

Annual Report

2012

Buffalo Bill Center of the West

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**BUFFALO BILL
CENTER
OF THE WEST**

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ANNUAL REPORT FOR 2012 | BUFFALO BILL MUSEUM

Starting out 2012, Curator Dr. John Rumm traveled to Portland, Oregon, to help with production of media presentations for the new Buffalo Bill Museum. In “Meet William F. Cody,” the Helio-display presentation which greets visitors at the museum’s entrance, Peter K. Simpson perfectly captures Cody’s appearance and mannerisms as “Cody” invites individuals to accompany him on a journey through the West as he knew it. Production director Larry Johnson and his crew also meticulously recreated Cody’s office at his TE Ranch to film Simpson/Cody meditatively reflecting on western landscapes for the “Window on the West” film that marks the turning point in the museum’s storyline—both figuratively and literally. Filmed almost entirely on location in the Cody area, “Window on the West” combines awe-inspiring cinematography with an inspirational and evocative soundtrack of original musical score.

The Center marked the annual celebration of Buffalo Bill’s birthday with a “sneak preview” of the new museum space in February. Then, with the opening date fast approaching, Second Story Studio, an interactive media and Web design company, worked with staff and designers to complete production of “Rising Star,” a four-minute animated presentation “narrated” by Ned Buntline, which humorously depicts Cody’s improbable emergence as a leading theatrical star. Second Story also worked with staff to create a Web-based exhibition accessed by scanning QR codes. Johnson’s company also digitally re-mastered all of the extant archival film of Buffalo Bill’s Wild West, yielding footage of remarkable clarity.

Leading natural history diorama fabricator Terry Chase, who worked in the Draper Natural History Museum, fabricated a “Bison Family Diorama” depicting the tall grass prairie environment of central Kansas—as Cody would have known it in 1867 when he began providing buffalo meat for workers on the Kansas Pacific Railroad. Chase’s studio also produced a realistic, life-sized mannequin of Cody, based on contemporary photographs and physical descriptions, and a wall-sized vista of the Kansas prairies that is the basis for “Test Your Scouting Skills,” an interactive game.

Model-maker Benjamin Chung faithfully crafted a scale-model layout of Buffalo Bill’s Wild West as it appeared when the show spent the 1894 season at Ambrose Park in South Brooklyn, New York. David Snellen, a renowned maker of replica historic saddles, meticulously-fashioned facsimiles of an 1860 Pony Express saddle and an 1870s McClellan cavalry saddle on which visitors can sit.

While the bulk of the artifacts displayed in the new museum are from the Center’s own collection, some are from long-term loans. Most significantly, a few weeks before the public opening, the museum received two dozen paintings of western landscapes from the corporate art collection of Marathon Oil Corporation. Marathon, as well as the Arapahoe and Shoshone Nations, also loaned the museum a rare surviving example of a bull wheel from an early twentieth-century oil drilling rig on the Wind River Reservation, similar to ones that William F. Cody operated in the Oregon Basin east of Cody.

With the museum at 90 percent completion, a special members-only preview took place the evening of May 17, 2012, with the public opening the next day. The response was heartening as visitors enthusiastically praised the new museum. As expected, the media presentations proved especially popular, as did such hands-on interactives as a replica of an actual 1896 Buffalo Bill board game, a spinnable “Wheel of Fortune” about Cody’s successes and failures, and a “Build a Western Town” game. Perhaps the most popular feature in the new museum, however, was one of its most arresting visually, but least sophisticated physically: two wall maps, one of North America and the other of Europe, with hundreds of pushpins marking the locations where Buffalo Bill’s Wild West performed.

BUFFALO BILL MUSEUM

The museum was officially dedicated on June 15, 2012, with three hundred people on hand as Center Board Chairman Barron Collier II, Center CEO Bruce Eldredge, and Rumm all delivered remarks, with Crow elder Joe Medicine Crow and former U.S. Senator Alan K. Simpson presiding over an invocation. The ribbon cutting ceremony included some of the new museum's lead donors: Charles and Anne Duncan, Naoma Tate and the Family of Hal Tate, the Holden Foundation, and Marathon Oil Corporation, whose contributions, along with many others, enabled the museum's capital campaign to achieve—and exceed—its \$2.75 million goal.

