Widening the collections
Exhibiting the treasures
Studying the subjects
Telling the stories
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 BBHC 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.
The year was 1998; the “boots” to fill were right there before me! I took one good, hard look at that pair and knew right then and there, I had no chance on God’s Green Earth of stuffing my size 15 flippers into those!

Now, if there’s one thing a cowboy from Cody, Wyoming, knows a whole heap about, it’s boots—and how hard it can be to fill them. But there I was—and dear Peg had me poised and ready—as if filling her role was even remotely possible. So on that day in 1998, I became Chairman of the Board of Trustees for the Buffalo Bill Memorial Association (BBMA) and it was Peg Coe’s “boots” (i.e., shoes!) that I had to fill.

Peg was a Cody gal. You might say she was “a board member to the manner born.” Her mother Effie Shaw, a schoolteacher, and her dear dad Ernie Shaw, were the editors and the publishers of The Cody Enterprise and were both early members of the BBMA Board. Peg was 13 years older than I, and Brother Pete and I always looked upon Peg and her Sister Ruthie as our “big sisters.” And even as a young whippersnapper, Peg was right there in the thick of things when it came to fundraising. As soon as she was old enough to stir the Colonel’s punchbowl, Peg helped her mom, and my mother, with fundraising tea parties accompanied by their musical renditions in order to support the construction of the original museum.

During World War II, Peg worked for the War Labor Board in San Francisco and helped to edit a newsletter for Cody servicemen who were stationed overseas. While there, she met and married a handsome Navy man, Henry H.R. Coe, in 1943. After he was mustered out of the service, Henry and Peg moved back to Cody where they owned and operated Pahaska Teepee, Buffalo Bill’s original hunting lodge just outside of Yellowstone’s east gate—which is still in the family today.

It wasn’t long before Henry became a BBMA Trustee. When he died in 1966, Peg assumed his position on the Board, and in 1974, she became the Chairman—a post she held until 1997.

And I won’t be the first to tell you that serving with Peg Coe was like being caught up in one of Cody’s famous “Shoshone Zephyrs!” There were always some “big doin’s” going on during her watch!

- Buffalo Bill Historical Center doubles in size.
- Winchester Arms Collection arrives.
- Plains Indian Museum opens.
- McCracken Research Library expands—twice!
- Frederic Remington Studio reconstructed.
- Cody Firearms Museum dedicated.

What a woman! What a record!

Having been born on Christmas Day, Peg always reminded all about her that she was “born under a lucky star.” I can assure you it’s we who were the lucky ones. In Peg Coe we had a visionary, a leader, and a dear friend. We would all do well to follow her legacy of energy, hospitality, and generosity. Needless to say, her passing on November 15, 2006, at the age of 88, was a tremendous loss—for her wonderful family, her cadre of friends, and the Buffalo Bill Historical Center. She will be sorely missed.

Peg was all the woman there is or was. God rest her soul.

A fitting couplet may I share with you: (An Epitaph on a grave marker in a cemetery in Dedham, Massachusetts)

If to be useful is our being’s end and aim,
Then this high excellence, our friend might claim.

For this she lived, for this she spent her breath,
Nor ceased her acts of kindness, but with death.

Alan K. Simpson
Chairman, Board of Trustees

2006 Chairman’s Report
You’ve already guessed from our title page that we’ve based our 2006 Annual Report on four themes, represented quite appropriately by the acronym “WEST”:

Widening the collections (acquisitions, collections care, etc.)
Exhibiting the treasures (exhibitions, loans, displays, etc.)
Studying the subjects (research, field work, seminars, symposia, etc.)
Telling the stories (education, programming, etc.)

Truly, telling the story of the West is quite an undertaking. Its “subplots” found here at the Buffalo Bill Historical Center (BBHC) are as diverse as the powerful 1816 Springfield Armory musket in the Cody Firearms Museum (CFM), the whimsical chirping of Yellowstone area birds in the Draper Museum of Natural History (DMNH), or the intricately beaded Blackfeet Indian dress created at the turn of the twentieth century now displayed in the Plains Indian Museum (PIM).

Nevertheless, whether you’re engrossed in a Thomas Moran masterpiece in the Whitney Gallery of Western Art (WGWA) or scrutinize every bit of information about the Great Showman himself, William F. “Buffalo Bill” Cody, in the Buffalo Bill Museum (BBM), the common thread is the West, the American West—that single attribute shared by all five of our museums, our research library, and the Cody Institute for Western American Studies (CIWAS).

Once upon a time, there was an American West. It was part economic and social fact, part myth; while the facts changed, the myth survived. Its history, even up to the present, has always been revised by dream.

Needless to say, sorting out all that is the West—yesteryear and today, fact and myth—is certainly a tall order. But it’s something we here at the BBHC do quite well.

**WIDENING THE COLLECTIONS**

By definition, a museum collects things; this is what separates us from other entities. Thanks to some generous donors, we added some terrific “finds” to our collection last year. For instance, we’ve been entrusted for a number of years with some marvelous firearms loaned to us by Bill Ruger, Sr. In 2006, his estate, through the efforts of his children, donated those weapons to us. Not only that, Bill Ruger, Jr., donated his own collection of a representative model of virtually every firearm that Sturm, Ruger & Co., Inc. ever made, each one marked with serial number eight, and never fired.

Last spring, we were delighted to receive, on loan, the Paul Dyck Collection, recognized around the world as the most important privately held collection of Plains Indian artifacts, art work, and related materials in existence from the Buffalo Culture era, i.e. the late 1700s to pre-1890. To date, this collection has not been viewed by the general public. Our staff literally has months of work to do with inventories, conservation assessments, storage strategies, and research. Consequently, the collection is closed for the time being until we are truly ready to display it in the grand manner it so richly deserves.

**EXHIBITING THE TREASURES**

Without a doubt, one of the highlights of 2006 was the long-awaited opening of Forging an American Identity: The Art of William Ranney. Last summer, visitors of all ages enjoyed the distinctly rich nature of Ranney’s paintings, including his western works. These selections focused on average people doing extraordinary things in the mid-1800s; their very nature solidifying their role in developing the nation and its identity.

We are so thankful for the many lenders who made the show possible here in Cody and as it travels to the Speed Art Museum, Louisville, Kentucky; the Amon Carter Museum, Fort Worth, Texas; and the Philadelphia Museum of Art, Philadelphia, Pennsylvania. We are also indebted to some very generous donors, including the Henry Luce Foundation, 1957 Charity Foundation, Mrs. J. Maxwell (Betty) Moran, Mr. Ranney Moran, the National Endowment for the Arts, and the Wyoming Arts Council.
STUDYING THE SUBJECT

Henry Ford once said, “Anyone who stops learning is old, whether at 20 or 80. Anyone who keeps learning stays young. The greatest thing in life is to keep your mind young.”

Learning for all ages was definitely the “order of the day” in 2006. The CIWAS funded 11 resident fellows with $5,000 each, and they used the collections and resources of the BBHC for western studies research, concluding with a public presentation, preparation of a professional presentation or publication, and a brief summary. Once again, we are grateful to a generous donor who made the awards possible, BBHC Trustee and CIWAS advisory board member Barron Collier II.

For some 30 years, the Larom Summer Institute and the Plains Indian Museum Seminar have been flagship opportunities for learning about all things “Western,” which they proved again in 2006. In addition, we sponsored two escorted trips into Yellowstone National Park, and noted western artist M.C. “Mike” Poulsen led an innovative painting workshop in the Park titled “Painting in the Footsteps of Moran and Bierstadt.”

Throughout the year, the BBHC saw its galleries filled with an ever increasing number of students—learners of all ages. Our fantastic volunteer and docent corps led countless school and youth organization tours last year. At the same time, our workshops saw participants, young and old, tie flies, make paper, play games of the past, weave, create cinches, transform a Crow Indian story to theatre, make pottery, twirl a rope, and “cut a rug” (dance) western style.

TELLING THE STORIES

One of the tasks you might say “comes with the territory” here at the BBHC—indeed, is part of our mission statement—is interpreting our collections. While there might be a certain joy in simply owning this painting or that rifle, their true value is never more enhanced than when their story is told.

In 2006, we launched our “i-Scout” program, an interactive highlights tour of the CFM and the WGWA. With the handheld electronic i-Scout device, a visitor accesses additional information about an artifact and learns more of its story. I was delighted to see many visitors with orange lanyards and i-Scouts hanging about their necks, enjoying the stories.

The pageantry that is always the Plains Indian Museum Powwow was
even more so last year as the Powwow celebrated its 25th anniversary. To commemorate the event, Lawrence Johnson Productions and the PIM produced a DVD of the powwow experience titled, Celebration! The Plains Indian Museum Powwow. Also during the year, PIM Curator Emma Hansen finalized her work on a book that tells the story of the PIM, in much the same way the museum is arranged. Those who’ve clamored for just such a book will be happy to know it will be available late this spring.

We also continued our cooperative program with Xanterra Parks & Resorts in Yellowstone. Two nights a week last summer, BBHC curatorial staff presented “Programs in the Park,” informal talks for visitors about the history and culture of the Park.

I DON’T KNOW HOW WE DO IT

With so much happening in a year’s time, it’s hard not to ask, “How do we do it?” Surprisingly, from my perspective, that’s easy to answer. We have an incredibly talented staff, a dedicated group of trustees and advisory board members, and some wonderfully generous members and donors.

Last year, these individuals made this the second-best fundraising year on record with $13.7 million. In 2006, we reached both our annual fund goal and our membership goal with some great new faces (including our new Congress of Rough Riders members) and exciting new activities. The net income from our Patrons Ball was $190,820 and our share of proceeds from the Buffalo Bill Art Show was $172,232. Income from our firearms records services approached $100,000, and our first foray into hosting a rare book auction netted $38,800.

