

# 2008 Annual Report



**Buffalo Bill  
Historical Center**  
Cody, Wyoming





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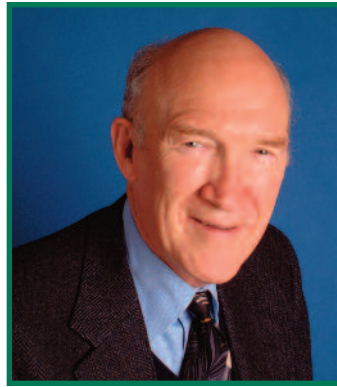


# letter from the director and chairman



**Bruce Eldredge**

Executive Director



**Alan K. Simpson**

Chairman of the  
Board of Trustees

## To our Contributors and Friends:

During 2008 and 2009, our nation has experienced an unprecedented economic downturn. This recession has negatively impacted nearly every organization in the country. The Buffalo Bill Historical Center has not been immune to this downturn as our investments—as well as revenues from our visitors in 2008—have all come in at reduced levels. In addition, the value of our endowment has dropped over 30 percent and only now—as of this writing in 2009—are we seeing its value begin to increase once again.

Despite this situation, the Buffalo Bill Historical Center has had an exceptional year, garnering national awards and acclaim, and achieving many of the objectives and goals we set out to attain at the beginning of the year. We are reminded of the wonderful collections and programming here at the historical center and the topnotch staff and volunteers who make it all happen. We're very thankful for our members and donors who continue to support us through good times and bad. From the pages of *Points West* to our news releases and electronic mail, you can surely see the picture of a vibrant, creative, world-class institution.

In June, we were delighted to announce that we had been chosen as an Affiliate of the Smithsonian Institution. The goal of Smithsonian Affiliations is to establish meaningful relationships with its affiliate partners to maximize the cultural and educational benefits to a

community. The program allows organizations across the country the opportunity to access Smithsonian collections and resources. The joining together of important national museums such as the historical center and the Smithsonian will reap many future rewards for us as an institution and for our region.

At a White House ceremony on October 7, First Lady Laura Bush presented the center with the 2008 National Medal for Museum Service, the nation's highest honor for museums. Each year, the federal Institute of Museum and Library Services (IMLS), in coordination with the White House, presents the National Medal to five museums that help to make their communities better places to live. We now join the ranks of less than twenty-five museums that have ever been recognized with this medal in the United States.

We also learned at the end of 2008 that we were a recipient of a "Save America's Treasures" grant for the preservation of the nationally renowned Paul Dyck Plains Indian Buffalo Culture Collection. The \$350,000 grant provides us with the funds necessary to continue processing the collection, accelerating the goal of making it accessible to researchers, tribal members, and scholars—as well as improving storage conditions for its proper care and preservation.

In awarding the grant, the National Park Service, which administers it in partnership with several federal cultural agencies, recognized the breadth of the collection in time period, object types, and representation of Plains tribes—an observation with which we could not agree more! The Dyck collection grant is one of forty awarded at the end of 2008 by the program. The project was selected from over 220 applications vying for the competitive grant funds, which together totaled \$10.52 million, the amount awarded in 2008.

We scrambled mightily to trim expenses in 2008, having to cut a dozen positions. We curtailed travel; we slashed equipment expenditures; we shortened operating hours; and at year's end, we had mitigated much of the negative impact of the sagging economy on our operating budget. We ended the year with an operating deficit of \$383,000 (4.5%) when compared to our total operating expense budget of \$8,328,000.

We are so fortunate to have the operating reserves needed to cover that deficit. Yes, in such an economic climate, it is sometimes difficult to remain positive.



Then, factor in gasoline prices that topped \$4.25 per gallon in the Rocky Mountain region, further curtailing visitation, and a wildfire that threatened the entire forest west of us, and there is but one reaction to 2008: a big, long sigh of relief that it's finally over!

So much of the credit for weathering the 2008 economic downturn (and the 2009 ones as well) goes directly to our incredible staff. They responded well to our efforts to reduce expenses, expressing magnanimity and common sense. They also came up with new ideas and re-thought how we do our work. The upshot of it all was that some very painful decisions were made and adjusted to during the year. Again, as of this writing, 2009 has become an equally challenging year as the staff has trimmed over \$1 million from our operating budget. Our goal is to end 2009 with a balanced budget in order to be poised to move ahead comfortably in the following year.

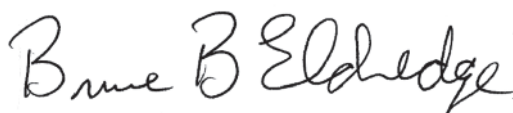
Looking back on 2008, you might say we were a bit ambivalent. On one hand, the country's economic situation would surely have made economist John Kenneth Galbraith cry the blues. On the other hand, though—regardless of the described bumps in the road—our work at the historical center continues to be of such extraordinary quality, that it is truly worthy of our winning awards.

Should you have any questions or comments, please do contact us.

Cordially and with best wishes,

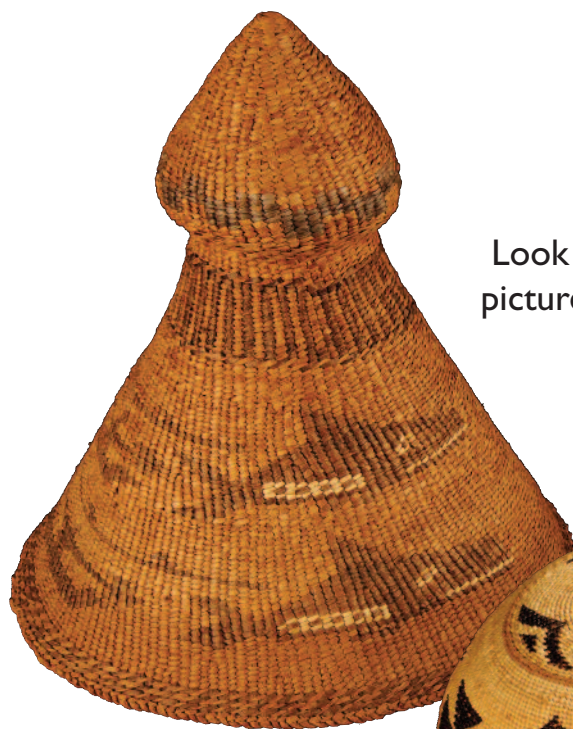


Alan K. Simpson  
Chairman



Bruce B. Eldredge  
Executive Director and CEO

Look for our 2008 acquisitions  
pictured throughout this report.



Hat, northwest coast, early 20th century. Cedar bark, bear grass. Bequest of Nancy-Carroll Draper. NA.205.100

Ceremonial hat: Hupa, Yurok, Karok, Klamath-Trinity River Region, early 1900s. Hazel sticks, spruce roots, beargrass, maidenhair fern. Bequest of Nancy-Carroll Draper. NA.205.101



White leather purse made by Lloyd Kiva New, 1960s. Gift in memory of Lloyd New by Harriet and Ed Spencer. NA.203.1421



# perspectives on collections

**There's one thing that sets a museum apart from other organizations: its collections. Without a collection, the facility could be a bank, office complex, or convention center. The art, artifacts, and specimens define a museum; in the case of the Buffalo Bill Historical Center, its collections also contribute to defining the American West.**

For instance, even before they walk in the door, visitors get a sense of the collection as they admire the outdoor sculptures. They invariably have the same perspective about the outdoor collection: It's really big. In fact, it's the Whitney Gallery of Western Art's largest collection—in size and in area, that is.

