Plains Indian Museum Seminar in October 2007. Here Sara Hulbert (left) and Alta Clark study traditional Maori instruments with Tira Taite.



Dr. Craig Lee, a research scientist at the Institute of Arctic and Alpine Research in Boulder, Colorado, studied ice-patch archeology in the Greater Yellowstone region as part of his research fellowship with the Cody Institute for Western American Studies.



Noted sculptor Jeff Rudolph is the first to let kids get dirty as they learn all about sculpture in “Clay Creations,” a children’s summer workshop.



outreach, *n*: out•reach |out,rē ch| the extending of service or assistance

Reaching out to its audiences is a task the Buffalo Bill Historical Center doesn't take lightly.

Whether it's programming for children and families at the center, speaking engagements by staff at other locations, writing for publications, or reaching out through the Internet, the historical center found its "reaching out" reached new heights in 2007.

For example, the education department now has five museum adventures programs for area school children. From Buffalo Bill's Birthday in February to the American Indian Heritage Celebration in the fall, volunteers and staff create adventures in music (Cowboy Songs & Range Ballads), natural history (Greater Yellowstone Adventure), art (Art Life), and history. All told, more than 8,800 school children visited the center in 2007.

But fun for kids doesn't end when classes aren't in session. Gretchen Henrich, children and family programs coordinator, is quick to point out that winter and summer workshops nearly always have waiting lists—for children and adults. New in 2007 was a week-long day camp for ages 7–9, and planning began for a five-day Yellowstone Adventure Camp for middle-school students just outside Yellowstone National Park's northeast entrance.

With docent spotlights throughout the day during the summer months, gallery demonstrations, lectures and presenters in the Coe Auditorium, and a host of other activities, reaching out kept our visitors engaged and our staff busy in 2007. More than 27,000 people listened, watched, learned, and joined in at the historical center in 2007.

Special events are always a big part of outreach, too, as 2007 saw the seventh year of "Fourth Friday," the community get-together on the fourth Fridays of January–April, fondly called a "free for all" as no admission is charged. From 5–7 p.m., guests enjoy one of the center's galleries, tap their toes to music from local favorites, and savor complimentary refreshments as they touch base with friends and neighbors. The spring and holiday open houses brought more than five thousand visitors to the center to re-connect with their favorite collections and enjoy special programming for the day. Natural history enthusiasts enjoyed the monthly (May–December) Draper Museum of Natural History's Lunchtime Expedition Series, celebrating its

eighth year and the fifth anniversary of the opening of "The Draper."

Cowboy Songs & Range Ballads was especially festive with its twenty-fifth anniversary and accompanying CD song collection—still available in Museum Selections. The Plains Indian Museum Powwow never disappoints in its annual pageantry, and 2007 saw the addition of National Day of the American Cowboy in July with the most delightful kids' rodeo anywhere.

Staff members were busy reaching out on the road, too, as they collectively traveled to thirty-two cities in thirteen states and three foreign countries and were interviewed by a myriad of media, as well. The center's curatorial and education staff also reached out through its programs in Yellowstone Park, a collaborative effort with Xanterra Parks & Resorts, the company that manages lodging properties in the park.

Reaching out through print found authors Emma Hansen (*Memory and Vision: Arts, Cultures, and Lives of Plains Indian People*), Dr. Charles R. Preston (*Spectacular Yellowstone and Grand Teton National Parks*), and Lynn Houze (*Cody*) wrapping up their books, all three available in 2008. Emma Hansen and Dr. Juti Winchester wrote essays for the catalog accompanying the exhibition *America!* in Brescia, Italy, as Dr. Robert Pickering found time away from his scientific journal writing (including a complete issue of *Journal of the West* devoted to museums of the American West) to pen seven articles for the children's archaeology magazine *Dig*. And many staff members contributed articles for the center's member magazine *Points West*, yet another outreach tool.

Finally, the historical center Web site team reported that over 400,000 visitors accessed www.bbhc.org in 2007, carrying the treasures of the Buffalo Bill Historical Center to audiences worldwide.



Popular cowboy musician Wylie Gustafson helped attendees celebrate the 25th Anniversary of Cowboy Songs & Range Ballads in fine style.



The Joe Robbie Powwow Garden is jam-packed with visitors for the annual Plains Indian Museum Powwow, the historical center's longest running public program.



Impersonator Bill Mooney transformed himself into the Great Showman himself, Buffalo Bill—literally before the eyes of summer visitors.