Part of our fundraising success was a result of some creative thinking on the part of our trustees. Charles Duncan issued an extraordinary challenge to fellow trustees and friends at the beginning of 2006. He pledged a sum of $600,000 toward the reinterpretation of the Buffalo Bill Museum with one caveat: His contribution would have to be matched by year’s end. Sure enough, a total of 19 donors stepped up to the plate and the fund to reinstall the Buffalo Bill Museum is $1.2 million richer.

Finally, our Board of Trustees did what they used to do in the Old West: They formed a posse. Their mission in 2006 was to raise an amount equal to the operating funds that would be lost if we used endowment dollars to repay our bond debt. Nearly all our Trustees have participated—along with some other friends who joined in, too—with various levels of giving and repayment calendars to the tune of $4.7 million.

SEE FOR YOURSELF

And there you have it—2006 packed into a four-page nutshell! I invite you to peruse the pages that follow for more figures, more details, and more images. But most of all, take note of the stories. Each name mentioned, each item depicted, or each face presented had a part to play in our success last year. They all made it possible for us to add yet another chapter to this ever-changing narrative: the story of the American West.

Bar Justice
A museum has to renew its collection to be alive, but that does not mean we give up on important old works.”—David Rockefeller (b. 1915), American banker, heir of oil giant John D. Rockefeller, and art connoisseur.

Certainly, a major part of the work done at the Buffalo Bill Historical Center (BBHC) is in widening its collections—the very activity that defines the BBHC as a museum. There are several ways in which the BBHC gathers those objects that “renew its collection” and carefully conserves those “important old works.”

Perhaps there’s a gap in the narrative being carried on by a particular group of artifacts. Always, in the backs of their minds, curators have a “wish list” of those acquisitions they’d really like to gather to fill that gap. Perchance those very same curators are privy to some exclusive collections of art, artifacts, or specimens—which would be valuable beyond measure to the BBHC. That’s when curators and administrators apply their “digging in and negotiating skills” to acquire the perfect addition to “renew” the holdings of the BBHC.

In some cases, it means tugging on hiking boots and wool jackets, as museum staff and volunteers add to the natural history collection sights and sound recordings peculiar to this discipline through painstaking field work, challenged only by weather, accessibility, or bad luck.

In other cases, it means that, when auction catalogs arrive with the most exclusive offerings, curators grab calculators, make some calls, and then ask, “Shall we bid on those objects that provide an epilogue to a story line in one gallery or another?” And every once in awhile—and it is usually a very long “while”—a constituent drops by the BBHC with an incredible object, possibly a family heirloom or simply a find from a garage sale.

The lists of acquisitions included in this report have been obtained in a variety of ways from a variety of sources. Each donor bears the collective thanks of the staff, volunteers, board members, and visitors to the BBHC.

In 2006, the Paul Dyck Collection arrived at the BBHC’s Plains Indian Museum (PIM). Recognized around the world as the most important privately held collection of Plains Indian artifacts, art work, and related materials in existence from the Buffalo Culture era, the collection is now on loan to the BBHC. The collection was started by Dyck’s father in 1886 and was, according to family sources, “systematically collected, rather than haphazardly acquired.”

All the objects—including clothing, eagle feather bonnets, buffalo hide tipis, armbands, necklaces, cradles, peace medals, moccasins, and much more—date from the late 1700s to pre-1890.

“Consisting primarily of many early to mid-nineteenth century Plains Indian cultural materials, the Paul Dyck Collection is recognized by scholars as one of the largest and most significant private collections of Native American art and artifacts,” said BBHC PIM Curator Emma Hansen. “Bringing the Paul Dyck Collection here will ensure that these exceptional objects will be preserved and the collection will remain intact for current and future generations of interested Native Americans and others with interest in Plains Indian arts and cultures.”

The Paul Dyck Foundation for Education and Research entrusted the collection to the BBHC for inventory, care, study, and preservation. The BBHC collections and registration team traveled to Arizona to retrieve the collection. The hope is that its beauty and quality will add significantly to the PIM collection, which is already one of the finest in the U.S.

The McCracken Research Library (MRL) jumped at widening its collections when it was awarded a grant of $26,200 from the Wyoming
Community Foundation to be used to digitally format two of the MRL’s most popular photography collections: Jack Richard and Charles Belden. The funding originates from the Foundation’s McMurry Library Donor Advised Endowment Fund, and was matched by the Cody Institute for Western American Studies (CIWAS). It will be used for staff, equipment, and other necessary resources.

“In addition to our more than 30,000 volumes and 300 manuscript collections, we’re also steward of approximately 500,000 photographs and negatives,” explains Dr. Kurt Graham, MRL Curator and Deputy Director for CIWAS. “One of the biggest challenges we face is how to make these valuable collections widely available to library patrons and researchers in a way that will preserve the fragile images. This grant is instrumental in helping us meet both goals.”

Widening the collections took on a first-ever attribute in 2006 with a rare book auction coordinated by the MRL. The benefit auction was conducted by Dorothy Sloan Auctions and offered a wide array of rare books, maps, and other ephemera. Total sales were nearly $400,000, with the MRL’s portion $38,800, and the MRL Advisory Board contributed funding to purchase a book for the library.

In 2006, the byword for the MRL could easily have been “Go digital.” But, the same could be said of the Draper Museum of Natural History’s (DMNH) widening the collections work. Video and audio recordings of the habitat and inhabitants of the Greater Yellowstone Area, along with personal interviews with local residents, landowners, and others regarding their experiences as they were or were not affected by environmental or cultural conditions around them, are invaluable for current and future study.

When one imagines what might have been if today’s researcher could magically acquire similar information from 150 years ago, it’s easy to project the future value of the DMNH’s digital work. Throughout 2007, DMNH staff will continue their efforts to complete a backlog of audio and video cataloging as they also continue to gather new recordings in their fieldwork.

From sculptures and paintings to manuscripts and digital recordings, altogether, 2006 was a successful year for “Widening the collections” at the BBHC. And with the addition of that digital capability, it happened in a much different way than David Rockefeller would ever have dreamed.
A visitor is a pedestrian whose feet hurt, who is tired and preoccupied, and who is on his way to somewhere. An exhibit must stop this person, hold him or her, and give improvement while giving pleasure. An exhibit that does not do this is not a successful one.” G. Ellis Burcaw, Introduction to Museum Work.

Burcaw’s quotation is displayed prominently in one of the Buffalo Bill Historical Center’s (BBHC) classrooms. It serves as a reminder about the importance of making each exhibit and exhibition a powerful experience which the visitor will not soon forget. It adds another layer to the countless tasks needed to create these types of displays, and if successful, the exhibition becomes a highlight on the visitor’s vacation.

One of the more general and oft heard comments from visitors enjoying the collections of the BBHC is, “We had no idea!” This is good news for the staff of the BBHC since such comments suggest a very important point: The BBHC knows how to exhibit its treasures. As these individuals make their way through the galleries, gardens, and grounds of the BBHC, treasures take on a whole new meaning.

In 2006, the BBHC hosted the first venue of Forging an American Identity: The Art of William Ranney. Painting in the mid-1800s, Ranney’s subjects represent the diversity of early America—from a revolutionary war hero to a family headed West toward a new life, and from the festivity of a Virginia wedding to the profound grief of burying one’s child on the prairie. “Many of Ranney’s western works focus on the unnamed figures of history, thus asserting the importance of the average person in developing the nation and its identity,” explained Dr. Sarah Boehme, the John S. Bugas Curator of the Whitney Gallery of Western Art. “Ranney’s paintings convey important concepts about American character through his dramatic visualizations.”

Some 60 works of art—indeed, the “treasures”—were gathered from public and private collections across the U.S. for this, the first comprehensive exhibition of Ranney’s art in over 40 years. The rich tones in the work of this artist definitely made worthwhile viewing for visitors last summer.

Exhibiting treasures is not without significant costs with each project. Consequently, the BBHC is very grateful to those whose generosity made the Ranney exhibition possible: the Henry Luce Foundation; 1957 Charity Foundation; Mrs. J. Maxwell (Betty) Moran; Mr. Ranney Moran; the National Endowment for the Arts and the Wyoming State Legislature.

Following its showing at the BBHC, the Ranney exhibition traveled to the Speed Art Museum, Louisville, Kentucky; the Amon Carter Museum, Fort Worth, Texas; and the Philadelphia Museum of Art, Philadelphia, Pennsylvania.

Our John Bunker Sands Photography Gallery was truly in exhibition mode as well throughout 2006. Thanks to the Rosewood Foundation, the Hunt and Sands families, and their many friends, who in 2005 pledged a total of $1 million toward education and national outreach for the gallery, its future became very bright.

In 2006, visitors to the Sands Photography Gallery were treated to an encore look at A Place Called Thorofare: People, Wilderness & Wildlife Management, a photography exhibition in collaboration with the Wyoming Game and Fish Department. This story used some incredible images from the BBHC’s Jack Richard Photography Collection to chronicle the building of a back-country patrol cabin outside the southeastern border of Yellowstone National Park (YNP) some 50 years before. This particular exhibition is also available on the BBHC Web site, providing yet another venue to exhibit our treasures.
When the Plains Indian Museum (PIM) was reinstalled in 2000, visitors so enjoyed the detailed “Curator’s Notes” found throughout the museum that they clamored for copies of their own. Soon those notes were compiled into one great book edited by PIM Curator Emma I. Hansen. As 2006 drew to a close, Hansen was putting the finishing touches on yet another book in high demand, a volume titled *Memories and Vision: Arts, Culture, and Lives of Plains Indian People* that tells the story of the history, art, and culture of the Plains Indian peoples using the themes and strategies found in the PIM. Both the Curator’s Notes and *Memories and Vision* (available in late spring 2007) are valuable publications to learn about the treasures found in the PIM.