In 2008, the Whitney curatorial staff and the Buffalo Bill Historical Center's education department created a self-guided walking tour of the grounds with each of the center's twenty-one outdoor sculptures marked on a map. From a cowboy's handshake on horseback to a Native medicine man praying for the return of the buffalo, the story of the American West unfolds as the observer walks from one statue to the next.

While the Whitney's outdoor collection "stood its ground" last year, inside, collections were on the move as the gallery closed October 1, 2008, for a reinstallation to commemorate its 50th anniversary in June 2009. Artwork was moved to the special exhibitions area for the winter as Curator Mindy Besaw and her team strategized new locations for its sculptures and paintings. That included the new Alexander Phimister Proctor studio,

complete with the larger-than-life plaster of Teddy Roosevelt on horseback.

In the meantime, Plains Indian Museum staff continued to process the wonderful objects of the Paul Dyck Plains Indian Buffalo Culture Collection and discovered new treasures each day. And speaking of treasures, the "Save America's Treasures" grant made it possible to hire a research associate to coordinate the cataloging and storage of the collection as staff moves forward with exhibition and publication plans.

"With many individual pieces of exceptional artistry and historic significance, the collection as a whole includes works from every Plains tribe," Plains Indian Museum Curator Emma Hansen explains. "Through exhibition, study, and interpretation, this collection will illustrate and commemorate tribal cultures and lives, which form a significant component of the heritage of the American West."

The Paul Dyck Plains Indian Buffalo Culture Collection was acquired through the generosity of the Dyck family and additional gifts of the Nielson family and the estate of Margaret S. Coe.



above: Ring-billed gull, *Larus delawarensis*. Hamilton, Nebraska, ca. 1960. Original Buffalo Bill Museum collection. DRA.304.62

left: Barn owl, *Tyto alba*, skin and skeleton, 2006. U.S. Fish and Wildlife Service. DRA.305.191



While many of the collections at the historical center include art and artifacts, the Draper Museum of Natural History is engaged in a different kind of collection: sights and sounds. In 2008, thanks to the R.K. Mellon Family Foundation, staff began cataloging the Greater Yellowstone Sights and Sounds Archive of photographs, video, and audio of wildlife, people, and landscapes in the region.

"I premiered some of the footage and presented our plans at the Explorer's Club in New York and at the Jackson Hole International Film Festival's Symposium of Applied Media Professionals: Non-broadcast Media and Technology Conference," Draper Museum Curator Dr. Charles R. Preston explains. "One symposium participant from the Library of Congress stated that the Greater Yellowstone Sights and Sounds Archive was one of the most innovative and exciting ideas to come out of a museum environment in many years."

The McCracken Research Library's digital collections increased dramatically in 2008 as new images were added to the online collections of Jack Richard, Charles Belden, and William F. "Buffalo Bill" Cody. With funding from the Institute of Museum and Library Services' (IMLS) Museums for America initiative, five more archival collections are set for digitization. They include historic photographs from Dr. William and Anna Petzoldt, Thomas Marquis, Vincent Mercado, Gabby Barrus, and continued work with the Jack Richard Collection.

And the Buffalo Bill Museum and Cody Firearms Museum? In a word? Reinstallation! The past year found both museums asking similar questions: How can our collections be better interpreted for visitors in the future? So while they busily serve their myriad of constituents, each is keeping a watchful eye on the "reinstallation road" ahead.

To better care for and manage the center's collections, the registration, collections, and photography departments were combined in 2008 under the banner "Museum Services." This department, led by Registrar Liz Holmes with Collections Manager Connie Vunk, is changing the way the historical center stores and tracks its collections. In addition, the center's photographers now concentrate on documentary photos of objects, and the library and Cody Institute for Western American Studies are now responsible for all activities related to rights and reproductions of photographic and collections images.

Finally, when a museum's collections include every-

Golden eagle, *Aquila chrysaetos*.  
Cody, Wyoming, 2008. Charles  
R. Preston via Susan T. Ahalt, and  
U.S. Fish and Wildlife Service.  
DRA.304.155



thing from oil paintings and sculptures to animal specimens, firearms, and beadwork, it needs a professional to ensure those objects will be around for generations to come. Thanks to funding from donors 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, and the estate of Joseph W. Jones of Atlanta, Georgia, Beverly Perkins joined the center's staff as conservator in 2008, a move that ensures the highest standards of care for the collections of the historical center.

"The plan for the conservation department also includes providing regional outreach to museums in Wyoming and other western states as well as possibilities for training students in the principals of conservation," Perkins explains. "We also want to reach out to the community with resources about how individuals can care for their family heirlooms at home."

With that, what was the perspective on collections in 2008? Exciting!



# perspectives on exhibitions

**It's not only exhibitions on site at the Buffalo Bill Historical Center that draw a visitor's attention, but also those around the world that feature contributions from the center's collections. From Cody, Wyoming; Billings, Montana; and Fort Worth, Texas; to Brescia Italy and beyond, visitors in 2008 touched the western experience through the collections of the historical center.**

The six-month *America!* exhibition at the Museo di Santa Giulia in Brescia, Italy, boasted 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* were included in the loan. *America!* was the first exhibition in Italy dedicated to nineteenth-century American art and featured two hundred works from throughout the United States. The exhibition opened on November 24, 2007, and closed May 4, 2008.

In France, *The Mythology of the American West* exhibition wrapped up its year of travel after its premiere September 28, 2007. It explored nineteenth and early twentieth-century American artists' representations of the American West and its inhabitants. Works from the center such as Rosa Bonheur's *Col. William F. Cody* and John Mix Stanley's *Last of Their Race* were included in the exhibition which visited the cities of Rouen, Rennes, and Marseilles.

Eleven artifacts from the Paul Dyck Plains Indian Buffalo Culture Collection went on exhibit in the Plains Indian Museum in 2008. Artifacts included moccasins, cuffs, cradles, a shield cover, dresses and shirts, a horse mask, and a bear claw necklace. "We selected these particular pieces because they were in good condition and represented a balance of Plains Indian tribes," Emma I. Hansen, Plains Indian Museum Curator, explained. "Since this is a preview, we wanted to offer visitors variety with just a few artifacts, and this is a good way to accomplish that."

The collection itself—started by Dyck's father in 1886—includes clothing, eagle feather bonnets, bear claw necklaces, buffalo hide tipis and tipi furnishings, shields, cradles, peace medals, moccasins, and much more. It dates from the late 1700s to pre-1890s, a period identified by Paul Dyck as the "Buffalo Culture" era. An exhibition of

the collection is planned for the future as more and more objects are catalogued, treated, and researched.

Noted photographer Ansel Adams once said, "Twelve significant photographs in any one year is a good crop." For travelers to the historical center in the summer of 2008, it was a veritable bumper crop as *Retrieving the Past: Favorite Photos from the Archives* was put on display in the John Bunker Sands Photography Gallery. Here, sixty-eight of the most requested images from three of the center's historic photography collections are gathered to tell a unique story of the American West.