Most hearteningly, Ed Rothstein, a *New York Times* art critic, penned a highly favorable review on August 3, 2012, after visiting in July, terming the Center “among the nation’s most remarkable museums, repaying close attention.” Praising the new museum’s combination of artistry and interactivity, Rothstein wrote that the “exhibition affirms what the Center as a whole demonstrates, that behind the mythologizing [of the West] is something worth cherishing, even if it is flawed, complex, and still evolving.”

As 2012 drew to a close, the new Buffalo Bill Museum continued to attract high numbers of visitors. Its staff, in the meantime, was busy devoting itself to new ventures, turning its attention to upgrading the interpretation of the Buffalo Bill Boyhood Home with an eye toward re-purposing it as a family education center. The museum also partnered with the McCracken Research Library on two significant acquisitions. One, the Walter Banko Collection, comprises nearly a hundred carte de visite photographic portraits of Indians who performed with Buffalo Bill’s Wild West when it appeared in Paris in 1889 and again in 1905.

The other acquisition is some sixty letters that Cody addressed to his nephew Ed Goodman during the mid-1890s, when he hired Goodman to serve as an agent for the Shoshone Land and Irrigation Company, then in the process of developing the townsite of Cody, and excavating canals and ditches. The correspondence—to be transcribed and digitized by the *Papers of William F. Cody*—offers fresh insights and perspectives into Cody’s entrepreneurial and civic interests, and his managerial philosophy. ■

ANNUAL REPORT FOR 2012 | CODY FIREARMS MUSEUM

Four years of intensive effort brought negotiations with the National Museum of American History at the Smithsonian Institution to an important milestone in 2012. Sixty-four rare and historic Smithsonian firearms arrived at the Buffalo Bill Center of the West as a three-year renewable loan. Thirty-eight of them are important patent model firearms; thirteen are firearms with impressive provenance; and the final thirteen are special foreign firearms. Four in the collection are considered “National Treasures.”

These guns were examined, condition reported, photographed, and afforded pertinent conservation treatment after their arrival. As we prepare the exhibit, we’ll design layout patterns, create mounts, and install the firearms while preparing for the exhibition opening. This display area will be set aside for a continuing Smithsonian presence at the Center, providing substance to our designation as a Smithsonian Affiliate and creating an even more memorable experience for our visitors.

The Cody Firearms Museum hosted the combined annual gun shows of the Winchester Arms Collectors Association and the Sharps Collectors Association, including their membership meeting, firearms auction, and awards banquet, for which the Center provided a live raptor program as educational entertainment. The museum also hosted the annual Gun-of-the-Year drawing for the American Custom Gunmakers Guild for the third year.

In cooperation with the Cody Shooting Complex, the Firearms Museum conducted the 19th Annual Buffalo Bill Invitational Shootout with eighty shooters and five clay target venues. Organizers presented twenty-four high-end prizes to winners, and this shoot was so successful that present plans call for a significantly larger number of shooters for the 20th Anniversary Shootout in 2013.

Firearms staff selected thirty-two firearms from the famed Wes Adams collection to put on special display, April 28, 2012 – January 10, 2013. Consisting of twenty-one Winchester and eleven Savage rifles, the event was well publicized, and attracted extensive and enthusiastic public response for its many one-of-a-kind and other extremely rare firearms.

In 2012, the Cody Firearms Museum acquired an unusual number of historic firearms and related artifacts. An excellent example was one of the finest early transition (flintlock to percussion) “Kentucky” long rifles in existence. It has a stock of strikingly beautiful tiger-stripe maple with German silver fittings, double keys, double set triggers, octagon barrel, and the original ramrod. Gunsmith Samuel Davis of Ohio created the .32 caliber rifle, a splendid tribute to his skills as a gunsmith and to the care with which it was used and maintained.