The 25th Anniversary of Cowboy Songs & Range Ballads was a dynamic time for kids of all ages. Here Otto Rosfeld shows area school children just how to get in the spirit of a cowboy tune.



It was story time in the garden with Katrina Krupicka, cultural interpretive specialist.

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Al and Ann Simpson stepping out in style:
Cody High Style.



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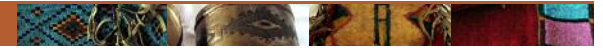
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This beaded, leather tobacco bag was one of the treasures found in the Paul Dyck Plains Indian Buffalo Culture Collection. L.312.2006.1806



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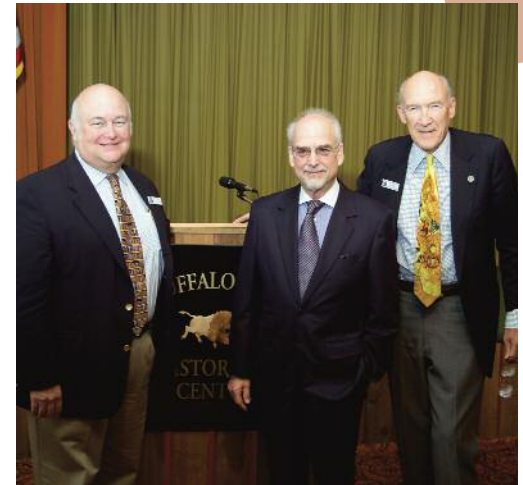
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Native American scholar and Plains Indian Museum advisory board member, Curly Bear Wagner (Black-foot) of Browning, Montana— pictured here at the Plains Indian Museum Powwow, has been recording a series of native stories for the oral history archives of the Buffalo Bill Historical Center.



McCracken Research Library advisory board member Dr. Robert Martin (left) and Buffalo Bill Historical Center Board of Trustees Chairman Al Simpson (right) welcome National Endowment for the Humanities (NEH) Chairman Dr. Bruce Cole to the center. Over the past few years, the historical center has benefited from nearly \$1.5 million in NEH grant funding.

Paul Dyck Collection Highlights



The pioneer life led by my parents in Calgary, Canada at the turn of the century . . . found only disillusioned remnants and fast disappearing races of a great people. The Indians of the West left behind a heritage of courage, beauty, and philosophy which can only inspire and enrich the world. My friendship and knowledge of these people stimulated the study and collection of ethnological [materials], details which, through the years, has built an intense feeling of debt to be paid for this inspiration in art and in philosophy.

—Paul Dyck

In early 2006, the Paul Dyck Plains Indian Buffalo Culture Collection, what Dyck's family calls "systematically collected, rather than haphazardly acquired," arrived at the Buffalo Bill Historical Center. Through a very generous gift/purchase arrangement with John Dyck and the Dyck family, the collection was officially acquired in September 2007 thanks to additional contributions of the Nielson family and the estate of Margaret S. "Peg" Coe.

"We feel very confident that the BBHC is the most desirable location for the collection," John Dyck, President of the Paul Dyck Foundation said. "It was a monument to a lifetime of devotion by my father to Native Americans."

To date, the Dyck collection has not been available to the general public, but historical staff members are working toward a small preview exhibition for summer or fall of 2008. In the meantime, work continues on a complete and detailed inventory, conservation and storage assessment, and research and documentation of individual objects.

right: Bear Claw Necklace, Central Plains
Otter hide, bear claws, glass beads, abalone shells, tanned hide, wool cloth. L.312.2006.1835



above left: Shirt, Northern Plains
Tanned deer hide and fur, glass beads, wool cloth, pigments, thread, human hair. L.312.2006.1469



above right: Shirt, Pawnee
Tanned deer hide, ermine and otter fur and hide, glass beads, pigments, wool cloth. L.312.2006.1379



The Paul Dyck Plains Indian Buffalo Culture Collection, acquired through the generosity of the Dyck family and gifts of the Nielson Family and the Estate of Margaret S. Coe



above: Shirt, Nez Perce
Tanned deer hide, ermine fur and hide, glass beads, pigments, human hair, wool cloth, porcupine quills. L.312.2006.1340



center: Cradle, Cheyenne
Wood, tanned hide, glass beads, brass tacks, tin cones, porcupine quills, horsehair. L.312.2006.800



right: Dress, Northern Cheyenne
Tanned deer hide, glass beads, wool cloth. L.312.2006.1618

The Paul Dyck Plains Indian Buffalo Culture Collection, acquired through the generosity of the Dyck family and gifts of the Nielson Family and the Estate of Margaret S. Coe