Clearly, since the digitization of the center's historic photographs reached a fever-pitch in 2008, it was only a matter of time before they simply had to be shared with visitors. Included in the show were photos from the digital collections of the Jack Richard, Charles Belden, and Buffalo Bill Online Archives. Featured images included Yellowstone National Park, industries, portraits, ranching, aerial photography in the Yellowstone area, and images of Buffalo Bill, his life and times.

*Cody High Style: Designing the West* stepped up its pace in its second year. The exhibition was well-received in its inaugural year in 2007, and in 2008, there were more colors, more styles, and more conversation as the Cody Western Artisans gathered the best craftsmen and designers of the western genre. Visitors celebrated western style and design traditions, and appreciated the latest efforts by fresh new talent and seasoned professionals. With fashion shows, lectures, round-table discussions, workshops, and a studio tour, *Cody High Style* was more than an exhibition: It was an event that now has an integral place in the weeklong celebration of arts in Cody known as *Rendezvous Royale*.

Without a doubt, the Buffalo Bill Historical Center's exhibitions enhance their value as audiences interact with the objects, and more importantly, tell their family and friends about them.



## When the Buffalo Bill Historical Center refers to “RIO,” it’s certainly a far cry from Brazil’s city of carnival, Rio de Janeiro. No, in this case, RIO stands for “Research, Interpretation, and Outreach.”

As efforts began in 2008 to streamline the center’s organizational structure, a new division was created by combining the education department, McCracken Research Library, and Cody Institute for Western American Studies. The new division concentrates on this intuitive sequence: *Research*, by its nature, produces *interpretation* of the research findings and insights that translate into a story which simply must be shared, i.e. *outreach*.

Under the leadership of Curators Maryanne Andrus (education) and Kurt Graham (library), RIO is the heart of the center’s interpretation and programming activities.

For example, 2008 saw the center’s first Discovery Camp for Wyoming middle-school students to explore the Greater Yellowstone region up-close-and-personal. During that time, they donned the hats of naturalists, scientists, and conservationists—all at the same time—to interact with the natural history of the area.

In addition to world-class exhibits, last year’s summer visitors to the historical center found its five museums alive with entertaining and educational programs on topics ranging from butterflies to cowboys and everything in between. The center’s education department expanded its offerings from years past, committing to at least two programs six days per week throughout the summer. The schedule boasted variety, not only in subject matter, but also in type of program—from spotlights to hands-on activities and projects that kids and adults alike could enjoy.

The always enjoyable Draper Museum of Natural History Lunchtime Expedition, in its ninth year in 2008, continued to bring topics related to the environment of the Greater Yellowstone area.

One of the most popular forms of outreach is the Plains Indian Museum Powwow, celebrating its 27th anniversary in 2008. As the longest-running public program of the historical center, the powwow effectively combines entertainment with interpretation so that audiences not

only enjoy the event, but learn about its origins.

While not necessarily a part of RIO, as such, other successful programs include 4th Fridays in January, February, and March, the holiday and spring open houses, and National Day of the American Cowboy.

The Cody Institute for Western American Studies welcomed eight scholars to its class of 2008–2009. Research fellows studied everything from local oral history to Buffalo Bill’s Indian films and the Yellowstone photography of William Henry Jackson. The Lloyd New Art Mentorship program brought six Native teens to the historical center in 2008 to study art and Native culture with artist Roger Broer. And, “Teaching the Humanities of the West: A Cultural Perspective,” was the theme of the Larom Summer Institute in Western American Studies, a gathering that for 2008 was specifically geared toward teachers.

Research was made easier for students of all things western as the Buffalo Bill Historical Center’s online presence grew significantly in 2008. Early in the year, the Cody Firearms Museum added its online collection (120 objects) to those of the Plains Indian Museum (578 objects) and the Whitney Gallery of Western Art (290 objects). In addition, through continued and additional funding, the center’s historical photographs are painstakingly scanned and added to the McCracken Research Library’s Digital Collection. The Buffalo Bill collection has more than 1,200 images online, the Jack Richard collection nearly 8,000, and the Charles Belden collection numbers 2,500. With its historic photographs more available to a larger audience, researchers may view the collection online and make selections for further study or for prints.

Finally, after the Whitney gallery closed in October, the education department put on their creative hats to design interpretive elements to enhance the visitor experience in the “new Whitney,” opening in June 2009.

Clearly, in its first year, RIO has been very busy!



# perspectives on giving

**Powwow. Discovery Camp. Conservator. Digital collections. Spring and holiday open houses. Fourth Fridays. Artists-in-residence. National Day of the American Cowboy. Lloyd New Art Mentorship Program for Native students. Cody Institute for Western American Studies. Lunchtime Expeditions.**

And the list goes on.

When we at the Buffalo Bill Historical Center put pencil to paper, it's abundantly clear the impact that giving has on our operations. Those vehicles—gift annuities, charitable remainder trusts, bequests, annual fund, gifts in kind, endowments, etc.—are the quintessential “win-win” situations. Contributions of all kinds build relationships, provide financial benefits (for donors and recipients), and allow us to achieve our mission of top-notch collections, research, and programming about the American West.

## Grants

Grant funding—large and small—is integral to the operations of the Buffalo Bill Historical Center. Through government programs and the generosity of a host of foundations, individuals, and other entities, the center receives hundreds of thousands of dollars each year for support of many programs and projects. Lynn Pitet, Grants Administrator, reiterates:

*Save America's Treasures* is a highly competitive grant, awarded by the National Park Service for support of America's priceless treasures. We received \$350,000 to process the Paul Dyck Plains Indian Buffalo Culture Collection, making this extraordinary assemblage accessible to researchers, tribal members, and scholars, as well as improving storage conditions for its proper care and preservation. The Dyck collection, acquired in 2007, has long been considered by art historians, ethnologists, and historians to be the most comprehensive, privately-held assemblage of Plains Indian arts and related historical materials documenting the lives and cultures of Native people of the Great Plains.

Park County, Wyoming, branches of the California-based Bank of the West awarded \$5,000 for the popular “Explorer's Guide for Families,” an interpretive guide that engages the visitor, guides them through the Draper Museum of Natural History, and helps make the connection

between the exhibits there and Yellowstone National Park. The Bank of the West award allows the education department to print this superb guide in color and on recycled paper. More than 12,000 guides are enjoyed by our visitors each year.

We also received the National Medal for Museum and Library Service, the nation's highest honor for museums and libraries, at a White House ceremony on October 7, 2008. The award comes from the Institute of Museum and Library Services (IMLS), the primary source of federal support for the nation's 122,000 libraries and 17,500 museums. “By its example, the Buffalo Bill Historical Center shows us the kind of influence and impact museums can have on community life,” said Anne-Imelda M. Radice, IMLS Director. “Through its innovative programs and active partnerships, the BBHC addresses the urgent and changing needs of the community it serves.” The national medal included a \$10,000 award.

Our Draper Museum of Natural History received \$25,000 from the R.K. Mellon Family Foundation for work on the Greater Yellowstone Sights and Sounds Archive, a project that will serve as a central resource for documentation of wildlife and environment in the Greater Yellowstone Ecosystem and the American West. The award was used to catalog tapes, photographs, and recordings in preparation for establishing an online presence accessible to all. This is a multi-year project, and the work is on-going with a team that was partially supported by the Mellon Family Foundation grant.

We are so thankful for our grant funders who continue to make the Buffalo Bill Historical Center a world-class institution.