The museum also acquired a German Mauser Model 71/84 bolt-action rifle that was made at the Spandau Arsenal in 1887. It appears to be almost new, rather than its 125 years of age. Its deep, double stock cartouches are as legible as when they were originally stamped.

Yet another unrestricted gift was a nearly pristine Colt Model 1902 automatic (semi-automatic) pistol, chambered for the .38 caliber rimless, smokeless cartridge. Created in 1907 in a production run of only 7,500 pistols, it is only the second model Colt semi-automatic handgun ever made, and a forerunner of the famous Colt Model 1911. Of equivalent interest because of its consummate artistry was a 28 gauge Purdey over/under shotgun. Engraved and gold inlaid by famous English master engraver Ken Hunt, it is quite possibly the most exquisite shotgun ever made.

CODY FIREARMS MUSEUM

Finally, other noteworthy accessions include a Winchester .22 magnum prototype, a rare Winchester Model 12, a Skeet 28 gauge shotgun, an experimental Winchester Model 59, a 14 gauge shotgun and aluminum jacketed shells, and Ronald Reagan's Presidential Presentation Winchester rifle, inlaid with a series of 24 karat gold ingots, each depicting a distinctive period of his life and career.

The firearms curatorial staff responded, once again, to more than five thousand e-mail, telephone, correspondence, and walk-in inquiries from visitors and clients throughout the world in 2012. This maintains our status as the most frequently used and highly respected firearms identification service available to museums and the general public. No fees are charged for this service, but it continues to produce an enormous amount of appreciation, good will, and exposure for us. Ultimately, it results in increased attendance at the Center, as well as a spontaneous succession of firearms, firearms-related donations and loans that enrich our displays and exhibitions.

In 2012, the Firearms Records Department conducted 8,097 serial number searches and created and mailed 3,000 firearms factory letters. These activities generated \$141,574 to help support the operations of the Center. These are increases in every category over 2011, when Records completed 7,427 searches, 2,856 letters, and generated \$124,228.

Six public and private school fifth-grade history classes and their teachers participated in curator-led experiential educational experiences about the firearms of the American Revolution and of World War II. The museum also recruited a graduate student from the University of Montana to conduct hands-on presentations of firearms of the Civil War and the Indian Wars in America, while wearing period attire, in the firearms museum main gallery.

The curator conducted twenty-two formal VIP tours of the Cody Firearms Museum, involving 112 guests, and one virtual tour for incapacitated residents of a Cody assisted-living center. Finally, the firearms curator served as supervisor and task monitor for a graduate student from the University of Delaware, who received the Center's Kinnucan Arms Chair Grant for the advancement of firearms scholarship. She researched obscure firearms, created label copy, designed and installed displays, and conducted a demonstration VIP tour. Her performance was consistently outstanding.

In all respects, 2012 was a very successful, and deeply rewarding, year for the Cody Firearms Museum. The curator and curatorial assistant executed all the museum's tasks and responsibilities. The records specialist and a half-time records assistant assumed all the duties of the Records office. Even though the Cody Firearms Museum operated with a reduced staff, the year's noteworthy activities, accessions, and services provided have been remarkable. ■

ANNUAL REPORT FOR 2012 | DRAPER NATURAL HISTORY MUSEUM

Since its opening in 2002, the Draper Natural History Museum has been committed to the Buffalo Bill Center of the West's mission that, "Through our ideas, collections, and programs, we educate and entertain worldwide audiences about the past, present, and future of the American West."

"The Draper" is based on four intersecting domains of activity: scientific research and exploration, collections development, exhibits development, and public programming for youth and adults. The museum celebrated its 10th anniversary in 2012 with progress on a substantial suite of ongoing programs and the development of several exciting, new initiatives with regional, national, and international reach.