Acquisitions



BUFFALO BILL MUSEUM

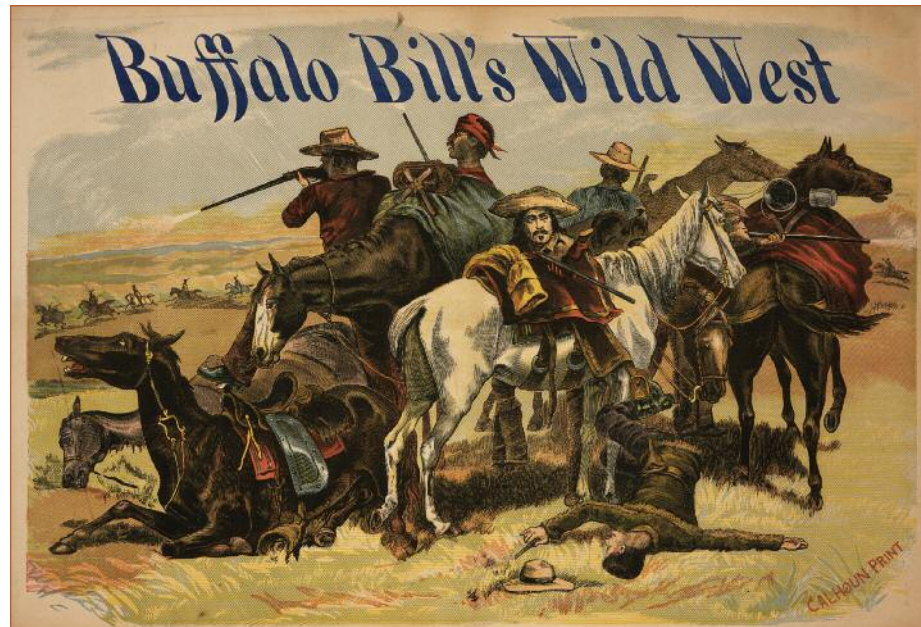
Buckeye Blake (b. 1946)
Peering Under the Big Top, 2006
oil on canvas.
1122659

Thom Ross (b. 1953)
Buffalo Bill Performing, 2006
acrylic on canvas.
1122659

Color lithograph of W.F. Cody and
Muson, 1906.
1122664

Toy gun, plastic figure of Buffalo Bill,
and "Stablemates" play set in
original box.
1122671

Beseiged Cowboys, 1885.
one-sheet poster, woodblock
engraved. Calhoun Printing Co.,
Hartford, Connecticut.
1122716



Beseiged Cowboys, 1885. Woodblock engraved print, 28 x 41 inches. Buffalo Bill's Wild West. Calhoun Printing Company, Hartford, CT. Buffalo Bill Museum purchase. 1.69.6148

WHITNEY GALLERY OF WESTERN ART

Suzanne Baker (b.1939)
Camp at Woods Lake
1996, oil on canvas.

Earl Biss (1947–1998)
*The Sun, The Earth, and Us
in Between*
1989, monotype on paper.

Barry Coffin (b.1947)
Buffalo Dancer
bronze, cast number 1 of 30.

Benjamin Harjo, Jr.
From Sea to Shining Sea
1983, gouache on paper.

Kevin Red Star (b. 1943)
Untitled
lithograph on paper.

Kevin Red Star (b. 1943)
Untitled–Winter Colors
lithograph on paper.
1122688

Lorenzo Ghiglieri (b. 1931)
Unconquered
1986, bronze.
1122787

Bruce Graham (b. 1961)
Saddlestring Cavy
2007, oil on canvas.
1122752

Dorothea Lange (1895–1965)
Portrait of Charles M. Russell
ca.1924, black and white photograph.
1122750

Dale Lerner (b. 1956)
Buffalo #4
1996, glazed stoneware.
1122756

Robert Pummill (b. 1936)
Whispers on the Wind
2006, oil on canvas.
1122680

Carl Roters (1898–1989)
57 paintings, 9 sketchbooks,
43 drawings.
1122745

Carl Roters (1898–1989)
Indian with Paintbrush
Watercolor on linen.