### Annual Fund

The Buffalo Bill Historical Center is committed to preserving and interpreting the natural and cultural history of the American West. As a private, not-for-profit, educational institution, the center relies on the generous support of our donors and members. Diana Jensen, Annual Fund Manager, notes that charitable gifts to the Annual Fund provide the essential, unrestricted operating support that allows us to accomplish our mission. More than 200,000 visitors each year benefit directly from the fund.

As Jensen puts it, “Annual Fund gifts make an immediate impact and are tax-deductible. From conserving objects to heating the galleries to offering educational programming, support of the fund provides the resources necessary for our daily operations.” For example:

- \$90 supplies a day’s worth of visitor guides
- \$325 trains a docent to enliven art, history, and natural sciences for students and other visitors
- \$970 illuminates and cools the museum galleries on one hot summer day

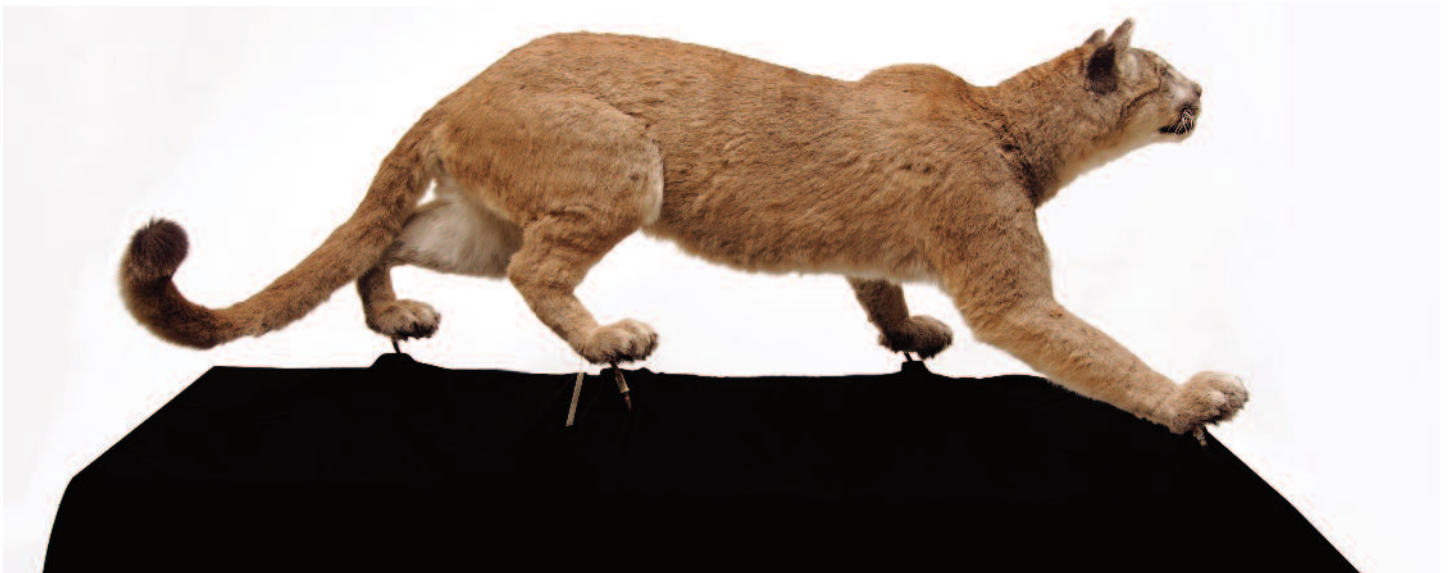
Through the generosity of Annual Fund donors, our legacy of excellence assures our visitors can indeed “Come face to face with the Wild West.”

### Planned Giving

According to Merriam-Webster, the word “develop” means to “*work out the possibilities.*” At the Buffalo Bill Historical Center, this is exactly what we’re about in the Development Office: working out the possibilities. We get our “marching orders,” so to speak, from our constituents, i.e. donors, patrons, members, etc. At the same time, we factor in the historical center’s mission, which is to “educate the public by advancing knowledge about the American West through acquiring, preserving, exhibiting, and interpreting collections.”

It follows, then, that we here in the Development Office are constantly on the lookout for those possibilities that will advance our mission. How can we enhance our collections? What resources will it take to care for a fragile new Plains Indian artifact? Who are those folks who might be most interested in partnering with us on a terrific exhibition of art, natural history, photography, culture—or all of the above? What projects, programs, and activities will best interpret our collections and their stories to diverse audiences from area schoolchildren to firearms enthusiasts to academics?

Even though 2008 was not the best year for not-for-profit entities—or precious few others for that matter(!)—the Buffalo Bill Historical Center continues to enjoy the generosity of its cadre of donors. We are thrilled to put your dollars to good use!



Mountain lion, *Puma concolor*. Washakie County, Wyoming, 1998. Mark Whitlock; Ray Hatfield, taxidermist. DRA.305.87



# perspectives on membership

**“Membership plays an important role in our fundraising efforts at the Buffalo Bill Historical Center,” says Membership Director Jan Jones. “With our members, we share a genuine passion for our great American West. We are grateful to our members who entrust us with their hard-earned dollars to help us accomplish our mission and goals.” Jones shares insights about the past year and some very special members.**

With financial support from members, visitors from near and far gain a better understanding of the components that make up this unique part of the country and its rich past. Members help us make the history lessons of the classroom come alive, create the “aha moments” of understanding, fund research, and preserve our artifacts for future generations to appreciate.

In 2008, income from the membership program totaled over \$606,000. Approximately half our 5,000-plus members live in the Big Horn Basin of Wyoming; the rest live all over the United States and the world. Let me introduce you to just a few.

Marinell Boydston of Cody has been a member of the historical center for thirty-two years. With roots in Montana, she has lived in Wyoming since 1942. She moved to Cody to work for Husky Oil after graduating from business college. “I’d never even been in a museum before visiting the historical center,” Boydston says. “Now I feel lucky to have been around long enough to watch the center grow over the years and to see the wonderful changes!” She adds that it’s great to give to such a fantastic organization and feels confident that her membership donations are being put to good use.

Mike and Margie Johnson from Cody Trolley Tours have been corporate members since they began their successful Cody business in 2002. They support the center because it helps out the community and their business interests, too. “We love our corporate membership!” the Johnsons explain. “Not only can we display our brochures to museum visitors, the membership allows us to visit the center as often as needed for research. It also provides enough extra passes to extend a great benefit to our employees.”

Anita and Brian Ashley of Louisville, Kentucky, have been Cody Firearms Museum members for five years. They first learned of the center after watching actor Dennis Weaver as the camera spokesman for television’s

Encore Westerns Channel. Weaver promoted the center between movies and presented short clips of our galleries while spotlighting some of our collections. Anita says, “We got tired of seeing it on television and decided to come for a visit. We were hooked from day one!”

When they first toured the center, they were amazed at our vast collections in all five galleries. “It was a western smorgasbord,” the Ashleys observed. “Walking from one gallery to the next is like cleansing the palate for a new and slightly different taste of the West.” They readily admit they have fallen in love with the historical center and want to do their part to help preserve it for future generations.

Thank you Marinell, Mike, Margie, Anita, and Brian... and thanks to all patrons who support the historical center through the membership program. Our partnership with you is important to us because you provide credibility, validation, outreach, and of course, financial stability. In turn, we hope we offer you a personal connection and a shared ownership in our great American West.