The Draper's East Yellowstone Raptor Initiative (EYRI) completed its fourth year in 2012. The program's focus—field research on golden eagle nesting ecology in relation to landscape, climate, energy development, and other human activities in the Bighorn Basin—links with parallel programs currently being conducted by the National Park Service in Yellowstone National Park and Craighead Beringia South Wildlife Research Institute, west of Yellowstone. We're also working with U.S. Fish and Wildlife Service and Bureau of Land Management, as well as the energy industry and several recreational users groups, to develop a comprehensive conservation plan for golden eagles nesting in the Bighorn Basin and other similar sagebrush-steppe environments throughout the West. Updates on golden eagle research are found at <http://www.centerofthewest.org/category/draper-natural-history-museum/fieldnotes-from-the-edge-of-the-wild/>.

Public programming began in 2012 with our Greater Yellowstone Raptor Experience in outreach to local schools and community groups, and regular, in-house presentations (twice daily throughout the summer). We established this program in 2011 with external funding and a partnership with the University of Wyoming Berry Center for Biodiversity Conservation. We now have four birds and hope to add a golden eagle in the near future. More information is available at <http://www.centerofthewest.org/category/draper-natural-history-museum/greater-yellowstone-raptor-experience/>.

We continued to collect video, film, and still images for the Greater Yellowstone Sights and Sounds Archive in 2012. Our most significant 2012 acquisition is nearly forty minutes of high-definition aerial videography ideal for incorporation into future exhibition elements and programs. We are working with the McCracken Research Library staff to create a new, web-based access platform for the Archive, using the software Archon.

We added nearly fifty new specimens to the Draper Natural History Museum's Vertebrate Zoology Collection in 2012 and have received thirty-one external data requests from researchers thus far this year. Maintaining and continuing to develop this collection (specimens not usually found in other collections of Yellowstone area animals) helps recruit and train volunteers and students, provides a popular viewing experience for our audiences, and builds an important resource for biodiversity research, exhibits, and educational programming.

The Draper's Lunchtime Expeditions Series continued its popular run in 2012, averaging nearly a hundred participants per program. We again hosted the *Yellowstone-to-Yukon: Freedom to Roam* exhibition in 2012 and recently booked *Pronghorn Passage* for 2014, a provocative, award-winning exhibition that documents the longest mammal migration in North America, starting and ending in Grand Teton National Park.

Several new initiatives are in the planning or early development stages in 2012. First, we want to raise the visibility and initial appeal of our "hidden" entryway, and create a more enriched, engaging visitor experience in the long "trailhead" leading to our Alpine-to-Plains core exhibits.

DRAPER NATURAL HISTORY MUSEUM

In 2012, the Nature Conservancy, with interpretive support from our own Draper and other Center staff opened the Heart Mountain Trailhead Interpretive Cabin, a springboard for natural and cultural history interpretive programs and research. We have also been invited to explore the possibility of leading a scientific study to examine the response of large carnivores and ungulates to human visitation and use of the Nature Conservancy's (TNC) Heart Mountain Ranch and Trail. We also began exploration of a traveling exhibition, *Yellowstone Predators: Ecology, Conservation, and Human Connections*.

In mid-2012, a private donor approached us with the idea of funding, or providing partial funding, for a freshwater aquarium exhibition to highlight Yellowstone area trout and their environment. After some initial exploration and discussion at our September Advisory Board meeting, we are studying the possibility of either a river aquarium or virtual river aquarium experience for the Draper.

The Draper plans to enhance its outreach and educational programming in the future. We are currently exploring the possibilities of partnering with Yellowstone Association and Y-Loop Road Trips to resurrect and expand our Field Expeditions. We will partner with the Center's Interpretive Education Department in 2013 to lead summer Discovery Camps for middle-school students focused on our East Yellowstone Raptor Initiative and possibly ongoing regional archaeological exploration. We plan to continue with a modified live rattlesnake program in 2013 and are in discussions with the Interpretive Education Department to expand natural science programming for both youth and adults under the new interpretive plan.

In celebration of the 100th anniversary of the visit to Yellowstone by H.S.H. Prince Albert I of Monaco, the Camp Monaco Research Prize for Biodiversity in the Greater Yellowstone Ecosystem is being awarded as a joint project among the Buffalo Bill Center of the West's Draper Natural History Museum, University of Wyoming's Biodiversity Institute, and with principal funding from the Prince Albert II of Monaco Foundation-USA. The prize name remembers the Camp used by Prince Albert I of Monaco on his historic trip to Wyoming in 1913.