Other instances of exhibiting our treasures include a three-year project to install a comprehensive digital library for the Cody Firearms Museum (CFM). This project was made possible through a gift from Patti Evans in memory of her husband, Jerry, who was a long-time BBHC trustee and Chairman of the CFM Advisory Board before he passed away in 2000.

The Jerry Evans Digital Firearms Library will allow visitors to see the entire collection of the CFM, including the objects not on display, through interactive terminals located in all the galleries. As they enjoy the hundreds of objects on display in the CFM, visitors can also see hundreds more, ranging from firearms, bayonets, holsters, and accoutrements through the new system, expected to be complete in the summer of 2007. In addition, the gift allows the CFM to obtain and store digital images of every object to update the BBHC’s database.

Also in the CFM is a beautifully constructed “recent gifts case” in honor of trustee C.E. “Bud” Webster, a long-time Cody resident and businessman who passed away in 2005. The new case is a fitting tribute to a man who so loved the Cody country.

There is one word to describe the work on exhibits for the Buffalo Bill Museum (BBM) last year: reinterpretation. As planning gets into high gear for the remodeling of the BBM, discussions abound as to which of its many treasures to exhibit and what specific stories to tell. Plans tentatively call for work to begin on the demolition part of the project in the fall of 2007, with a projected opening in summer 2008.

Finally, there are those times when the BBHC exhibits its treasures outside the confines of the BBHC. Loans are often made to unique sites such as the loan last year of eight paintings and a sculpture to the Wyoming Governor’s Mansion in Cheyenne. In addition, museums and art galleries around the world contact the BBHC regularly to borrow art and artifacts for special exhibitions they’re planning. For example, in 2006, loans were made to the R.W. Norton Art Gallery in Shreveport, Louisiana; the Schirn Kunsthalle in Frankfurt, Germany; the Western Heritage Center in Billings, Montana; the Crazy Mountain Museum in Big Timber, Montana; the Wadsworth Atheneum in Hartford, Connecticut; the Durham Western Heritage Museum in Oklahoma City, Oklahoma; the Northwest Museum of Arts and Culture in Spokane, Washington; and the Panhandle Plains Historical Museum at West Texas A&M University in Canyon, Texas.

In the end, the BBHC remains confident that wherever its collections are being displayed, the visitor Burcaw described will have no other choice but to stop—its exhibits are that outstanding, ready to “hold him or her [the visitor], and give improvement while giving pleasure.”
Located somewhere between a museum’s collections, and its exhibitions and stories, is the research—that interlude which asks the proverbial “who, what, where, when, why, and how.” In the museum world, especially for art and artifacts, it’s sometimes called “provenance,” which is basically an object’s history. And unless one takes the time to study the subject, there are no exhibitions to share nor are there stories to tell.

At the Buffalo Bill Historical Center (BBHC), there’s always someone deep into “studying the subjects”—those individual parts and particles that make up that sometimes elusive story of the West. Needless to say, hardly a day goes by without a big yellow school bus or two pulling up to the entrance and dropping off school children who, with the help of a special docent, might study the diet of a bison or why a wolf howls. At the same time, a curator examines the life and times of a popular artist while a research fellow wonders about the “prehistoric ecology of the Greater Yellowstone Area snow and ice resources.” A staffer in the BBHC education department studies the colorful regalia of a powwow dancer for a learning trunk that’s sent to distant schools. And the list goes on.

Study is the name of the game at the BBHC’s Cody Institute for Western American Studies (CIWAS). Founded in 1999, CIWAS began as an idea to deliver research materials, especially by digital means, to the many individuals who do research on some aspect of the West. It is “designed to augment the knowledge and perspective of researchers, educators, and students.” Its Vision Statement reads, “[CIWAS] is the vehicle which will increase scholarly research that capitalizes on the extensive collections of the BBHC and disseminate new knowledge through a variety of media.”

Since 2000, CIWAS has hosted four symposia. In 2006, it co-sponsored Indians, Labor, and Capitalist Culture in cooperation with the D’Arcy McNickle Center for the History of the American Indian at the Newberry Library in Chicago. Also in 2006, collaborative work began with the Paul Simon Public Policy Institute at Southern Illinois University in Carbondale to have a second venue for The Culture of Water—originally held at the BBHC in 2005—a symposium that examined the role of water in the development of the West, both in the past and today.

In addition, 11 resident research fellowships were awarded for the 2006–2007 period, each with a stipend of $5,000. Researchers used—or will use—the resources of the BBHC and the McCracken Research Library to examine a West-related topic. While in Cody, the research fellows are expected to deliver on-site study.
public presentations, to prepare either a professional presentation or publication, and at the close of the fellowship, provide a brief summary. Funding for the fellowships was generously donated by BBHC Trustee and CIWAS advisory board member Barron Collier II. Clearly, in 2006, CIWAS hit its stride as an entity where the study of the West was encouraged, promoted, and subsidized.

Renovation began in 2006 on office and lecture space for CIWAS in the Allen Street building south of the BBHC, property that was previously purchased with gifts totaling $925,000. A gift of $100,000 from Herbert Allen, specifically for this project, has allowed the remodeling work to see real progress. Trustee John Sullivan arranged for CIWAS to acquire office furniture at cost, delivered to Cody, and so far, program support through other gifts and grants now totals $232,600.

For the Draper Museum of Natural History (DMNH), “study” equals “fieldwork.” In 2006, the DMNH staff, research fellows, and some 17 volunteers trekked to environs within the Greater Yellowstone Area for a variety of fieldwork projects as they studied the life-and-times of area flora and fauna including sage grouse, eagles, insect infestations, and several wildlife species who simply adore their along-the-river riparian habitats, as well as an important paleocultural site along the Greybull River east of Cody. Of particular interest is the work at the Ten Sleep Preserve at the base of the Big Horn Mountains where a study of behavior and population dynamics of large carnivores (especially mountain lions) has a number of implications for management strategies. Beyond the basic scientific fieldwork, BBHC members toured and studied Yellowstone National Park—twice—last year with their very own DMNH scientist aboard.

As anyone can guess, the BBHC Education Department is also a well-spring of opportunities for learning. The 2006 version of Cowboy Songs & Range Ballads proved as popular as ever for those who study, work, and enjoy this genre. With the theme, Rhythms of the Range: Music of the Northern Rockies and Northwestern Plains, young and old alike learned about those tunes that made life a little easier for individuals working on the plains. Participants were able to practice the finer points of yodeling, playing the harmonica, and the mandolin. Presenters were stationed throughout the BBHC where they demonstrated the how-to of a variety of cowboy gear such as cinches, halters, braiding, and saddlery, as well as the basics of horse training. In 2007, attendees will celebrate the 25th anniversary of the event.

Also part of the Education Department’s work in 2006 were two symposia. Along with the popular Cowboy Songs & Range Ballads program was a discussion of the regional characteristics of cowboy life within the greater West, including the entertainment and customs that grew from cattle ranching, homesteading, and dude ranching.

In conjunction with the exhibition Forging an American Identity: the Art of William Ranney, the Education Department coordinated a symposium with special guest Dr. John Mack Faragher, who serves as Director of the Howard Lamar School for the Study of Frontiers and Borders at Yale University. Faragher was on hand to describe America at the time in which Ranney lived and worked. Other panelists included James Hanson, Ph.D., of Chadron, Nebraska, historian and publication editor of the Museum of the Fur Trade Quarterly, as well as Peter Hassrick and Linda Bantel, co-authors of the catalogue written to accompany the Ranney exhibition. Sarah E. Boehme, Ph.D., curator of the Whitney Gallery of Western Art—who has since become the director of the Stark Museum in Orange, Texas—served as moderator.

Lastly, education staffers also managed two of the BBHC’s flagship programs of study. The Larom Summer Institute consisted of four separate one-week classes, and in October, the Plains Indian Museum Seminar presented the topic, Memory and Vision: Native Arts of the Great Plains for scholars, educators, students, historians, and Native history aficionados. Just at year’s end, a new Plains Indian education effort, the Lloyd New Art Mentorship program with resident Lakota artist Roger Broer, was finalized. In 2007, initial contact will be made with a wide number of prospective students for this intensive, one-week workshop taking place July 23–27. Five aspiring Native American artists will be chosen to work with Broer while utilizing the Plains Indian Museum collections. The program was developed to honor the memory of Cherokee artist Lloyd New and his commitment to Native arts education.

And it doesn’t stop there! From summer and winter workshops to the popular “Learning with the Masters” series with artist Mike Poulsen; from hundreds of calls a year for firearms research to a class of great interns, or from those adorable preschoolers undertaking their first foray into the wonder of a museum, learning was, and is, a daily, happy occurrence at the BBHC. For as Albert Einstein once said, “Never regard study as a duty, but as the enviable opportunity to learn to know the liberating influence of beauty in the realm of the spirit for your own personal joy and to the profit of the community to which your later work belongs.”
From its natural history subjects to art and artifacts, from its special events to its marketing plan, the Buffalo Bill Historical Center (BBHC) is all about telling stories.

A typical painting or sculpture, for example, can literally conjure up dozens of stories. The first is an obvious one: what’s going on here? Next, every character drawn, brushed, or molded (including animals) has its own story to tell, together with a myriad of relationships, one to another. Depending on the story represented, one might also want to know why the crown of that cowboy’s hat is so tall or how in the world an Indian could ride a horse without a saddle.