Carl Roters (1898 – 1989)
Indian Warrior
Acrylic on paper.
1122746

Robert Seabeck (b. 1945)
Moluccan Cockatoo
2006, acrylic on plywood.
1122647

Robert Seabeck (b. 1945)
Untitled: Two Cowboys roping a steer
2007, photo giclée print.
1122812



(WGWA Acquisitions, continued)

Unknown
Val Browning as a Boy
ca. 1900–1925, pastel on paper.
1122751

Kathy Wipfler (b. 1955)
Lower Falls of the Yellowstone
2006, oil on linen.
1122749

Kathy Wipfler (b. 1955)
Sketch for Lower Falls of the Yellowstone
2006, oil on canvas.
1122748

PLAINS INDIAN MUSEUM

Beaded cradle, Marcus Dewey, Northern Arapaho, 1996–1997. Wood, glass beads, tanned hide, cotton cloth, brass tacks.
Beaded women's belt and bag, Crow, ca. 1984. Tanned hide, glass beads, cotton cloth.
1122649

Star quilt, Freda Goodsell, Oglala Lakota. Cotton cloth and thread, batting.
Infant's crazy quilt, Christina Standing Bear-Mesteth and Hattie Standing Bear-Poirer, Lakota, 1941. Cotton, satin, and other cloth.
Patchwork quilt, Olive Louise Mesteth-Amiotte-Earring, Lakota, 1997. Cotton cloth, batting, yarn.

Quilt tops (10), and quilt pieces (7), Lakota, 20th century. Cotton, satin and various cloth.
Star Quilt, Lakota, 20th century. Cotton cloth and thread, batting.
Ladle, Northern Plains, 1985. Cow horn.
Quilled picture frame, Alice New Holy Blue Legs, Lakota, 1972. Dyed porcupine quills, rawhide, with photo inside.
Choke cherry cakes (14), Lakota. Ground choke cherries.
Braids of timpsila (3), Lakota. Timp-sila root and stems.

Parfleche box, ca. 1880–1890, Lakota. Rawhide, pigments.
Parfleche container, family of Mary and Solomon Hall, Eastern Lakota, 1985. Rawhide, pigments.
Parfleche bonnet case, family of Mary and Solomon Hall, Eastern Lakota, 1985. Rawhide, pigments.
Parfleche trunk, Lakota, 1985. Rawhide, pigments.
1122813

Necklace with hand-shaped beads, Southwest, early 1900s. Ceramic, cotton string.

Naja necklace with peyote bird design, Navajo, early 1900s. Silver, turquoise.
Naja necklace with feather fan design, Navajo, early 1900s. Coin silver, turquoise.
Squash blossom necklace with naja, Southwest, 1920s–1930s. Silver, leather.
Squash blossom necklace with naja, Southwest, 1940s–1950s. Silver, silver dimes, cloth.
Squash blossom necklace with naja, Southwest, 1930s. Silver.
Squash blossom necklaces (3) with naja, Southwest, ca. 1930s, 1960–1980s, and one date unknown. Silver, turquoise.
Necklace with naja, Southwest, 1930–1940. Silver.
Jaclaw (3), Southwest, 1950–1990s. Turquoise, shell, coral, cotton thread.
Coral branch necklace, Southwest, 20th century. Coral, silver.
Heshi necklace, Santo Domingo, late 20th century. Turquoise, Santo Domingo pen shell.
Fetish necklace, Zuni, 1940s–1960s. Turquoise, shell, pipestone, serpentine, black jet.
Fetish necklace, Zuni, 1940s–1960s. Lone Mountain turquoise, shell.
Fetish necklace, Zuni, possibly David Tsikewa, mid-20th century. Shell.
Necklace, Southwestern, 1940s. Coral, turquoise.
Necklace with jaclaws, Southwest, early 20th century. Turquoise, coral, shell.



Carl Roters (1898 – 1989). *Three Forks Park—Bridger Wilderness Area—Wyoming*, 1962. Ink wash on paper, 12.375 x 20.75 inches. Gift of the Carl Roters Family. 5.07.85



Southwest silver and leather squash blossom necklace with naja, 1920s–1930s. Gift of Betty Lou Sheerin. NA.203.1355

(PIM Acquisitions, continued)

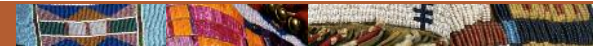
- Bracelets (4)*, Navajo, early 1900s. Silver, turquoise.
- Bracelet with repose stamp*, Southwest, early 20th century. Silver, turquoise.
- Bracelet*, Vidal Chavez, ca. 1970–1980. Silver, shell, coral.
- Bracelet*, Royston, Southwest, ca. 1930s. Silver, turquoise.
- Cabochon Bracelet*, Southwest, ca. 1940–1960s. Silver, coral, turquoise.