Finally, a diverse group of organizations and agencies in the area began planning in 2012 for an annual spring event to attract wildlife enthusiasts to Cody for a festival of activities in May 2013. "Spring into Yellowstone" revolves around Greater Yellowstone wildlife-watching trips, events, films, lectures, vendors, photography auction and sale, and other activities that will attract a national audience during a cusp tourism season in Cody. Depending on how this inaugural 2013 event is received by audiences, it is envisioned that it may grow to become a spring bookend to Cody's fall Rendezvous Royale. ■

ANNUAL REPORT FOR 2012 | MCCRACKEN RESEARCH LIBRARY

In 2012, the Buffalo Bill Center of the West's McCracken Research Library received several grants for a variety of projects including the Winchester firearms drawings digitization project (\$60,000), First Person Wyoming Territory/ Wyoming Community Foundation (\$34,163), National Film Preservation Foundation (\$1,330), and Library Intern Fund (\$10,000) for a total of \$105,493.

Grant funding from S.K. Johnston provided a summer intern to work on William F. Cody Collection photographs while two volunteer summer interns worked on firearms archives and American Indian collections. An additional library intern in September – October focused on the Yellowstone National Park Collection, and two Experience Works program workers tackled archiving journals (January – December) and processing local history collections (October – December).

As with the Center's museums, the McCracken selected several items for the High Museum of Art in Atlanta's *Go West!* exhibition. Those objects are ten L.A. Huffman Collection photos; eight William F. Cody Collection photos; five Yellowstone National Park Collection stereocards; archival film of Buffalo Bill's Wild West; William Henry Jackson's *Photographs of the Yellowstone National Park and Views in Montana and Wyoming Territories* (1873); and Josiah Dwight Whitney's *The Yosemite Book: a Description of the Yosemite Valley* (1868).

The library purchased the Walter Banko Collection of seventy American Indian performers in Buffalo Bill's Wild West (1889 and 1905) in Paris, and the Goodman Collection of letters from William F. Cody to Ed Goodman. Major gifts to the library collection included six letters from William F. Cody to Johnny Baker and a framed, hand-written thank-you to the captain of the USS Switzerland signed by staff and performers in Buffalo Bill's Wild West (1891).

Finally in 2012, the *Papers of William F. Cody* received \$33,971 in grant funding and \$143,800 in private donations to continue its efforts to find and document materials related to the life and times of William F. "Buffalo Bill" Cody. ■

ANNUAL REPORT FOR 2012 | PLAINS INDIAN MUSEUM

During 2012, Plains Indian Museum staff at the Buffalo Bill Center of the West transitioned from completing the processing, cataloguing, and storage of the Paul Dyck Collection under the Save America's Treasures grant, to planning for the Paul Dyck Gallery, and traveling exhibition and catalogue. This project provided an opportunity for a thorough review of the collection and creating museum storage for the objects as well as enhancing overall museum storage. This work, which received assistance from several interns, volunteers, and staff from other departments, was a necessary foundation for developing the Dyck exhibitions.

The Paul Dyck Plains Indian Buffalo Culture Collection Gallery will open in its permanent exhibit space June 14, 2013, with a patrons preview and reception, followed by the public opening the next day as we celebrate this opening throughout the weekend with the Plains Indian Museum Powwow. The gallery is funded through the Cargill Foundation grant, a recently awarded Wyoming Humanities Council grant, and private donations. Since receiving the collection in 2007, the Plains Indian Museum staff has installed representative objects from the collection in the two cases near the Museum's entrance for our visitors each summer.

The planned traveling exhibition focusing on the Dyck Collection, *Enduring Legacies of the Great Plains: The Paul Dyck Collection*, is still in its development stages. We are tentatively planning to open the exhibition in 2015 in the Center's Special Exhibitions Gallery before traveling it beginning in 2016. In November, we learned that we would receive a National Endowment for the Arts grant in addition to the NEH planning grant for the exhibition.