Fritz Scholder (1937–2005), *Custer & 20,000 Indians*, 1969. Oil on canvas. Gift of Janis and Wiley T. Buchanan III. 7.08



## perspectives on volunteers

**Not only do individuals “give of their treasure” to the Buffalo Bill Historical Center, they also give of their time. Our volunteer corps numbers 130 individuals who contributed an equivalent of \$83,644 in services to us last year! Kristin Montgomery, Development Office Administrative Assistant, tells a story of one volunteer who joined the group “for the love of learning.”**

Carreen Schaff has volunteered at the center since she moved to Cody six years ago. “You can learn something new here every day,” Schaff stated when asked why she has such a passion for the historical center. She dedicates six hours a week to the development office, primarily working as a database assistant.

Schaff has a lifelong history of volunteering. “The earliest I remember volunteering was in elementary school . . . I guess I just wanted to help out,” she says. As an adult, she’s volunteered in numerous places including women’s associations, political organizations, and youth hostels. “I learn so much while volunteering,” Schaff adds. “Working as the President of the Merced/Mariposa Cowbells, I learned marketing skills by promoting and advertising beef. As chairman of a county central committee, I learned how political campaigns are operated at the local, state, and national levels. And, working with the American Youth Hostels (Hostelling International), I was able to meet all kinds of people with fascinating backgrounds.”

Moving from Merced County, California, to Cody in 2003, Schaff explains, “My family and I just loved the Cody area so much, we decided to move here.” Along with her daughter and her two granddaughters, she became captivated with the beauty of the area, the friendliness of the people, and the privilege to experience a whole new way of life. “I became involved with the museum because I’ve always felt that volunteering in the community and learning are important; I wanted to be an example for my family,” Schaff says.

Without a doubt, family plays a prominent role in Schaff’s life. “Being a mother and grandmother are two of the best things in my life. So, one of the best parts about volunteering and being so close to my family is that I have inspired my two granddaughters to volunteer and motivated my daughter to work at the historical center.

“I love volunteering here,” Schaff declares. “It’s so great to work in a building where I can just browse the galleries

when I feel like it and have access to a wide variety of experts to answer all of my questions.”

Volunteers are truly “part and parcel” to the work at the Buffalo Bill Historical Center from docents who present gallery programs and lead school tours to volunteers who greet visitors and complete data entry. As it has every year, the historical center looks back on 2008 with great thanks for its volunteer corps.



Buffalo Bill, ca. 1875. William F. "Buffalo Bill" Cody Collection. ms6wfc08.1



# perspectives on planning

## Whitney Gallery of Western Art reinstallation



The Whitney Gallery of Western Art began its transformation in October 2008. T.D. Kelsey's elk sculpture *Testing the Air* was moved indoors, and a new layout was created to give visitors an unobstructed view of Gertrude Vanderbilt Whitney's *Buffalo Bill—the Scout*.



above: Stuart Gunn, Assistant Registrar for the reinstallation project, carefully removed artifacts from the Frederic Remington Studio.







above: Yet again, volunteers were fundamental in assisting museum staffers—here carefully removing, packing, and storing artifacts before the “teardown” began.



Each and every object in the Remington Studio was captured by the center’s photographer, Chris Gimmeson, and it was “all hands on deck” for collections and facilities staff to move the largest of the Whitney Gallery’s paintings. Finally staging the Alexander Phimister Proctor plaster model of his sculpture of Teddy Roosevelt on horseback, *Rough Rider*, was an amazing accomplishment that had everyone in awe.





# board of trustees

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Navajo rug, wool with natural and aniline dyes, early 1900s. Gift in memory of D.C. "Rusty" Holler and Jane Holler. NA.302.217



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Alexander Phimister Proctor (1860–1950). *Panther*, 1891–1892. Bronze. Gift of A. Phimister Proctor Museum with special thanks to Sandy and Sally Church. 4.08.1



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Alexander Phimister Proctor (1860–1950). *Indian Warrior*, 1896–1899. Bronze. Gift of A. Phimister Proctor Museum with special thanks to Sandy and Sally Church. 4.08.24.08.1



## advisory boards (continued)...



Crow doll. Mary Lou, Heywood, and Derek Big Day, Crow, Pryor, Montana, 2008. Tanned hide, rawhide, hair, glass beads, wool cloth, pigment, wood, fur. Plains Indian Museum Acquisitions Fund Purchase. NA.507.129

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Robert Pummill (b. 1936). *Happy 50th Anniversary*, 2008. Watercolor on paperboard. Gift of the artist. 17.08



## Buffalo Bill Museum

Miscellaneous items relating to Dr. David Franklin Powell, known as “White Beaver” and friend of Buffalo Bill. Silver medal, “White Beaver of Wisconsin,” 1888; 12-inch ruler marked “White Beaver’s Cough Cream and Wonder Worker”; glass candy jar labeled “White Beaver’s Cough Cream”; an iron nail from the Copper Giant Mine; a miner’s brass carbide lamp marked “Auto Lite Universal Lamp Co.”; and a miner’s candlestick.  
I 122826

*Wild West Chess Set* by Jeffrey Rudolph, with bronze pieces depicting Buffalo Bill, Annie Oakley, Lakota chiefs, buffalos, tipis, and horses. I 122853

Five miscellaneous china pieces from the Paul Stock house. I 122838

*William F. Cody, 1874.* Framed cabinet card.  
I 122860

*1915 Ford Model T*, in running condition and 95 percent original.  
I 122889

*The James Wojtowicz Collection of William F. “Buffalo Bill” Cody* memorabilia including artifacts, books, photographs totaling over 3,000 items dating 1870s–1920s. (Joint acquisition with the McCracken Research Library.)  
I 122914



More than 10,000 shot shells and boxes. Union Metallic Cartridge Company, Bridgeport, CT, 1880s–1970s. Gift of Ronald Stadt in honor of the Winchester Arms Collector’s Association. 2008.9.1–182



Jeff Rudolph (b. 1956). Bronze chess set with characters related to Buffalo Bill, 2007. Museum purchase with monies donated in memory of Jim Minter. I.69.6160

## Cody Firearms Museum

Two Remington shotguns and one Remington bolt action rifle, late 19th century to 20th century.  
I 122829

Forty gas guns and flares from: Defense Technology Federal Laboratories, Federal Laboratories, Inc., Harrington & Richardson Arms Company, Lake Erie Chemical Company, Manville Manufacturing Co., Pan Arms, Signal Pyrotechnic Company, and Smith & Wesson.  
I 122830

Four open-end Winchester wrenches, ca. 1920s–1930s.  
I 122831

Carved wooden whistles (24). (Joint acquisition with Buffalo Bill Museum and Plains Indian Museum.) I 122838

Hand-tooled leather holster with floral motif, designed for use with a Colt single-action revolver; made in Mexico in 1946. I 122839

Patent Models:  
Falling block carbine: Colonel Laidley.