After that is the question of “place.” How important is the setting, i.e. the land, in the image? And what about time? Given the era depicted, what are the stories about culture—its mores, way of life, music, dance, beliefs, and values? Needless to say, with thousands of objects in its five museums, the BBHC has countless stories to tell—just like those it shared last summer with the exhibition *Forging an American Identity: The Art of William Ranney*.

Frankly, very few at the BBHC had ever heard of William Ranney. To be fair, though, this artist from New Jersey, a chronicler of early America, was unknown to many more individuals than the staff at the BBHC alone—and for good reason.

Dr. Sarah E. Boehme, the John S. Bugas Curator of the Whitney Gallery of Western Art (WGWA) put it this way, “Contemplating some of William Ranney’s powerful works, one might wonder why he is less well-known than some of his contemporaries or other western artists. One contributing factor is Ranney’s short lifespan (1813 – 1857) and, as a result, his comparatively smaller oeuvre, or body of work.”

Some 60 works of art were gathered from public and private collections across the U.S. for the assemblage billed as “the first comprehensive exhibition of Ranney’s art in over 40 years.” As Ranney’s paintings imparted one story after another, families were encouraged to study the paintings together using their family guides (created by the education department), taking note of the dogs found in Ranney’s works or imagining what it would be like to head West in a prairie schooner. One of the exhibition’s most popular activities were the easels where visitors could try their hands at portrait painting—as Ranney had done over a hundred years ago.

The BBHC Education Department, under the leadership of Maryanne Andrus, is a “telling the stories” division of the BBHC. Under their banner flew some amazing programming in 2006. Besides their interpretive work with the Ranney exhibition, docents and volunteers led countless school and youth groups in activities and tours. Topics included: trappers, traders, and trailblazers; forest and fire ecology; bison in the West; journey into art; and Plains Indian culture, yesterday and today. In addition, area school children enjoyed the BBHC’s “museum adventures” programs. Staff and volunteers shared a variety of stories last year in three adventures: Buffalo Bill’s Birthday Celebration, Cowboy Songs & Range Ballads Traditions, and the Greater Yellowstone Adventure.

Storytelling was also part and parcel of numerous other presentations throughout the BBHC in 2006. Summer visitors were enlightened and entertained with bear safety programs (presented in cooperation with the

Native artist, historian, and Plains Indian Museum Advisory Board Member Arthur Amiotte shared his art, culture, and history with a host of visitors as an artist-in-residence in the summer of 2006.
Shoshone National Forest), drop-in painting classes, horse-packing demonstrations, artists-in-residence, cinch making, firearms engraving, and saddle making—to name a few. From a portrayal of Charlie Russell to all manner of imaginings about traveling in Yellowstone via stagecoach, or riding a horse at breakneck speed to deliver mail, volunteers also presented dozens of spotlight programs for visitors related to themes and stories throughout the BBHC.

Telling some brand new “electronic stories” were the BBHC’s new “i-Scout” interactive digital tours. Visitors rented the devices for a small fee and learned more about particular objects in either the WGWA or the Cody Firearms Museum. With a map of i-Scout highlights, they were able to find the objects marked with the i-Scout icon, enter the corresponding number into the PDA-type device, and hear “the rest of the story” about the artwork or artifact they were viewing. Its only flaw? According to its many users, “There needs to be more!” Naturally, more tours are planned for the future.

And what better venue for telling stories than the Plains Indian Museum Powwow. In 2006, the BBHC celebrated the 25th anniversary of the Powwow, every bit the pageantry audiences have grown to expect. Completed at year’s end was Celebration! The Plains Indian Museum Powwow, a DVD that tells the story of the Powwow through the voices of its participants and colorful footage. Included are interviews with Native historians, Powwow participants, and Plains Indian Museum (PIM) Advisory Board members as well as historical vignettes complete with vintage photographs. With PIM Curator Emma I. Hansen as Executive Producer, and Curatorial Assistant Rebecca West as Associate Producer, the popular DVD—now available in Museum Selections—was created in cooperation with Lawrence Johnson Productions.

The BBHC Public Relations (PR) Department is also in the storytelling business as it goes about getting the word out about the BBHC. In cooperation with the advertising firm Redirect Relationship Marketing of Salt Lake City, the focus in 2006 was more regional than national as various marketing strategies were based on the obvious connection to Yellowstone National Park (YNP). Ads were placed in YNP area publications as well as billboards along those routes that bring potential visitors to the Cody area. Lastly, BBHC rack cards are regularly distributed throughout the Greater Yellowstone Area.

The BBHC expanded its partnership with Xanterra Parks & Resorts® at the Park in 2006. Four kiosks were placed throughout the Park to tell the story of that particular location in YNP and how the viewer could learn more at the BBHC. In addition, members of the BBHC curatorial staff presented “Programs in the Park,” at Old Faithful Snow Lodge and Lake Lodge Porch for two nights each week last summer. Visitors caught glimpses of the history and culture of the area as BBHC staffers shared stories of mountain men, artists, Indians, Thomas Jefferson, buffalo, and Yellowstone’s predators. Finally, Xanterra is also helping to tell the story of the BBHC by including a BBHC natural history rack card in each reservation confirmation.

Locally, the PR Department began a new partnership with the Cody Nite Rodeo as increased signage was placed at the Rodeo’s ticket/concessions building; the BBHC sponsored a chute, and rodeo clowns gave daily presentations at the BBHC last summer. The PR staff also worked with other BBHC departments to advertise such events as Cowboy Songs & Range Ballads and the Plains Indian Museum Powwow. Last year was also the third year that motel key cards—with pertinent BBHC information—were made available for several lodging properties in Cody.

Lastly, to keep the stories of the BBHC “up close and personal” for area residents, the BBHC continued its popular free “Fourth Friday” events, January through April, which feature gallery talks by the curatorial staff of a featured museum, as well as its day-long open houses in May and December.

Screenwriter and storyteller Robert McKee has an interesting point of view about stories. He wrote, “Stories are the creative conversion of life itself into a more powerful, clearer, more meaningful experience. They are the currency of human contact.” Indeed, everything seen or heard at the BBHC in 2006 had a story to tell—that “currency of human contact.” As a result, the BBHC was all the richer for it.
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The year 2006 marked the beginning of a new membership category at the Buffalo Bill Historical Center. Aimed at members of the Single Action Shooting Society (SASS) (pun intended), these are men and women from all across the country and the world who keep the West alive through a sport known as Cowboy Action Shooting. We here at the Buffalo Bill Historical Center are pleased to join with SASS in working to keep our Western heritage alive. We are proud to acknowledge the first members of the BBHC Congress of Rough Riders.

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Linda Adrian was one of the many volunteers who not only staffed the membership desk, but served as greeters and presenters throughout the BBHC in 2006.
**Acquisitions**

**BUFFALO BILL MUSEUM**


**WHITNEY GALLERY OF WESTERN ART**

Bob Scriver (1914–1999)
Self Portrait
1975, bronze
Cast 21 of 35
Gift of Rex and Iola Breneman.

Olive Fell (1896–1980)
Prints:
W inter Trail
W indswpt
The Hills of Home
M allard Fight
printed artist’s lifetime, etchings

Lone Rider
before 1939, etching

A Hasty Message
postcard

B N Good
color postcard

To a Friend
Sorry You Aren’t Here
color notecards

Olive Fell and Friend
photomechanical print

Gift in Memory of Elmer (Forest Ranger at Wapiti, 1838–1946) and Ruth Miller.

841 original sketches by Harvey Johnson
mixed media
Gift of Mr. and Mrs. Forrest Fenn.

Bob Seabeck (b. 1945)
Holiday Greeting
2005, two (2) photo giclee prints
Gift of the artist.

Orman Henry Pratt
The First Flour Mill Erected in Wyoming—1885
1939, watercolor on paper
Alan K. Simpson—no credit line

Peter Jacobs (b. 1939)
In Collaboration with William Hosokawa
Spirit House—Heart Mountain, 1942
2006, mixed media
Gift of the Artist.

James Bama (b. 1926)
Gift of James Bama.

Frederic Mizen (1888–1964)
Another Old Faithful
paper and ink advertisement, Saturday Evening Post
Gift of Peter H. Hassrick.

Joseph Bohler (b. 1938)
Autumn Snow Along the Missouri
2006, watercolor
William E. Weiss Purchase Award—2006 Buffalo Bill Art Show.

Chris Navarro (b. 1956)
The Showman
2006, bronze
Cast 1 of 250
Gift of the Buffalo Bill Art Show Committee.
Robert G. Harris (b. 1911)
William Ruger, Sr.
1983, oil on canvas
Gift of William B. Ruger, Jr.

Harry Jackson (b. 1924)
In the Wind
1980, bronze and marble
Cast 5
Gift of Mrs. Helen L. Cashman.

Proctor collection tools, drawings, prints, printing plates; plasters; associated objects; and books. Gift of A. Phimister Proctor Museum with special thanks to Sandy and Sally Church.

T.D. Kelsey Collection—The Sidni Kelsey Collection
95 bronzes, #1 Cast
Sidni A. Kelsey Collection donated by her loving husband.

PLAINS INDIAN MUSEUM


Joseph Bohler (b. 1940). Autumn Snow Along the Missouri, 2006, watercolor. William E. Weiss Purchase Award—2006 Buffalo Bill Art Show. 10.06
Eagle Feather Bustle, Crow, Pryor, Montana, ca. 1940. Golden eagle tail and wing feathers, cotton and canvas cloth, commercially tanned leather, tanned hide, cotton thread, wood dowel. Gift of Mr. and Mrs. Ernest F. Fuller, Sr.