Plains Indian Museum objects were on display with *Visions of the American West: Masterworks from the Buffalo Bill Historical Center*, on view at the Cheekwood Botanical Gardens and Museum of Art in Nashville, Tennessee, October 21, 2011 – March 4, 2012.

In addition, work is progressing on the planned exhibition of Center collections scheduled to open at the High Museum in Atlanta, Georgia, in November 2013. The accompanying exhibition catalogue includes a chapter by Curator Emma Hansen and essays by Rebecca West and Anne Marie Shriver.

New acquisitions in 2012 included a beautiful pipe bag completed by artist Lauren Good Day Giago of the Arikara, Hidatsa, Blackfeet, and Cree Nations. Donations in the memory of Ernest Fuller of Cody provided funding for the pipe bag. Giago is a young artist and student at the Institute of American Indian Arts who has received several awards at art shows and markets over the past few years.

The Plains Indian Museum was also extensively engaged in educational programming and outreach in 2012. On June 12 – 13, 2012, Arthur Amiotte and Emma Hansen presented a workshop for the Montana Department of Education's Indian Education for All Program. The workshop, funded by the Montana Department of Education, was an extension and adaption of our Lloyd New Institute of Native American Art.

The 31st Annual Plains Indian Museum Powwow took place June 16 – 17, 2012. Dancers and singers representing thirty-two tribes and ten states participated this year. Altogether, we counted 241 dancers and singers (ten drums), forty-five vendors, and nearly three thousand visitors for this program. In addition to admissions, poster sales, and vendor fees, this year's Powwow funding came from a grant from the Wyoming Arts Council and a generous donation from Choice Aviation in addition to other private donations.

PLAINS INDIAN MUSEUM

Throughout the year, we also worked with school groups including museum studies students from St. Labre Indian School who visited the museum in May and November of this year. Rebecca West organized activities and departmental visits related to diverse areas of museum work for the students, allowing them to see collections from their own tribes and learn about museum careers.

Emma Hansen's publications for 2012 include "Native Art and a Sense of Place in the Great Plains" for the High exhibition catalogue, and two book reviews: *Plains Indian Art: The Pioneering Work of John C. Ewers* by Jane Ewers Robinson, ed. in *South Dakota History*, winter 2012, and *The James T. Bialac Native American Art Collection* by Mark Andrew White, ed. in *Great Plains Quarterly* (in press). Hansen was also an invited speaker presenting "The Crow: Artists of the Great Plains" at *Making Space Sacred: Plains Indian Cultures and the Land of the Bighorn Basin* Symposium, Park County Library, Cody, Wyoming, in July 2012.

Among other professional activities, Hansen participated in the Native American and Indigenous Studies meeting in Uncasville, Connecticut, in June; the American Anthropological Association meeting in November in San Francisco; and the Santa Fe Indian Market in August. She consulted with the University of Montana on their anthropological collection in October. Currently, she is a member of a planning committee for an American Indian Student Center at the University of Wyoming, and the Native American Advisory Council for the Eiteljorg Museum of American Indians and Western Art.

Finally, the Plains Indian Museum staff appreciates the generous 2012 donations for Plains Indian Museum projects and programs from Mary and Dan Armour, Bob and Angela Coe, Rusty and Deborah Rokita, Marilyn and Kent Hudson, Jay Nielson and Choice Aviation, Harriet and Ed Spencer, and Bob Snyder and TEX-OK Energy. ■

ANNUAL REPORT FOR 2012 | WHITNEY WESTERN ART MUSEUM

“Exhibitions and exhibits” were the bywords for 2012 in the Whitney Western Art Museum. We opened the exhibition *National Geographic: Greatest Photographs of the American West* on October 27, 2012, in the John Bunker Sands Photography Gallery. The Center was one of ten venues for the exhibition, organized by the Museums West consortium. The exhibition will remain on view through August 2013.