Breech-loading firearm: W.A. Dodge.  
Magazine gun: V.R. Evans.  
Capping device: C.M. Spencer.  
Breech-loading firearm: B.F. Joslin.  
Carrier for magazine firearms: J.W. Keene.  
Cylinder for revolving firearms:  
Cook and Rider.  
Firearms priming device:  
Abner N. Newton.  
I 122840

Nine Colt-manufactured blackpowder replica revolvers for use in education department. I 122841

**For education department.**  
US Model 1861–1863 Springfield rifle, .58 cal.  
US Model 1855 rifle, Harper’s Ferry Colt Conversion, .69 cal.  
US Model 1816 musket, Harper’s Ferry, .69 cal.  
American long rifle flintlock (also known as Pennsylvania rifle), .45 cal.  
Indian trade musket (Hudson’s Bay, etc.), 20-gauge.  
Rocky Mountain Hawken Plains rifle, .54 cal.  
US Model 1795 Springfield, .69 cal.  
Derringer single-shot pistol, .44 cal.  
Derringer Rider, 4.3 mm.  
Continental dueling single-shot pistol, .45 cal.  
Sharps 1874 rifle, .45–.70 cal.



## acquisitions (continued)...

US Model 1873 Springfield  
trapdoor carbine, .45-.70 cal. (2).  
I122850

More than 10,000 shot shells and boxes,  
28 books/binders (to remain with collec-  
tion with eventual transfer to library), five  
“special” shot shells, 1880s–1970s.  
I122854

Ithaca single barrel trap gun. Annie Oakley  
provenance, but with modified stock,  
ca. 1910. I122857

Hi-Standard semi-auto pistol with original  
box and papers, and Brauer tan leather  
holster.

L.C. Smith “The Fulton” double-barrel  
20-gauge shotgun, Hunter Arms  
Company, Fulton, NY. I122858

Remington Model 550-1A, semi-auto  
rimfire rifle with original box including  
operating instructions and parts list,  
1946–1970.  
I122859

## Acquisition for education hands-on collection:

Colt Walker, .44 cal. percussion revolver.  
Pietta Le Mat, .44 cal. percussion revolver.  
Uberti Remington New Army,  
.44 cal. percussion revolver.



Buffalo Bill miniature puzzle (9 pieces), 1893. James Wojtowicz Collection. I.69.6173

Pietta Colt Paterson,  
.36 cal. percussion revolver.  
Armi Sport Spencer carbine, .56/.50 cal.  
Uberti, Winchester Model 1866,  
.44/.40 cal.

Uberti, Winchester Model 1873, 44/.40 cal.  
Uberti, New Haven Arms Co. Henry,  
.44/40 cal.  
Pietta, Starr Double Action,  
.44 cal. percussion revolver.  
Armi Sport, US Model 1842,  
.69 cal. percussion musket.  
Pietta, Uberti, Armi Sport,  
2005–2008.  
I122867

Seventeen Remington shotgun shells by  
Remington Arms Company, 1922–1934.  
I122874

Winchester Model 62A, Winchester  
Repeating Arms Co., ca. 1956. I122875

Marlin Model 39, Marlin Firearms  
Company, ca. 1922. I122876

W & C Scott & Son 12-gauge side-by-side  
shotgun, C & C Scott & Son, London.  
I1228792



left: Gray wolf, *Canis lupus*, skull  
from Daniel Pack, 2007. U.S. Fish  
and Wildlife Service.  
DRA.305.105

below: Coyote skull, *Canis  
latrans*, Park County, Wyoming,  
2004. Charles R. Preston.  
DRA.305.86





### acquisitions (continued)...

D7 Smith & Wesson revolver, .357 cal. magnum. FBI 50th Anniversary Commemorative. D32 Smith & Wesson, model 57, .41 cal. magnum revolver. I 122937

Colt woodsman match target with original hangtags, bill of sale, catalog and 1941 New York State pistol permit, 1940. I 122942

Nine 12-gauge shotshells from the Peters Corporation, 1902–1925. I 122944

Winchester Super-X industrial magnum cartridge, 8-gauge, used in limestone kilns, 1970s. I 122905

### Draper Museum of Natural History

Mounted great gray owl, full body mount. I 122828

Coyote rug, bobcat rug on green felt, bobcat rug on brown felt, pronghorn shoulder mount, elk shoulder mount, mule deer shoulder mount, horse hide, Nancy-Carroll Draper's shovel from the ground breaking of the Draper Museum of Natural History, toy backhoe on base, section from Camp Monaco tree, Western Legacy Society bronze presented to Nancy-Carroll Draper from Buffalo Bill Historical Center. *From the estate of Nancy-Carroll Draper. (Joint acquisition with Whitney Gallery of Western Art, Plains Indian Museum, and McCracken Research Library)* I 122832

Mountain lion, full body mount. I 122891

Twenty digital videotapes of wildlife, landscapes, and people of Greater Yellowstone region. I 122894

Western screech owl, male, study skin; northern flicker, wing, tail leg, and skull; house finch, wings, tail, and skull; horned lark, wing, tail, skull; sharp-shinned hawk, flat skin, skeleton; cedar waxwing, wing, tail, skull; dark-eyed junco, skeleton I 122895

Red-tailed hawk, skin, and skull. I 122898

Coyote skull (2); sharp-shinned hawk, female, round study skin; sharp-shinned hawk, male, round study skin. I 122897

Coopers hawk, flat skin, and skeleton. I 122896

Barn owl skin, and skeleton. I 122929

Golden eagle, wing, tail, foot, and skull. I 122927

Downy woodpecker, tail and skull; northern harrier, flat skin, and skeleton. I 122928

Western screech owl, adult, female. I 122959

Swainson's hawk, wings, talons, and skull. I 122960

Rough-legged hawks (2), screech owl, western screech owl, golden eagle. I 122961

### Plains Indian Museum

*Eagle feather bonnet*, Lakota, 1940s–1950s. *Eagle Feather bonnet*, Lakota, 1940s. I 122824

*Moccasins*, Plains, 20th century, (2). *Bowl*, Vincentitas S. Pino, Zia Pueblo, New Mexico, 1961.

*Cornhusk bag*, 20th century, Plateau. *Beaded bag with floral design*, Ute, 20th century.

*Pipe bag*, Plains, ca. 1890, (2). *Beaded woman's belt*, Ute, 20th century. *Hat*, Northwest Coast, 20th century. *Pipe*, Haida, Northwest Coast, 20th century.

*Storage bag*, Crow, ca. 1880. *Storage bag*, Northern Plains, ca. 1890. *Wedding basket*, Navajo/Paiute/Ute, 20th century.

*Basket*, Pima, 20th century, (2). *Wolf katsina*, James Kootshongsie, Hoteville, Third Mesa, ca. 1950–1970. *Basket with lid*, Nootka/Makah, 20th century.

*Ceremonial hat*, Hoopa, Yurok, Karuk, Klamath-Trinity River Region, early 1900s.

*Basket covered bottle*, Makah, 20th century. *Basket covered pot*, Makah, 20th century.



Cuffs and gorget, Lakota, 20th century. German silver; ribbon. Gift of Arthur Amiotte. NA.203.1428 & NA.203.1429



### acquisitions (continued)...

Runner, Navajo, 20th century.

Rug, Navajo, 20th century.

From the estate of Nancy-Carroll Draper.  
(Joint acquisition with Whitney Gallery of  
Western Art, Plains Indian Museum, and  
McCracken Research Library). I 122832

Rugs, Navajo, 20th century, (7). I 122852

Woman's purse, designed by Lloyd  
New (Cherokee), 1960s. I 122879

Toy horse and travois, Lakota, 1930s.