- Bracelet with petal design*, Zuni, early 1940s. Silver, turquoise.
- Bracelet*, Southwest, 20th century. Copper or brass, turquoise.
- Bracelet*, Southwest, early to mid-20th century. Silver, Lone Mountain turquoise.
- Bracelet*, Southwest, early to mid-20th century. Coin silver, turquoise.
- Bracelet with cardinal design*, Jake Livingston, Zuni-Navajo, 1990s. Silver, coral, turquoise.
- Bracelet*, Southwest, early to mid-20th century. Silver, turquoise.
- Bracelet with knife-wing design*, Zuni, 1930–1940. Silver, turquoise.
- Bracelet in needlepoint design*, Zuni, ca. 1940–1950. Silver, turquoise.
- Earrings*, butterfly design, Southwest, 1930s–1940s. Silver, coral, turquoise.
- Earrings*, Southwest, ca. 1950s. Silver, coral, shell.
- Earrings*, inlay rainbow Yei design, Southwest, 1930–1940s. Silver, blue gem turquoise.
- Cradle board ring*, Navajo, ca. 1940s. Silver, Lone Mountain turquoise.
- Knife-wing rings*, Southwest, ca. 1940s. Silver, turquoise, coral, mother of pearl, black jet.
- Ring*, Zuni, ca. 1960s. Silver, turquoise.
- Four-row ring*, Zuni, 1940s–1960s. Silver, turquoise.
- Rings with cardinal design (2)*, Jake Livingston, Zuni-Navajo, 1990s. Silver, coral, turquoise, mother of pearl, black jet.

- Bolo*, Zuni, ca. 1970s. Silver, turquoise, coral.
- Hat band*, Southwest, ca. 1900s. Silver, turquoise.
- Hat band*, Navajo, ca. 1950s. Silver, Morenci turquoise.
- Knife-wing pin*, Zuni, ca. 1940s. Silver, Nevada turquoise, coral, mother of pearl, black jet.
- Butterfly pin*, Hopi, 1940s–1960s. Silver, turquoise.
- Knife-wing pin*, Southwest, 1940s–1960s. Silver, turquoise, mother of pearl, black jet.
- Rainbow Yei pin*, Southwest, ca. 1940s. Silver, turquoise, mother of pearl, black jet.
- Cuff links*, Navajo, 1980–1990s. Silver, copper.
- Cuff links*, Navajo, ca. 1940s–1960s. Silver, turquoise. 1122734
- Bone scraper*, Plains, late 19th century. Bone.
- Man's leggings*, Southern Plains, late 19th century. Tanned hide, pigment. 1122704
- Beaded cane given to Mrs. Henry H.R. Coe by Lloyd New*, made by Tammy Rahr, Cayuga Nation, 1999. Wood, glass beads, tanned hide, rubber tip. 1122778
- The Paul Dyck Plains Indian Buffalo Culture Collection*. 1122743

CODY FIREARMS MUSEUM

- Century Arms Company Model 100 revolver, .45 / 70 caliber. 1122676
- Sears, Roebuck, and Co. Ranger combination gun and Marlin-Ballard No. 2 rifle. 1122677
- Smith & Wesson Victory Model revolver once owned by Gen. Mark Clark. 1122678
- C.G. Haenel target rifle with schuetzen-style stock. 1122681
- Collection of twenty-six American and foreign military and civilian firearms with related accessories, books, and magazines. 1122706, 1122707
- Winchester wood bottom smooth plane model no. 3040. 1122718
- Cased “Berman,” one of fifty, Special Edition commemorative set with Colt 1851 Navy and 3rd Model Dragoon; and cased United States Cavalry Commemorative set, 1777–1977, with two Colt Army revolvers—each set engraved and with accessories. 1122721



(CFM Acquisitions, continued)

Chinese Simonov carbine, captured in Cambodia by U.S. Army Captain Curtis Rich while serving as a military advisor to the Army of the Republic of Viet Nam.
1122719

Mannlicher Schoenauer Model 1905 bolt-action, sporting carbine, 9 x 56mm, with ammunition; Ithaca Model 37 Featherlite shotgun, 16 gauge; Colt Commercial Model 1911A1, modified and having British proof marks; L.C. Smith Field Grade shotgun, 16 gauge.
1122720

Smith & Wesson Model 3 Schofield revolver.
1122722

W.E. Robbins "Mule Ear" over/under percussion rifle.
1122753

Savage Model 1905 single-shot, bolt-action rifle.
1122753

E.M. Reilly & Company double-barreled shotgun, .410 gauge, engraved frame, damascus barrels, checkered straight walnut stock.
1122804