Go West! Art of the American Frontier from the Buffalo Bill Center of the West is an exhibition organized in partnership with the High Museum of Art in Atlanta, Georgia, and includes a century of art from the American West 1830 – 1930. Featuring more than 250 paintings, drawings, sculpture, photographs, and posters as well as objects from Native American cultures, the exhibition highlights the role of visual images in defining the idea of the frontier in the nineteenth and early twentieth centuries. Planning began in earnest for the catalogue and exhibition, which opens November 3, 2013.

In conjunction with *Go West!*, the Booth Western Art Museum in Cartersville, Georgia, partners with the Center in *Today's West: Contemporary Art from the Buffalo Bill Center of the West*, an exhibition that immerses visitors in the artistic developments occurring in western art over the past fifty years and those that continue to evolve before our eyes. *Today's West* showcases sixty contemporary masterworks in a variety of media. The exhibition opens at the Booth Western Art Museum, October 26, 2013.

Here at home, we continue to rotate artwork in the Whitney and throughout the Center to maintain dynamic exhibition space and preserve our light-sensitive works on paper. New artwork will be installed in the winter and spring of 2013, including Karl Bodmer's prints and a selection of wildlife prints from our collection, titled *Audubon and Friends*, to go on view in the Kriendler Gallery.

With regard to scholarship, we continue to host the annual Frederic Remington Examination. Our team of four Remington experts reviews possible Remington paintings and drawings for authenticity. Newly identified Remington artworks will be added to the *Frederic Remington Catalogue Raisonné*. Peter H. Hassrick is currently working on the second edition of the *Remington Raisonné*, which will be published as a book with six new essays about Remington and have an accompanying online catalogue. The anticipated printing date for the catalogue is spring 2014.

Mindy Besaw, curator of the Whitney Western Art Museum, lectured in many locations throughout the region last year, including the Ucross Foundation Art Gallery, Cheyenne Frontier Days Museum, and the Coors Western Art Exhibition in Denver, Colorado. Other researchers and fellows came to Cody in 2012. We worked especially close with Stephanie Knappe, who was doing research on artwork related to Buffalo Bill for her dissertation through the University of Kansas; Scott Stevens from the Newberry Library who was researching Remington's Hiawatha illustrations and objects from Remington's studio collection; and Emily Burns, who was researching Buffalo Bill and other artists in Paris in 1889 for a book project.

We continue to lend our artworks to exhibitions and institutions across the country. In 2012, we loaned ten watercolors by Charles M. Russell to the exhibition *Romance Maker: The Watercolors of Charles M. Russell*. The exhibition appeared in two venues—the Amon Carter Museum of American Art in Fort Worth, Texas, and the C.M. Russell Museum in Great Falls, Montana. Additional artworks traveled to the National Sporting Library and Museum, Middlesburg, Virginia; Gilcrease Museum, Tulsa, Oklahoma; and the Smithsonian American Art Museum in Washington, DC.

WHITNEY WESTERN ART MUSEUM

The Whitney continued to add to its collection with its most significant acquisition for 2012, Frederic Remington's *The War Bridle* (1909), a gift from Mr. Curtis Cushman in memory of A. Barton Hepburn and Cordelia H. Cushman (8.12). We added several new artworks to the collection purchased with funds from the Alexander Bodini Foundation in memory of Alexander Bodini: Michael Scott, *The Menagerie* (2.12); Thomas Quinn, *Young Harvester* (3.12.1); Bale Creek Allen, *Tumbleweed* (3.12.2); and William Matthews, *Four Stroke Flotilla, Yellowstone*, (10.12). Other generous donors to the collection included Gerald Peters Gallery, David Dominick, Sandy and Sally Church, Lili Ann Camden, Adam Camden, and T.D. Kelsey.