CODY FIREARMS MUSEUM


Selection of five Colt Single Action Army Revolvers.
In Memory of Joseph Summa.

A. Francotte 12 gauge double barrel shotgun, serial number 83211. (Mr. Herbert W. Sutton—no credit line given).

Riverside Arms Company 12 Gauge Shotgun manufactured by J. Stevens Arms Company, Chicopee Falls, MA. (Mr. Frank Fisher; Mrs. Janet Fisher – no credit line given).

Two Dardick “Trounds” and two boxes of .45-70 Gatling Gun Cartridges.
Gift of J.R. LaRue.

Bretton over/under Dural shotgun made by S.A Fabrica Nazionale Armi, Brescia, Italy.
Gift of J.R. LaRue.

Three ammunition boxes from the 1940s.
Anonymous donation.

Collection of firearms by Colt and others, including a non-firing replica of a Model 1921 Thompson Submachinegun.
Gift of Robert E. Turnquist.

Winchester Model 1893 Lee Navy Rifle.
Gift of John J. Cox.

Collection of fire shooting blocks demonstrating penetration of various projectiles from atlatl dart to .30-06 cartridge.
Gift of David and Carolyn Swingle.

Whitney-Remington Style II Rolling Block Rifle, .32 rimfire caliber.

Collection of ammunition and firearms accessories.
Gift of Robert E. Turnquist.

Collection of 70 firearms representing manufacturing history of the Sturm, Ruger & Co. Each firearm is serial number 8 within each model’s series.
Gift of William B. Ruger, Jr.

Collection of 22 firearms manufactured by Sturm, Ruger & Co. and engraved by Paul Lantuch for William Ruger, Sr.

DRAPER MUSEUM OF NATURAL HISTORY

Invertebrate Paleontology:
Fossilized Palm Frond, Green River Formation
Gift of David Lindgren.

Vertebrate Paleontology:
Fossil fish, Green River Formation
Gift of Ann Marie Donoghue.

Ornithology:
Golden Eagle (Aquila chrysaetos) whole mount
U.S. Fish & Wildlife Service.

Golden Eagle (Aquila chrysaetos) whole mount
Gift of Nancy Buening.
**Mammalogy:**

Gray Wolf (Canis lupus) skin and skeleton
Gift of U.S. Fish and Wildlife Service.

Grizzly Bear (Ursus arctos) skin and skull
Wyoming Game and Fish Department.

Gray Wolf (Canis lupus) whole mount
Gift of U.S. Fish and Wildlife Service.

Bobcat (Felis rufus) whole mount
Gift of Richard and Joan Maiorano.

**Still Photography:**

Grand Teton Mountain Range
Lower Geyser Basin
Lamar Valley
Beartooth Mountain Range
48 x 60 inches photographic prints
Gift in memory of Larry G. Burton.

**Environmental History:**

Explorers Club Medallion
Gift of Mrs. Margot Belden Todd.

**McCRAVEN RESEARCH LIBRARY**

Seventeen books related to the artistic career of James Bama.
Gift of James Bama.

Collection of western history and fiction written by members of the Western Writers of America.

Twenty-four books from the Plains Indian Seminar.

Collection of books from the personal library of Alexander Phimister Proctor, as well as 3 scrapbooks from 1920–1926, and a sculpture ledger.
Gift of the A. Phimister Proctor Foundation.

Additions to the Wallace Johnson Natural History Collection: books related to fishing, aquatic management, art, and science; a stereo view of the Wyoming Exhibit at the 1884 World’s Industrial and Cotton Centennial Exposition; a Johnson County War Indictment dated 27 June 1887 and signed by Edward D. Simpson as Prosecuting Attorney in Johnson County.
Gift of Wallace H. Johnson.

Twelve Buffalo Bill dime novels in Italian.
Gift of George Sodini in memory of his loving wife, Josephine.

Five R. Farrington Elwell scrapbooks containing printed illustrations mounted on covers.
Library purchase.

A letter from W.F. Cody to Frank Cody dated August 27, 1914, written on the 1914 Season Announcement.
Gift of Deborah Cody Gordon.

Twelve photo albums relating to Paul Stock.
Gift of Mrs. Henry H.R. Coe.

Grand Tour Guide to the Yellowstone National Park, 1889.
Gift of Dr. Don Backlund.

Photograph of Cheyenne Chief Wolf Robe by F.A. Rinehart, 1898.
Gift of William A. Lovell.

Gift of Paul R. Laska.

Gift of Michael F. Carrick.

Government documents collection relating to the geology of the United States, with special emphasis on the Rocky Mountain region.
Gift of Mr. and Mrs. Forrest Fenn.
(MRL Acquisitions, continued)

Wyoming government documents, including historic runs of the report of the Wyoming Commissioner of Public Lands and the Wyoming Game and Fish Commission.
Gift of the Wyoming State Library.

Ervian and Helga Haub Family Collection of Western Art. Christine Mollring, 2005.
Gift of Mr. and Mrs. Ervian Haub.

The Proud Ones portfolio and five letters from Bob Woods.
Gift of Mr. and Mrs. Robert J. Manuszak.

Grace Raymond Hebard’s copy of History of Teton Valley, Idaho, signed and annotated.
Gift of Marjorie M. Goppert.

Gift of Dr. and Mrs. Charles Crowell.

Trails of Yesterday, John Bratt, 1921, and a postcard, Bird’s-eye View of Cody, Wyo., 1905.
Gift of John Housel.

Letters from Old Friends and Members of the Wyoming Stock Growers Association, 1923.
Gift of Barron Collier II.

Sixty Years, a Brief Review of Wyoming Cattle Days, 1932.
Gift of Jack Caldwell.

Library purchase.

Sixteen issues of The Teepee Book, a magazine devoted to Indians and the Northwest, 1915–1916.
Library purchase.

Library purchase.

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(left) The duo Open Range taught area school children the finer points of playing the harmonica. The students were able to keep their harmonicas: for the bus ride home, in the car, walking home, and for the evening’s entertainment. We’re sure teachers and parents were appreciative!

(below) Visitors of all ages enjoy the Resource Room in the Whitney Gallery. There are a variety of things to do and see that enhance the museum experience.
The Annual Fund supports the general operating needs of the Buffalo Bill Historical Center. Lights, heat, cooling, security, the staff, many of our educational programs, and so much more, are benefited through the support of those individuals below who give to the Annual Fund. The Buffalo Bill Historical Center is thankful for these important gifts.