DRAPER MUSEUM OF NATURAL HISTORY

Fossil palm frond.
1122655

Poison bait warning placard, ca. 1924 (cloth).
1122663

Wolf telemetry collar.
1122679

Harlequin duck taxidermy mounts (3).
1122736

Gray wolf skins and skulls (2 each).
1122740

Hand-carved cutthroat trout (wood).
1122779

Grizzly bear.
1122781

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Carl Roters Biographical and Archival Collection. 1122747, 1122755

Collection of western movie posters, lobby cards, and related memorabilia. 1122803

Nine stereographs of Indian subjects by photographers O.S. Goff and F.J. Haynes. 1122694

Firearms and ammunition advertising collections, 19th through mid-20th century. 1122786

Seven letters and a telegram concerning loans to the Shoshone Irrigation Company from Phoebe Hearst. 1122792

Photographic prints from the original glass plate negatives of photographer John Anderson. 1122793

Papers of the Meadowlark Audubon Society of the Big Horn Basin. 1122802

The Virginian, by Owen Wister, first edition (McMillan, 1902). 1122759

Traditional Narratives of the Arikara Indians, vols. 1 & 2. 1122691

Firearms publications. 1122733

DVD: *Previously Unpublished Expedition Sketches by Henry W. Elliott*. 1122717

W.F. Cody letters to Irma architect W.A. Woods, with blueprint of the Irma Hotel. 1122811

1883 Theatrical Date Book with memoranda for *Buffalo Bill and Doc Carver's Wild West, Rocky Mountain and Prairie Exhibition*. 1122795



C.G. Haenel target rifle with schuetzen-style stock, ca. 1890. Gift in memory of Paul G. Watson and Stephen A. Watson. 2007.4.1



Grizzly bear cub G86, the presumed last offspring of Bear 104 (background). Scientific name: *Ursus arctos*. Taxidermist: James J. Marsico. Acquired from Wyoming Game & Fish Department. DRA.305.67

(MRL Acquisitions, continued)

Black Hills Gold Rush Diary of Herbert Homer Hewes, 1876. 1122810

Photographs of Fort McPherson in 1872. 1122788

Two books by C.W. Webber illustrated with chromolithographs after Alfred Jacob Miller. 1122800

Letter from W.F. Cody to Welling G. Sickel, Mayor of Trenton, New

Jersey, May 12, 1898.
Advertising flyer for Buffalo Bill's Wild West, 1900. 1122794

Thirty-one photographs of Yellowstone National Park, circa 1903. 1122799

We are unable to list all the many kind donors to the library. However, we have responded to each and every one with our hearty thanks for their generous contributions.



Wild scenes and song-birds, by C.W. Webber, with twenty illustrations, printed in colors, from drawings by Mrs. C.W. Webber and Alfred J. Miller. New York: Riker, Thorne and Co., 1855. Library purchase. RB.QL.676.W37.1855



**SPECIAL COLLECTION
OF DECORATIVE ARTS**

Cody High Style

Day of the Dead woman's suit,
embroidered, Manuel Designs, 2007. 1122808

Antler sofa table,
Doug Nordberg, 2007. 1122809



left: Doug Nordberg. Antler sofa table. Special Collection of Decorative Arts purchase. Switchback Purchase Award, 2007. 1.69.6149

right: Day of the Dead woman's suit, embroidered, Manuel Designs. Special Collection of Decorative Arts purchase. The Dolores J. Snyder Purchase Award, 2007. 1.69.6150

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Wyoming Cultural Trust Fund

\$15,000
Online collection of objects and documents relating to William F. Cody
McCracken Research Library Archives

Wyoming Humanities Council

\$7,500
Plains Indian Museum Seminar with Maori guests from New Zealand
Education Department

\$12,492
25th Annual Cowboy Songs & Range Ballads
Education Department

Wyoming State Legislature

\$300,000
Publication of the papers of William F. Cody
McCracken Research Library Archives