Male doll, Emma Amiotte, Lakota, 1971.  
I 122883

Crow woman doll on horse with accessories.  
Mary Lou Big Day, Heywood Big Day, and  
Derek Big Day, Crow, Pryor, Montana,  
2008. I 122913

Pipe bowl and stem, owned by John  
Collier, Commissioner of Indian  
Affairs, 1933–1945, Sioux, ca. 1920.  
I 122925

Dance bustle, Lakota, 20th century.

Tipi door, Lakota, 20th century.

Wool blanket, Arthur Amiotte's baby  
blanket, Lakota.

Invitation stick, Joe Flying By, Lakota,  
20th century.

Quilt top, Lakota, 20th century.

Eagle feather fan, Lakota, 20th century.

Ceremonial stick corn, Lakota, 20th century.

Calumet, Lakota, 20th century.

Rattle, Lakota, 20th century.

Dance bustle, Lakota, 20th century.

Buffalo horn spoon, Lakota, 20th century.

Cow horn spoon. Lakota, 20th century.

Woman's bag, Lakota, 20th century.

Cuffs, Lakota, 20th century.

Roach and spreader, Lakota, 20th century.

Men's moccasins, Lakota, 20th century.

Gorget, Lakota, 20th century.

Framed color print of the Holy Family,  
ca. 1940s

Ten other items donated to hands-on ed-  
ucation collections and use in reservation  
cabin in Adversity and Renewal gallery.

I 122930

Redwing crock, 20th century.

Enamel slop jar, 20th century.

Kerosene lantern, 20th century.

Porcelain basin, 20th century.

Prince Albert tobacco tin, 20th century.

Wood utility table, 20th century.

Crockery bowl with blue rim, 20th century.  
I 122934

### Special Collection of Decorative Arts

Two calfskin, fringed, upholstered Anne  
Beard chairs with pillows, 2007. I 122881

Scott Armstrong rockabilly sideboard.  
Switchback Ranch Purchase Award, 2008.  
I 122882

Deer skin sweetwater jacket and mead-  
owlark skirt, Jan Faulkner, 2008. The  
Delores J. Snyder Purchase Award, 2007.  
I 122923

Cody Western Artisans miniature  
furnished doll-sized log cabin, 2008.  
I 122939

### Whitney Gallery of Western Art

Clyde Aspevig (b. 1951)  
Study for Landscape  
2007, oil on canvas.

Landscape  
2007, oil on canvas.  
I 122888

Harrison Begay (b. ca. 1914)  
Untitled  
silkscreen prints (4).

Woody Crumbo (1912–1989)  
Untitled  
silkscreen.

Hans Kleiber (1887–1967)  
On Piney- Big Horns  
Waiting at the Gate  
watercolors on paper (2).

Robert William Meyers (1919–1970)

Untitled  
ink and watercolor on paper.

William R Ohrmann (b.1919)  
Pronghorn  
ca.1972, wood carving.

Unknown  
Untitled  
1948, oil on canvas.

Veloy Vigil (1931–1997)  
Untitled  
silkscreen print.

Kathy Wipfler (b. 1955)  
Double Trouble  
2003, oil on canvas.

Indian Summer  
2004, oil on board.  
From the estate of Nancy-Carroll Draper.  
(Joint acquisition with Whitney Gallery of  
Western Art, Plains Indian Museum, and  
McCracken Research Library)  
I 122832

Joseph Bohler (b. 1940)  
Afternoon Fog: Colter Bay  
2008, watercolor on paper.  
I 122924

Clark Bronson (b. 1939)  
Ram Climbing  
1985, bronze.  
I 122856



Henry Charles Howard, Earl of Suffolk and Berkshire, 1833–1898.  
The Encyclopedia of Sport, Lawrence and Bullen, 1897. RB GV1 I.E5



## acquisitions (continued)...

Elaine R. Defibaugh (b. 1953)

*Oh Give Me*

*A Home*

*Where the*

*Buffalo*

1996, graphite and mixed media on paper (4).

I 122893

Florence Alfano McEwin (b. 1950)

*The Adventures of Red Riding Hood; We Made it!*

2008, mixed media on paper.

I 122919

Joe Grandee (b. 1929)

*Pioneers on Horseback at a Stream*

1973, oil on panel.

E.E. Heikka (1910–1941)

*Rider with Mules*

1976, bronze.

Jack Hines (b. 1923)

*Squatting Indian and His Horse*

oil on canvas.

Ned Jacob (b. 1938)

*Indian*

1978, charcoal on toned paper.

Harry Jackson (b. 1924)

*Belt Buckle*

1981, bronze.

*Ol' Sabertooth*

1980, bronze.

Burt Proctor (1901–1980)

*Rider in Purple Shawl*

oil on panel.

I 122856

Steve Kestrel (b. 1949)

*Spectre of Ancient Pathways*

1990, bronze.

I 122851

Neil Tall-Eagle Parsons

*Rudder*

2008, mixed media on linen.

I 122890

Alexander Phimister Proctor (1860–1950)

Bronze sculptures:

*Panther* (large), modeled 1891–1892, cast

ca. 1893.

*Indian Warrior*, modeled 1898, cast 1899.

*Buffalo Hunt*, 1917.

*Buffalo Challenge*, ca. 1897.

*Polar Bear*.

*Head of Brown Bear*, 1908.

*Bust of Iron Tail*, 1914.

*Fawn, First Model*, 1808.

*Fawn First Born*, 1893.

*Stalking Panther* (small).

*Morgan*.

*Indian Maiden and Fawn*.

*Panther with Kill*, modeled 1907, cast 1908.

*Bust of Mountain Man*, marble.

I 122855

Alexander Phimister Proctor

(1860–1950)

Bronze sculptures:

*Sarah Jean Braddock*.

*Clementine F. Lewis*

*Arabian Stallion*

*Dog with Bone*

*Sundown, Nez Perce Chief*

*Q Street Buffalo* (small)

*Bear Cub with Rabbit*

*Small Sleeping Lion*

*Pony Express Plaque*

*Head of Brown Bear*

*Elephant*

*Bust of Mountain Man*

*Exposition Moose*, 1899, leather, paper, bronze.

I 122918

Robert Pummill (b. 1936)

*Happy 50th Anniversary*

2008, watercolor on paperboard.

I 122926

Fritz Scholder (1937–2005)

*Custer & 20,000 Indians*

1969, oil on canvas.

I 122877



(top) Buffalo Bill Wild West Series: Custer's Last Charge, ca. 1900. James Wojtowicz Collection. MS327jw.2

(middle) Winchester Sportsman's Headquarters Spring & Summer Catalog, 1923. Roy Marcot Firearms Advertisement Collection. MS111rmo8.1

(bottom) Buffalo Bill Wild West ad for Madison Square Garden, 1886–1887. James Wojtowicz Collection. MS327jw.1



### **acquisitions (continued)...**

Robert Seabeck (b. 1945)

*Corriente Gathering*

2008, oil on canvas.

William E. Weiss Purchase Award, 2008

Buffalo Bill Art Show.

|| 22886

Louis Shipshee (1896–1975)

*Bison*

oil on canvas.