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Mr. & Mrs. Rawleigh Warner, Jr.
Mr. & Mrs. C. Edward Webster II
Mr. Peter M. Wege
The William & Nancy Yarger
Charitable Fund of the Vanguard
Charitable Endowment Program
Mr. William J. Williams
Kendall & Vickie Wilson
Mr. & Mrs. John D. Wolf
Mr. C.A. Wolfe
Mr. & Mrs. Mark Yeager
$500–$1,000
Mr. & Mrs. William Ankeny, Jr.
Anonymous
Mr. Thomas D. Arthur
The Barrows Company, Inc.
Mr. & Mrs. Cap Bell
Mr. Michael H. Bernstein &
Ms. Helen Geer
Mr. & Mrs. Van-Lear Black
Mr. & Mrs. Oliver C. Boileau, Jr.
Mr. & Mrs. George Brown
Mr. & Mrs. Robert P. Brown
Coate of Arms, Inc.
The Honorable Henry H.R. Coe, Jr.
Colt's Manufacturing Company, Inc.
The Honorable &
Mrs. Steven Cranfill
Mr. & Mrs. Howard F. Donley
Mr. & Mrs. Richard K. Dowse
Mr. & Mrs. Richard L. Ellis
Fentress Bradburn Architects, Ltd.
Fish A Bit Ranch
Mr. Paul F. Fritsch &
Ms. M. Lynn Pappas
Mr. & Mrs. Benjamin H. Gannett
Mr. & Mrs. Walter F. Goodman, Jr.
Mr. & Mrs. Frank H. Goodyear, Sr.
Mr. Thomas P. Guerin
Harry Jackson Studios
Mr. & Mrs. George H. Jewell
Rev. & Mrs. Patterson Keller, Sr.
Mr. & Mrs. Thomas N. Keltner, Jr.
Mr. W.H.D. Koerner III
Mr. & Mrs. Charles E. Koop
Ms. Cheryl Lambert
Mr. & Mrs. Robert C. Legnini
Ms. Gudrun Letica
Mr. & Mrs. John L. Love
Mr. & Mrs. Wilford C. Lyon, Jr.
The Martha & Bruce Atwater Fund
of The Minneapolis Foundation
Mr. & Mrs. J.B. McKinley
Mr. & Mrs. Jerry W. O'Connell
Mr. Richard Oneslager, Sr.
Phoenix Partners
Pinnacle Bank
Ms. Lollie Benz Plank
Mr. & Mrs. Robert H. Quenon
Mr. & Mrs. Edward Randall IV
Mr. & Mrs. Roger Reishner
Mr. & Mrs. Irving Seaman, Jr.
Mr. & Mrs. Richard D. Siragusa
Mr. Blaine Snyder
Sara & Bill Snyder
Mr. & Mrs. B. Albert Stern, Jr.
T White Communications, Inc.
Mrs. Walter J. Taylor
Mrs. Thyrza G. Thomson
Tim & Charlotte Travis
Mr. Howard Tuck
W. Bruce & Mary Louise Cook
Foundation
Mr. Theodore Waddell &
Ms. Lynn Campion
Wayland H. Cato, Jr. Foundation,
Inc., in honor of
Mr. & Mrs. Wayland H. Cato, Jr.
Mrs. Barbara T. Wright
$250–$500
Mr. & Mrs. George H. Andrews
Mr. James M. Asprocolas
Mr. & Mrs. Gary Bailey
Mr. & Mrs. Richard Baish
Mr. Richard Owen Baish
Bansbach Foundation
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Mr. & Mrs. David Beard
Mr. Wallie L. Beckler
Mr. & Mrs. George Bermant
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Company
Bloedorn Lumber-Cody,
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Mrs. Marinell Boydstun
Mr. Terrill E. Buffum
Mr. Warren F. Buxton
Mr. John R. Caldwell &
Mrs. Ann C. Caldwell
Mr. Keith Candee & Ms. Lori Ries
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Mr. & Mrs. Ramon G. Clements
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CTA Architects Engineers
Mr. Arnold D. Cunningham
Hannah & Stuart Cutshall
Mr. & Mrs. Arthur B. Dalgarro
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Mr. Donald T. Deininger
Mr. Marvin Deutch
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Mrs. Dorothy Downes
Ms. Katherine Y. Downes
Mr. & Mrs. Carl F. Eveleigh
Mr. Norman Flayderman
Mr. & Mrs. Stan Flitner
Mr. & Mrs. Russell M. Frankel
Dr. & Mrs. D. Hugh Fraser, DPM
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Mr. John D. Gannett, Jr.
Mr. & Mrs. William B. Gannett
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Mr. William S. Gray
Mr. Richard P. Haak
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The Honorable &
Mrs. Clifford P. Hansen
Mr. George Higginson
Hilary A. Heminway Interiors
Howard Camden Endowed
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Mr. & Mrs. Wilson Hurley
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Mr. Don Crouch
Ms. Judith C. Johns
Mr. & Mrs. Frank Kenna
Mr. & Mrs. David Kennedy
Mr. Gene Kolkhorst
Ms. Evelyn H. Krusko
Mr. & Mrs. Douglas M. LeSage
Mr. Bruce J. Leven
Mrs. William C. Liedtke, Jr.
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William & Molly Long
Mr. & Mrs. Alan V. Lovelace, Jr.
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Mr. & Mrs. Greayer
Mansfield-Jones, Jr.
Mr. & Mrs. Michael McCarty
Meeker Insurance Agency,
Ron & Tina Meeker
Mr. William F. Mitchell
Mr. & Mrs. William B. Morrow
Jim & Kate Mossman
Mrs. Elsie M. Nelson
Ken & Margaret Nelson
Mr. Allan P. Newell
Ms. Patricia Plummer
Mr. William F. Mitchell
Mr. & Mrs. William B. Morrow
Jim & Kate Mossman
Mrs. Elsie M. Nelson
Ken & Margaret Nelson
Mr. Allan P. Newell
Ms. Patricia Plummer
Mr. Gary W. Quinlan
Dr. & Mrs. James Raymond
The Robert M. Lee Foundation
Bill & Kathy Ross
Ms. Pam Sajec
Mr. & Mrs. Wesley A. Segelke
Col. Gordon H. Simmons
Mr. & Mrs. Dick W. Steck
Mr. & Mrs. Robert W. Stevens
Mr. & Mrs. Davis M. Swan
Lt. Col. Robert T. Sweeney
Mrs. Mary Lou Swift
Mrs. Phyllis J. Taggart
Mr. & Mrs. James H. Taylor
Dr. Jack Thielen
Mr. & Mrs. James Wagner
Mr. & Mrs. James B. Wallace
Mrs. Lucille Webster
Mr. Michael L. Wetzel &
Ms. Carol L. Endres
Mr. & Mrs. Wallace S. Wilson

$150 – $250

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Ace Electric, Inc.
Col. & Mrs. Gerald M. Adams
Mr. Herbert A. Allen, Jr.
AmericInn Lodge & Suites of Cody
Antler Inn
Mr. & Mrs. Edward Armstrong
Mr. & Mrs. James E. Atman
Mr. Thomas Axelson
Mr. & Mrs. Eli Bebout
Dr. & Mrs. Joel Berman
Mr. Henry E. Blaine
Sarah E. Boehme, Ph.D.
Mr. & Mrs. Robert J. Brenner III
Mr. & Mrs. Edward B. Bunnell
Mr. George E. Caine &
Ms. Linda M. Fontenot
Ms. Janice M. Clemenson
Cody Enterprise
Cody Nite Rodeo, Mr. Maury Tate
Ms. Marty Coe
Dr. Ross J. Collie &
Mrs. Rusty Vannoy-Collie
Mr. & Mrs. Michael W. Cook
Mr. & Mrs. Brent Cummings
Ms. Charlotte D. D’Arcy
Dayton Foundation
Mr. William A. Demmer
DHB Partnership
Mr. Stephen W. Dominick, Jr. &
Ms. Nicola Brew
Dr. & Mrs. Gerald Dorros
Mr. & Mrs. David A. Duke
Mr. & Mrs. James M. Dwyer
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Dr. & Mrs. John B. Fawcett
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Mr. & Mrs. David D. Fike
Mr. & Mrs. Melvin M. Fillerup
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Mr. & Mrs. John R. Gardner
Mrs. Suzanne Gates
Mr. Christopher J. Gazes
Mr. Robert P. Geer
Dr. & Mrs. Stuart Goodman
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Mr. & Mrs. George M.L. Gould
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Mr. David Grunberg
H & B Trading Post
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Ms. Laurie Sands Harrison &
Mr. Frank Harrison
Mr. & Mrs. Gilbert R. Hatcher
Mr. Greg Hegwood
Mr. & Mrs. Bob Herold
Mr. David L. Hewitt
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Mr. William H. Hornby
Mrs. Annette S. Howard
Mr. & Mrs. Howell H. Howard
Ms. Linn Howard
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Mr. & Mrs. Roger L. Jacobson
Mr. & Mrs. Orlando Jardini
Jess’ Roofing

Mr. & Mrs. Ronald A. Sahnow
Mr. & Mrs. Ron Salzberg
Mr. & Mrs. Arne G. Sandberg
Sands Wildwater River Trips

Mr. Eric Johanson,
Johanson Dieлектrics
Mr. James R. Johnson
The Honorable &
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Mr. Jeremy Johnston
Mr. & Mrs. Alan C. Jones
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Mrs. Marilyn E. Kingman
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Sage Publishing
Mr. & Mrs. Ronald A. Sahnow
Mr. & Mrs. Ron Salzberg
Mr. & Mrs. Arne G. Sandberg
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Mr. Fred F. Schneider
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Peggy (Mrs. Fritz) Shurmur
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Mrs. Martha L. Yester
Paul & Karen Youngstrom
Mr. Bill Yrulegui