Financial Review: Condensed Financial Statements

Statements of Financial Position—December 31, 2007 and 2006

| Assets | | <u>2007</u> | <u>2006</u> |
|---|-----------|---------------------------|---------------------------|
| Cash and cash equivalents | \$ | 832,309 | 2,187,373 |
| Accounts and interest receivable | | 75,061 | 67,760 |
| Inventories | | 698,621 | 723,627 |
| Prepaid expenses | | 138,097 | 129,214 |
| Current portion of contributions receivable | | 5,995,076 | 4,716,183 |
| Contributions receivable, less current portion | | 6,986,748 | 8,242,952 |
| Investments | | 41,572,554 | 41,414,608 |
| Property and equipment, net of accumulated depreciation | | 34,791,114 | 35,902,289 |
| Assets held for sale | | — | 1,345,000 |
| Collections | | 74,357,261 | 51,874,073 |
| Other assets | | 138 | 61,851 |
| Total assets | \$ | <u>165,446,979</u> | <u>146,664,930</u> |
| Liabilities & Net Assets | | | |
| Current Liabilities | | | |
| Accounts payable and accrued expenses | | 193,272 | 318,660 |
| Current portion of revenue bonds payable | | — | 650,000 |
| Current portion of notes payable | | — | 15,845 |
| Total current liabilities | | <u>193,272</u> | <u>984,505</u> |
| Noncurrent Liabilities | | | |
| Revenue bonds payable, less current portion | | — | 3,500,000 |
| Notes payable, less current portion | | — | — |
| Net Assets | | | |
| Unrestricted | | 35,391,656 | 38,320,344 |
| Temporarily restricted | | 103,429,597 | 80,587,753 |
| Permanently restricted | | 26,432,454 | 23,272,329 |
| Total Net Assets | | <u>165,253,707</u> | <u>142,180,426</u> |
| Total Liabilities and net assets | \$ | <u>165,446,979</u> | <u>146,664,931</u> |

These are preliminary, unaudited financial statements. Audited financial statements may be obtained by written request after June 15, 2008, from the Accounting Department, Buffalo Bill Memorial Association, 720 Sheridan Avenue, Cody, Wyoming 82414.

Statements of Activities for the Years Ended—December 31, 2007 and 2006

| Unrestricted Revenue & Other Support | 2007 | 2006 |
|--|-----------------------|--------------------|
| Contributions | \$ 4,606,730 | 3,558,877 |
| Contributed services and property | 222,622 | 217,756 |
| Admissions charges | 2,208,687 | 2,036,696 |
| Auxiliary activities | 2,460,238 | 2,379,012 |
| Fees | 939,433 | 837,881 |
| Investment income (net) | 539,231 | 581,660 |
| Realized and unrealized gain (losses) on investments (net) | 291,697 | 3,029,143 |
| Other | 12,383 | 2,097 |
| Total unrestricted revenues and investment income | 11,281,021 | 12,643,122 |
| Total net assets released from restrictions | 3,566,787 | 4,475,871 |
| Total Unrestricted Revenue & Other Support | \$ 14,847,808 | 17,118,993 |
| Expenses & Losses | | |
| Curatorial and conservations | 1,333,278 | 1,223,096 |
| Collections and exhibits | 1,325,928 | 1,564,140 |
| Research activities | 126,336 | 99,952 |
| Membership activities | 88,160 | 121,400 |
| Educational programs | 996,144 | 808,051 |
| General and administrative | 2,685,990 | 2,201,489 |
| Physical plant and security | 2,665,480 | 3,021,442 |
| Fundraising activities | 525,819 | 474,082 |
| Auxiliary activities | 2,222,236 | 2,174,692 |
| Loss on sale of property and equipment | — | 4,900 |
| Reclassification of unrestricted net assets used to acquire property and equipment | 5,807,125 | 68,825 |
| Total Expenses and Losses | 17,776,496 | 11,762,069 |
| Change in unrestricted net assets | (2,928,688) | 5,356,924 |
| Change in temporarily restricted net assets | 22,841,844 | 3,504,624 |
| Change in permanently restricted net assets | 3,160,125 | 1,716,453 |
| Change in net assets | 23,073,281 | 10,578,001 |
| Net assets at beginning of year | 142,180,425 | 131,602,424 |
| Net Assets at End of Year | \$ 165,253,706 | 142,180,425 |

In Memorium

*Buffalo Bill Memorial Association Board of Trustees
Resolution of Appreciation and Fond Remembrance
February 8, 2008*



Oscar Wilde once wrote:
“A dreamer is one who can find his way by moonlight,
And see the dawn before the rest of the world,”

A young dreamer from Boston, Massachusetts,
Nancy-Carroll Draper,
Found her way to Wyoming and saw before anyone,
The dawn of the first natural history museum of the twenty-first century:
The Draper Museum of Natural History.