Gift of Dorothy Sloan Books, 1.08

### **McCracken Research Library**

*Shooting & Fishing, 1885–1906.* (Wendell, N.C.: Broadfoot Publishing, 1994). Bound facsimiles of journal issues in 42 volumes; black leatherette with gold inlay. Joint purchase, Cody Firearms Museum and McCracken Research Library. || 22862

*Report and Supplementary Report of a Visit to Spotted Tail's Tribe of Brule Sioux Indians:*

*the Yankton and Santee Sioux, Ponkas and the Chippewas of Minnesota, in September 1870.* (Philadelphia: M'Calla and Staveland, Printers, 1870). || 22864

*First Report on the Flora of Wyoming* (University of Wyoming, Agricultural College Dept., Wyoming Experiment Station, 1896). || 22884

*Winchester Spring & Summer Catalog, 1923.* || 22907

*Water Color Views of Yellowstone Park*, by F. Jay Haynes. || 22906

Portfolio of facsimile maps and documents associated with the Library of Congress Exhibition: *Rivers, Edens, Empires: Lewis & Clark and the Revealing of America* (2003). || 22910

Letter from William F. Cody to A. O. Woodruff, 1900. Library purchase. || 22938

John Wallace "Captain Jack" Crawford Collection of manuscripts, photographs and ephemera. || 22885

Twenty photographs taken on or around Crow Agency, 1897, and memo book listing names of Crow Indians living on the agency. || 22916

Sturm Studio photographic negatives, 1955–1975. || 22868

*Encyclopedia of Sport*; 2 volumes in 3. (London: Lawrence and Bullen, 1897). Library Purchase

James Wojtowicz Collection of William F. Cody and Buffalo Bill's Wild West artifacts, including photographs, books, letters and manuscripts, 1870–1920. Joint purchase, Buffalo Bill Museum and McCracken Research Library. || 22914

... and a host of other contributions to our shelf collection and research holdings.



Steve Kestrel (b. 1948). *Spectre of Ancient Pathways*, 1990. Bronze and limestone. Gift of Trail Creek Ranch in Memory of Alexander Bodini. 3.08



## Education Department:

### Bank of the West \$5,000

Draper Museum of Natural History Explorer's Guide for Families.

### Corral West

#### Ranchwear, Inc. \$5,000

#### Pinnacle Bank \$500

26th Annual Cowboy Songs & Range Ballads.

### Sinclair Oil Corporation \$10,000

MILES (Museum Interpretation, Learning, Enrichment for Students)

A field trip to the Buffalo Bill Historical Center for Wyoming elementary school children

### Target \$3,000

Art in the Garden for Whitney Gallery of Western Art 50th Anniversary.

## Workforce Development

### Training Fund \$644

Larom Summer Institute of Western American Studies.

## Wyoming Arts Council

Whitney Gallery of Western Art 50th Anniversary educational programming \$7,000.

Oral history field work for makers of equestrian arts (in conjunction with the National Endowment for the Arts) \$10,000.

26th Annual Cowboy Songs & Range Ballads western gear demonstrations \$2,000.

## Draper Museum of Natural History:

### Draper Foundation \$65,900

Enriching public programming and exhibits.

## R.K. Mellon Family Foundation

\$25,000

Greater Yellowstone Sights and Sounds Archive.

### City of Cody \$7,500

General operating support.

## Institute of Museum and Library Services \$10,000

National Medal for Museum and Library Services.

## Promotions/special events/public relations:

### Park County Travel Council

General promotion \$47,000

Cody High Style \$10,000.

### Wyoming Arts Council \$7,000

Cody High Style.

## Workforce Development

### Training Fund \$1381

Publishing conference.

## Cody Firearms Museum:

### Donner Foundation \$40,000.

## Swanson Family Foundation

\$50,000

Firearms display cabinetry.

## McCracken Research Library:

## National Film Preservation

### Foundation \$5,000

Preservation of archival film.

## Plains Indian Museum:

## National Park

## Service/Institute of Museum and Library Services \$350,000

Save America's Treasures—Paul Dyck Plains Indian Buffalo Culture Collection.

## Internships:

## Wyoming Community Foundation: Wyoming Arts Council

### Endowment Fund \$23,796

Internship program, summer programming in Coe Auditorium, library acquisition.

## Wyoming Community Foundation: S.K. Johnston

### Family Fund \$15,000

Summer internship program.



Captain Jack Crawford, ca. 1875. John Wallace "Captain Jack" Crawford Collection. MS328cjc.1



Small squares of silk fabric, each with an image of a Native American, sewn together, ca. 1914. James Wojtowicz Collection. 1.69.6174



# financial review

## Assets

		2008	2007
Cash and cash equivalents	\$	1,141,424	832,309
Accounts and interest receivable		88,084	75,061
Inventories		714,735	698,621
Prepaid expenses		110,393	138,097
Current portion of contributions receivable		1,483,399	5,995,076
Contributions receivable, less current portion		908,869	6,986,748
Investments		33,362,101	41,572,554
Property and equipment, net of accumulated depreciation		33,799,354	34,791,114
Collections		76,130,521	74,357,261
Other assets		977	138
<b>Total assets</b>	<b>\$</b>	<b>147,739,857</b>	<b>165,446,979</b>

## Liabilities & Net Assets

### Current Liabilities

Accounts payable and accrued expenses		213,381	193,272
<b>Total current liabilities</b>		<b>213,381</b>	<b>193,272</b>

### Net Assets

Unrestricted		18,537,941	35,391,656
Temporarily restricted		104,320,470	103,429,597
Permanently restricted		24,668,065	26,432,454
<b>Total Net Assets</b>		<b>147,526,476</b>	<b>165,253,707</b>
<b>Total Liabilities and net assets</b>	<b>\$</b>	<b>147,739,857</b>	<b>165,446,979</b>

**These are unaudited financial statements.**



**financial review (continued)...****Unrestricted Revenue & Other Support**

		<b>2008</b>	<b>2007</b>
Contributions	\$	808,316	4,606,730
Contributed services and property		365,137	222,622
Admissions charges		2,056,627	2,208,687
Auxiliary activities		2,237,005	2,460,238
Fees		886,496	939,433
Investment income (net)		333,642	539,231
Realized and unrealized gain (losses) on investments (net)			291,697
Other		6,203	12,383
Total unrestricted revenues and investment income		6,693,426	11,281,021
Total net assets released from restrictions		3,171,352	3,566,787
Total Unrestricted Revenue & Other Support	\$	9,864,778	14,847,808

**Expenses & Losses**

Curatorial and conservations		1,554,713	1,333,278
Collections and exhibits		1,285,730	1,325,928
Research activities		292,192	126,336
Membership activities		88,163	88,160
Educational programs		929,944	996,144
General and administrative		3,135,980	2,685,990
Physical plant and security		2,492,622	2,665,480
Fundraising activities		730,198	525,819
Auxiliary activities		1,900,580	2,222,236
Realized and unrealized losses on investments, net		13,421,760	
Reclassification of unrestricted net assets used to acquire property and equipment		886,611	5,807,125
Total Expenses and Losses		26,718,493	17,776,496

**Change in unrestricted net assets****(16,853,715)****Change in temporarily restricted net assets****890,873****Change in permanently restricted net assets****(1,764,389)**

## Change in net assets

(17,727,231)

## Net assets at beginning of year

23,073,282

**Net Assets at End of Year****\$ 147,526,476****165,253,707****These are unaudited financial statements.**





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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](http://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 are continuing that plan for the 2008 report.

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](mailto:editor@bbhc.org) or 307.578.4137 for any questions or concerns.

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