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Mr. & Mrs. Robert Adams
Ms. Sara Alt
Ms. Cassandra Antoniou
Dr. James B. Ashcraft
Mr. & Mrs. Alan J. Baer
Dr. Mac F. Barnes
Mrs. Laurie Barthold
Dr. Richard A. Bartlett
Mr. Daniel C. Beck
Bedlan’s Sporting Goods, Inc.
Mr. J. Martin Benchoff
Mr. & Mrs. Bruce Bennion
Mrs. Beatrice Beuf
Frederick & Katherine Bevis
Miss Margaret L. Bischof
Body Mechanix Physical Therapy, PC
Mrs. Gwendolyn Boehme
Jack & Loraine Boeke
Mr. James N. Boone
Mr. & Mrs. Joseph S. Bowman
Ms. Susan R. Brown
Ms. Jennifer Burnett
Mr. & Mrs. L.D. Burnett
Mr. & Mrs. Robert W. Callis
Dyer & Sheila Campbell
Jim & Kay Carlson
Mr. Kenneth Catter
Mr. Michael E. Chappellear
Mr. Kenneth R. Chase &
Mrs. Patricia D. Chase
Mr. Rick Christman,
Rick’s Cafe/Rick’s Salt
Dr. Carol C. Clark &
Mr. Charles Parkhurst
Mr. William R. Clark, Jr.
Mr. & Mrs. James W. Cleveland
Colonial Ridge Ranch West
Ms. Marian G. Cooke
Mr. & Mrs. Robert H. Corbin
Mr. Alvin H. Cornell
Mrs. Henry G. Cosman
Ms. Helen-Anne Covello
Delta Dental Plan of Wyoming
Joseph A. Devine, DDS,
in loving memory of Jerry Evans
Mr. & Mrs. George H. Dixon
Mr. Frederick G. Doden
Mr. & Mrs. Gerald M. Donlin
Dr. Georgina A. Draur
Ms. LauraLee J. Dryden
Mrs. Gloria S. Duffy &
Mr. Sean S. Duffy & Family
Mr. & Mrs. Ezekiel R. Dumke, Jr.
Mr. Mark H. Burling
Mr. Jerry Lee Edwards
Ms. DeAnna S. Eide
Mrs. Jane Engle
Mr. Richard Fast &
Ms. Yvette M. Dumont
Mr. Glenn Feldman
Mr. Fred S. Fiedler
First American Shoshone Title
Mr. & Mrs. Tom Fitzsimmons
Mr. & Mrs. Bruce E. Ford
Mr. & Mrs. Robert M. Foster
Mr. & Mrs. Karl R. Frankena
Mr. Larry H. Frazier
Mr. William B. Gannett, Jr.
Mr. Laurence H. Gardner II
Mr. & Mrs. Robert F. Garland
Mr. Edwin Garrett
Dr. & Mrs. Allen L. Gee
Ms. Norma J. Gilmore
Mr. Walter J. Gluyna
Mr. & Mrs. Ivan Goyak
Dr. & Mrs. Douglas R. Gracey
Mr. & Mrs. William S. Gray
Mr. & Mrs. William H. Griffiths
The Rev. Daphne B. Grimes
Mr. & Mrs. Pete C. Grissom
Mr. & Mrs. Richard Haberstroh
Mr. L.W. Hamilton III
Mr. & Mrs. John L. Hanes
Mr. & Mrs. Clifford L. Hansen
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Mr. David W. Harris
Mr. & Mrs. Wayne L. Harris
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Mrs. Kay Hearn
Mr. & Mrs. Gail R. Hendricks
Mrs. Betty L. Henson
Dr. & Mrs. Lee K. Hermann
Ms. Letitia M. Hickox
Hickox Enterprises
Mr. John H. Hill, Jr.
Mr. Maurice H. Hively
Mr. & Mrs. T. Daniel Hofstedt
Mr. D.N. Holt
Mr. & Mrs. Robert M. Holt
Mr. Roy M. Huffington
Mr. Richard Ingle
Mr. Brian Irven
Mr. Gordon E. Jacquemin
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Jobco Welding & Fabricating, Inc.,
Mr. Ronald Rumfield
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Mr. James D. Julia
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Mr. Duane T. Lipinski
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Mr. & Mrs. John H. Lyle
Mr. John J. MacDonald
Dale & Lorie Malody
Mr. & Mrs. Frank L. Mansell
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Lt. Col. & Mrs. Arthur R. Matson
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Mr. & Mrs. Brainerd Mears
Mr. Tom Mendenhall
Ms. Barbara H. Merrill
Mr. & Mrs. R.A. Mikelson
Mr. & Mrs. Elmer F. Mikkelson, Jr.
Dr. Lloyd L. Miller &
Ms. Ann Donaldson
Mr. & Mrs. Charles H. Moland, in memory of John Kuzara
Mr. & Mrs. Lee J. Molesworth
Mr. Bryan Montelith
Mr. John G. Montgomery
Mr. Richard J. Mooers
Mr. & Mrs. James M. Moran, Jr.
Mr. & Mrs. Glenn E. Morris
Mr. Richard M. Morrow
Mr. & Mrs. Norman A. Mulvenon
Mr. James P. Munger
Mr. & Mrs. James T. Murphy
Ms. Jennifer Murphy
Ester Johanson Murray
Mr. & Mrs. John D. Nabozny, Sr.
Mr. David R. Nagy
Ms. Bertha S. Newton
Mr. Roland C. Nickerson
Mr. Randolph Nieffenegger
Mrs. Brenda L. Noe
Mr. James K. O’Rourke
Mr. & Mrs. Richard Ott
Mr. & Mrs. J. Knox Pannill, Jr.
Mr. & Mrs. Melvin C. Parker
Gary L. Pearson, DVM
Mr. & Mrs. Joseph K. Peery
Peterson Quality Office Furniture & Equipment
Ms. Edie Phillips
Mr. & Mrs. Gary A. Porter
Mr. & Mrs. Jack Potter
QM Appraisals
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Ms. Linda S. Raynolds &
Mr. Elijah Cobb
Mr. & Mrs. Steve Reich
Col. Texas Bob Reinhardt
Ronnie & Cindy Rennels
Mr. Norris N. Requist
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Mr. & Mrs. Bronson C. Rumsey
Mr. Jack A. Russell, Jr.
Ms. Maxine L. Russell
Mr. Stephen Russell
The Reverend &
Mrs. William H. Russell
Bruce S. Samuels, MD
Ms. Charlotte E. Sanddal
Dr. Robert M. Sandfort
Mr. Julian P. Sbardella
Mr. & Mrs. Anton Scheiber
Mr. Robert Schmidt
Mr. & Mrs. Edward J. Schneider III
Ms. Helen C. Schneider
Mr. Randy L. Schwandt
Mr. & Mrs. James R. Schoebele
Gen. & Mrs. Robert R. Scott
Dr. & Mrs. A. William Shafer
Mr. Jack Shaoul
Ms. Mary Ann Sherman
Mr. James J. Shinners
Silver Fox-Armours
Mr. & Mrs. Robert G. Smith
Ms. Ruth Smith
Mr. Ralph L. &
Mrs. Carolyn K. Sorensen
Mr. James K. & Ardythe Speer
Mr. Douglas S. Spencer &
Ms. Kathleen R. Parish
Mr. Bill Stansbury
Mr. & Mrs. Kenneth Stevens
Mrs. Ray H. Strange
Mr. Larry Sullivan
Mr. & Mrs. Larry L. Swanson
Mr. Nicholas E. Swesel
Dr. Bernard Swope
Mr. & Mrs. Roy Thomas Taecker, Jr.
Mr. Francis J. Tarpy
Dr. & Mrs. D. Dax Taecker
John & Mary Ann Teofilo I
Mr. & Mrs. Larry Thomas
Mr. Dennis D. Trapp
Chief & Mrs. William S. Tynan, Ret.
Mr. William Tyrrell
Mr. Edward E. Ulrich
Mrs. Margaret B. Van Meter
Mr. & Mrs. Harry E. Van Tuyll
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Mr. John E. Vollmer, Jr.
Mr. Tom W. Wade, Jr.
Mr. Douglas R. Wahl
Mr. Ray P. Ward
Dr. Donald J. Warren
Ms. Anna Weishaus &
Ms. Breena W. Prater
Mrs. Polly Westra
Mr. & Mrs. Otto K. Wetzell, Jr.
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Whitlock Motors
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Mr. Gary Wilkins
Mr. Harvey H. Wilkins
Mr. & Mrs. Eugene F. Williams, Jr.
Mr. James H. Williams &
Ms. Jacqueline A. Finch
Mrs. Geraldine L. Wilte
Mr. Morton D. Winsberg &
Ms. Melanie Simmons
Mr. Daniel Woodhead III
Mrs. Caroline E. Woodward
Mr. Waymon D. Wooten, Jr.
Mr. James V. Wyman
After visiting Santa, a stop at the Gingerbread House was in order for all young attendees at the BBHC’s annual Holiday Open House.
ADMINISTRATION
Robert E. Shimp, Ph.D.
Executive Director & Chief Executive Officer
Eugene W. Reber
Associate Director & Chief Operating Officer
Robert Pickering, Ph.D.
Collier-Read Deputy Director for Collections and Education
Steve Greaves
Vice President & Deputy Director of Planning & Development
Gina Schneider
Executive Assistant to the Board
Rhonda Summerlin
Executive Assistant to the Director
Jill Osiecki Gleich
Special Events Coordinator
Kimber Swenson
Art Director/Manager
Tiffany Olson
Graphic Designer/Assistant Manager
Morgan Tyree
Graphic Design Assistant

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Paul Brock
Facilities Manager
Rich Herman
Building & Grounds Supervisor
Phil Anthony
Operating Engineer
Gary A. Brown
Larry Kight
Electrical
Mike Warner (deployed in Iraq)
Electrical Systems Maintenance
Gary Kurz
Engineer Assistant
Lewis Dunning
George Francis
Ben Mrozinsky
Clay Strow
Maintenance Assistants
Matt Bree
Carpenter
Pat Ankrom
Finish & Preparation Specialist
Bryan Frank
Assistant Grounds Supervisor
James Armel
Cody Herman
David Klug
Luke Provart
Tony Suek
Ben Werner
Yard Crew
Steve Brann
Custodial Supervisor
Brittni Anderson
Leah Anderson
Jennifer Griffin
Joni Hendricks
Jim Johnson
Mike Kellogg
Allan Lee
Tina Moore
Abraham Rough
Justin White
Custodians
Brittany Cortez
Traci Cortez
Jessica Julien
Gene Mitchell
Lacey Mononi
Matthew Root
Custodial Crew

BUSINESS AND FINANCE
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Accounting Manager
Clint Roberts
Staff Accountant
Wanda Freeman
Sonja Smith
Accounting Assistants
Winnie Compton
Stephanie Kruger
Seasonal Accounting Clerk
Data Entry
Aryn Good
Maxine Hill
Sylvia Jenkins
Erin Jones
Stephanie Kruger
Marilyn Lanchbury
Delores Miller
Helen Wichern
Visitor Service Representatives

COLLECTIONS
Elizabeth Holmes
Registrar
Ann Marie Donoghue
Associate Registrar
Connie Vunk
Collections Manager
Gary Miller
Deputy Collections Manager
The waning days of 2006 found Mindy Besaw preparing for a move from Denver to Cody where, in January 2007, she would become the John S. Bugas Curator of the Whitney Gallery of Western Art, a post previously held by Dr. Sarah Boehme, who now serves as the Director of the Stark Museum in Orange, Texas.
Firearms enthusiasts know well the voices of Jessica Bennett (left), CFM Records Specialist, and Connie Schuster, Assistant Records Specialist, who respond to dozens of phone calls and emails each day.