Whereas,
Her love for wildlife and the land
Molded her into a rancher; her heart shaped her into our benefactor.
The Buffalo Bill Memorial Association gained immeasurably from her service
To the Whitney Gallery of Western Art and the Board of Trustees.



Whereas,
We, the Board of Trustees
Of the Buffalo Bill Memorial Association, knew that
When the first notion of a natural history museum
Regarding the Greater Yellowstone region
Sparked the dreams and plans of this
Easterner-turned-western rancher,
It became clear to all:
She could—and she would—make it happen.
With unparalleled generosity and unwavering commitment,
Her dream became our dream; her vision became our vision;
And for Nancy-Carroll Draper, the dream became a reality
When “The Draper,” opened on June 4, 2002.
Our joy was that she was there.

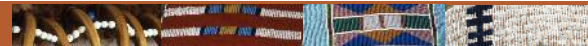
Whereas,

The list of her passions is many,
The one for which we are most thankful, is simply: FRIEND.
Indeed, as the poet William Butler Yeats penned:
“Think where man’s glory most begins and ends,
And say my glory was I had such friends.”
You were our great friend; you were very loved;
And your legacy is to be seen by hundreds of thousands
During each future dawn through our history.



William F. Draper (1912–2003). *Portrait of Nancy-Carroll Draper*, 1998.
Oil on canvas, 35.75 x 30 inches. Gift of Bingham Dana LLP, Boston, Massachusetts. 10.98

Nancy-Carroll Draper
August 28, 1922 – January 9, 2008



Nancy-Carroll Draper, for whom the Buffalo Bill Historical Center's Draper Museum of Natural History is named, died peacefully in her sleep on Wednesday, January 9, 2008, at her ranch home southwest of Cody, Wyoming. She was 85.

Known to many people around the country as an author, legislator, breeder and judge of Great Danes, wildlife advocate, conservationist, cattle rancher, and photographer, Draper was also one of the most noted benefactors for residents of this little town just outside Yellowstone National Park. "The Draper"—how Cody people refer to the 55,000-square-foot natural history museum that bears Draper's name—opened in 2002 in a ceremony she called "the culmination of a dream."

"I have long supported a natural history museum to commemorate and interpret the Yellowstone area," Draper said at the museum's ground-breaking. "I call it the missing link."

Draper's initial gift of \$1 million set the natural history museum development process in motion and made possible the hiring of its founding curator, Dr. Charles Preston. She also gave the historical center a \$10 million trust that named the museum and \$2 million upon the museum's ground-breaking on October 4, 2000.

From that October day to the museum's opening ceremony on June 4, 2002, Draper was a fixture at the historical center, many times donning a contractor's hard hat to observe the building's construction or lunching in the center's restaurant to discuss its progress. Her love for the environment, wildlife, and natural history in general, and the Greater Yellowstone region in particular—her ranch is only a few miles outside Yellowstone's southeastern border—is evident in the museum's exhibits.

Born in Boston, Massachusetts, Draper's connection to Cody began as a young child as the family often visited the renowned Valley Ranch southwest of Cody, where she grew to love the Wyoming mountains. She eventually purchased property in the area, including her Slide Mountain Ranch, where she raised Highland and Charolais cattle.

Draper long supported the work of the historical center beginning in the mid 1970s. She served on the advisory boards for the Whitney Gallery of Western Art and the Draper Museum of Natural History, as well as the center's board of trustees.



left: The Buffalo Bill Historical Center's Draper Museum of Natural History.

below: Nancy-Carroll Draper digs the first bucket-load for the Draper Museum of Natural History, October 4, 2000.





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In order to save printing costs and reduce paper use, the Buffalo Bill Historical Center made a decision to make its 2007 annual report available only as a downloadable PDF document accessible on its Web site, www.bbhc.org. In addition, to protect the privacy of donors and members, we have elected to dispense with all such lists with the exception of our trustees and advisory board members and grant funding.

We have made every effort to list names correctly. However, if your listing is in error, or has been omitted entirely, please accept our sincere apology. Feel free to contact the Editor at editor@bbhc.org or 307.578.4137 for any questions or concerns.

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BUFFALO BILL HISTORICAL CENTER

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Cover: Horse hood. Made by Medicine Owl, Blackfeet. Quill, red cloth, fringe, feathers, leather, pigment. The Paul Dyck Plains Indian Buffalo Culture Collection, acquired through the generosity of the Dyck family and additional gifts of the Nielson Family and the Estate of Margaret S. Coe.

L.312.2006.1821. Photo by Jenna Baxter.