DEVELOPMENT

Steve Greaves
Vice President & Deputy Director of Planning & Development

Lynn Pitet
Grants Manager

Suzanne Johnson Foote
Fundraising Coordinator & Research Associate

Spencer Smith
Database Administrator/Office Manager

Andrea Brew
DeAnna Eide
Administrative Assistant

Gena Lawson
Data Entry

EDUCATION

Maryanne Andrus
Brown Foundation, Inc. of Houston Curator of Education

Gretchen Henrich
Children’s & Family Program Coordinator

Jessica Orr
Adam Teten
Education Specialist, Museum Discovery Program Coordinator

Sophie Broussard
Tour Coordinator

Katrina Krupicka
Shelley Leslie
Volunteer & Docent Coordinator

Julie Bryan
Curatorial Assistant & Department Scheduler

Cebe Breisch
Debra Elwood
Assistant Program Coordinator

Tabitha Elzey
Rachel Stiff
LaRae Tronstad
Holly Welch
Interns

MEMBERSHIP

Jan Jones
Membership Director

Jessica Bennett
Greg Ditzler (deceased)
Connie Schuster

CFM Records, Cody Firearms Museum

MUSEUM SELECTIONS

Dean Swift
Museum Selections Manager

Kelly Webber
Assistant Museum Selections Manager

Delores Platteter
Merchandise Manager

Sheila Schmidt
Assistant Operations & Merchandising Manager

Carol Boyce
Elizabeth Marshall
Reba Steadham
Shipping Clerk

Linda Baker
Olivia Baker
Jackie Ballou
Patricia Brown
Jean Cox
Blake Knadler
Megan Kuper
Phyllis Manley
Syliva Martoglio
Betty Ostby
Matt Peterson
Heidi Rasmussen
Ursula Wilkerson

Museum Selections Clerks

MUSTANG GRILL

Gail Moyer
Mustang Grill Supervisor

Callista Baugher
Marian Rechard
George Steadham
Assistant Mustang Grill Supervisor
(Staff, continued)
Becky Allen
Mark Bentley
Rosita Berkenfield
Anna Hardy
James Hardy
John Hedges
Ashli Hunter
James Keele
Amy Meyer
Rose Miller
Emily Neiley
Evelyn Pickering
Food Service Clerks
Alice Brantz
Taneha Henry
Coffee Bar Clerks
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Photography Manager
Sean Campbell
Photography Assistant Manager
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Director of Public Relations
Marguerite House
Media & Points West Manager
Elizabeth Marshall
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Nancy McClure
Administrative Assistant
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Randy Feathers
Chief of Security
Gary D. Brown
Jim Hilger
Jerry Ludlow
Dave Schwarz
Dennis Siegfried
Jim Walsh
Ike Warwick
Doug Williams
Security Officers
Wayne Behning
Ellen Berry
Richard Chapman
Steve Cresswell
Misty Crow
Arnold Dougan
Caroline Foy
Richard Foy
Levi Haugen
Sherry Heaton
Robert Jacobs
Lance James
Paul James
Lloyd Johnson
Ashley Johnston
Gerald Keown
Tara Kunesh
Becky Lawson
Richard Legatt
Ed Martin
Miles Mathews
Nancy McClure
Jerry Mechels
Norm Ogden
David Robb
Kelly Rowland
Gerald Schaefer
George Sekan
Eileen Shafer
Bob Sherman
Bonnita Torres
Michael Vanata
Sharon Vieyra
Sterling Vine
Olga Walsh
Corey Young
William Zane
Gallery Guards
SYSTEMS
John Gallagher
Information Technology Coordinator
Matt Jackson
Christopher Nelson
Interactive Technology Technician/Developer
Johan Cronholm
Web Developer
Anne Marie Shriver
Web Content Developer

On Veterans’ Day, employees honored fellow staffer Mike Warner has been deployed to Iraq and scheduled to return home in spring of 2007.
Thanks to our carpenters, the local bird population enjoys many a lunch at the birdhouses in the BBHC’s Braun Garden.
# Condensed Financial Statements

**Statements of Financial Position—December 31, 2006 and 2005**

<table>
<thead>
<tr>
<th>Assets</th>
<th>2006</th>
<th>2005</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$2,187,373</td>
<td>1,031,380</td>
</tr>
<tr>
<td>Accounts and interest receivable</td>
<td>67,761</td>
<td>288,690</td>
</tr>
<tr>
<td>Inventories</td>
<td>723,627</td>
<td>783,899</td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>129,214</td>
<td>88,262</td>
</tr>
<tr>
<td>Current portion of contributions receivable</td>
<td>4,716,183</td>
<td>3,056,441</td>
</tr>
<tr>
<td>Contributions receivable, less current portion</td>
<td>8,242,952</td>
<td>7,937,126</td>
</tr>
<tr>
<td>Investments</td>
<td>41,414,608</td>
<td>44,674,355</td>
</tr>
<tr>
<td>Property and equipment, net of accumulated depreciation</td>
<td>37,247,289</td>
<td>37,256,607</td>
</tr>
<tr>
<td>Collections</td>
<td>51,874,073</td>
<td>48,682,218</td>
</tr>
<tr>
<td>Other assets</td>
<td>109,810</td>
<td>191,591</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td>$146,712,890</td>
<td>143,990,569</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Liabilities &amp; Net Assets</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current Liabilities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>318,659</td>
<td>740,756</td>
</tr>
<tr>
<td>Current portion of revenue bonds payable</td>
<td>650,000</td>
<td>1,475,000</td>
</tr>
<tr>
<td>Current portion of notes payable</td>
<td>15,847</td>
<td>81,544</td>
</tr>
<tr>
<td><strong>Total current liabilities</strong></td>
<td>984,506</td>
<td>2,297,300</td>
</tr>
<tr>
<td><strong>Noncurrent Liabilities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Revenue bonds payable, less current portion</td>
<td>3,500,000</td>
<td>10,075,000</td>
</tr>
<tr>
<td>Notes payable, less current portion</td>
<td>--</td>
<td>15,845</td>
</tr>
<tr>
<td><strong>Net Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unrestricted</td>
<td>38,320,344</td>
<td>32,963,420</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>80,635,711</td>
<td>77,083,128</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>23,272,329</td>
<td>21,555,876</td>
</tr>
<tr>
<td><strong>Total Net Assets</strong></td>
<td>142,228,384</td>
<td>131,602,424</td>
</tr>
<tr>
<td><strong>Total Liabilities and net assets</strong></td>
<td>$146,712,890</td>
<td>143,990,569</td>
</tr>
</tbody>
</table>
### Condensed Financial Statements
#### Statements of Activities for the Years Ended—December 31, 2006 and 2005

<table>
<thead>
<tr>
<th>Unrestricted Revenue &amp; Other Support</th>
<th>2006</th>
<th>2005</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions</td>
<td>$3,558,877</td>
<td>$2,117,262</td>
</tr>
<tr>
<td>Contributed services and property</td>
<td>$217,756</td>
<td>$182,011</td>
</tr>
<tr>
<td>Admissions charges</td>
<td>$2,036,696</td>
<td>$2,118,091</td>
</tr>
<tr>
<td>Auxiliary activities</td>
<td>$2,379,012</td>
<td>$2,653,033</td>
</tr>
<tr>
<td>Fees</td>
<td>$837,881</td>
<td>$760,813</td>
</tr>
<tr>
<td>Investment income (net)</td>
<td>$581,660</td>
<td>$656,378</td>
</tr>
<tr>
<td>Realized and unrealized gain (losses) on investments (net)</td>
<td>$3,029,143</td>
<td>$819,610</td>
</tr>
<tr>
<td>Other</td>
<td>$2,097</td>
<td>$4,194</td>
</tr>
<tr>
<td><strong>Total unrestricted revenues and investment income</strong></td>
<td><strong>$12,643,122</strong></td>
<td><strong>$9,311,392</strong></td>
</tr>
<tr>
<td>Total net assets released from restrictions</td>
<td>$4,427,912</td>
<td>$3,466,510</td>
</tr>
<tr>
<td><strong>Total Unrestricted Revenue &amp; Other Support</strong></td>
<td>$17,071,034</td>
<td>$12,777,902</td>
</tr>
</tbody>
</table>

| Expenses & Losses                      |           |           |
| Curatorial and conservations           | $1,223,096 | $1,221,465 |
| Collections and exhibits              | $1,516,181 | $1,322,515 |
| Research activities                   | $99,952    | $142,284   |
| Membership activities                 | $121,400   | $123,265   |
| Educational programs                  | $808,051   | $664,252   |
| General and administrative            | $2,201,489 | $2,279,554 |
| Physical plant and security           | $3,026,342 | $3,427,709 |
| Fundraising activities                | $474,082   | $535,214   |
| Auxiliary activities                  | $2,174,692 | $2,442,569 |
| Reclassification of unrestricted net assets used to acquire property and equipment | $68,825 | $222,139 |
| **Total Expenses and Losses**         | $11,714,110| $12,380,966|

| Change in unrestricted net assets     | $5,356,924 | $396,936   |
| Change in temporarily restricted net assets | $3,552,583 | $581,990   |
| Change in permanently restricted net assets | $1,716,453 | $519,797   |
| Change in net assets                  | $10,625,960| $1,498,723 |
| Net assets at beginning of year       | $131,602,424| $130,103,701|
| **Net Assets at End of Year**         | $142,228,384| $131,602,424|
We’re all about the WEST...and we proved it once again in 2006.
See for yourself today!

Buffalo Bill Museum
Whitney Gallery of Western Art
Plains Indian Museum
Cody Firearms Museum
Draper Museum of Natural History
McCracken Research Library
Peg Coe
1917–2006

Chairman
Buffalo Bill Historical Center
Board of Trustees
1974–1997

M.C. Poulsen (b. 1953), Portrait of Mrs. Henry H.R. “Peg” Coe, 1999, oil on canvas, 30 x 24 inches. Buffalo Bill Historical Center, Cody, Wyoming. Commissioned by the Tribute to Peg Coe Committee. 10.99
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We have made every effort to list names correctly. However, if your listing is in error or has been omitted entirely, please accept our apologies.
Feel free to contact the Editor at 307.578.4137 or editor@bbhc.org for any questions or concerns.
Buffalo Bill Historical Center staffer Katrina Krupicka, a.k.a. Mrs. William F. "Irma" Cody, leads a group of area students on a tour of the BBHC’s Buffalo Bill Museum. Photo by Ms. Chris Gimmeson.