Finally, the Whitney Western Art Museum commissioned a sculpture to honor the 100th anniversary of the visit of Prince Albert I of Monaco to Cody in 1913. Through a sculpture competition, Herb Mignery was chosen as the winner. One cast of the sculpture will be part of the Whitney's permanent collection; one cast will be auctioned at the 2013 Buffalo Bill Art Show & Sale; and the third will be presented to Prince Albert II of Monaco at the Buffalo Bill Center of the West's Annual Patrons Ball in September 2013. ■

ANNUAL REPORT FOR 2012 | INTERPRETIVE EDUCATION DEPARTMENT

The Interpretive Education Department at the Buffalo Bill Center of the West facilitates connections between the Center's collections and visitors. It strives to provide engaging activities that evoke emotion and help our visitors connect to the Spirit of the American West. The department was involved in the Buffalo Bill Museum reinterpretation, school programs, summer programming for our visitors, as well as community and outreach programs in 2012. Our year concluded with the production of an Interpretive Plan that will guide our interpretive efforts Center-wide for the next five years.

The Interpretive Education Department and the Buffalo Bill Museum staff met weekly in 2012 to plan and implement the reinterpretation of the museum. The group started with theme development and storylines, and then developed interpretive elements to support the themes. Engaging interactive components include a town building activity, scouting mural interactive, and saddles that children mount. Additionally, educators helped with label review and wrote stories about Buffalo Bill's life that are found on the Web site. Visitors can also access these stories with their smart phones in the galleries. Finally, the department developed new programs and tours, and coordinated docent training sessions to facilitate programming in the new museum.

School events during 2012 included *Buffalo Bill's Birthday Museum Adventure* in February and *Greater Yellowstone Museum Adventure* in late April. Approximately 4,400 additional students enjoyed either self-guided or docent/ educator-guided tours in 2012.

The Center's outreach programs enriched the classroom experience of approximately two thousand students around Wyoming and neighboring states by providing "traveling trunk" exhibits, learning kits, and audio-visual programs.

The *MILES* program paid for travel and lodging for more than five hundred students to visit the Center from schools across Wyoming, Montana, Idaho, and Colorado. Students participate in a two-day educational experience that included guided tours and self-guided activity maps. The *MILES* program is now in its thirteenth year and has been sponsored by Sinclair Oil Company since 2005.

Five "Family Fun Days" were scheduled in 2012. The first offering, *Winter World*, uncovered the mysteries of winter through games and crafts. Other themes included *A Summer pARTy* (June); *Day of the American Cowboy* (July); *Museum Olympics* (August); and *Hootin' Howlin' Halloween* (October). These family programs reached more than seven hundred people in 2012.

Chuckwagon cooking demonstrations launched the Center's 2012 summer programming and featured knowledgeable cooks who made the history of the cattle drive come to life with their Dutch oven biscuits and fire roasted beans for 75 - 135 visitors each day during the summer.

Garden programs during summer months included *Fun and Games in the West*, *Art in the Garden*, and *Educator's Choice*, which involved a craft, an activity, or a lesson. More than 1,325 visitors participated. Additional summer programming included *Art Week: What's Your Wondrous Wild West?*, July 31 – August 3 for children from five to fourteen years of age.

In addition, docents and staff presented 113 twenty-minute Spotlight Programs to nearly three thousand visitors at the Center. They featured a variety of museum topics: *The Essential Chuckwagon*, *Gertrude Vanderbilt Whitney's The Scout*, *Bringing Sculptures to Life—the Art of A.P. Proctor*, and *1870s Cavalrymen*. Bear Aware programs, in partnership with the U.S. Forest Service, discussed bear safety and good habits to practice in bear country.

INTERPRETIVE EDUCATION DEPARTMENT

New in 2012, education staff delivered more than two hundred guided tours of the Center. Tour titles were *Wildlife in the West*, *People in the West*, and *Buffalo Bill—Man of the West, Man of the World*. Guides led visitors through multiple galleries on these tours, integrating the varied disciplines represented at the Center.

Rounding out the year, the Interpretive Education Department coordinated the development of a comprehensive long-range Interpretive Plan for the Center. Educators facilitated six Interpretive Plan Visioning Sessions in the fall, which included staff, board members, docents, community members, and children. The Interpretive Plan was the result of these visioning sessions and years of research, consultation, and collaboration with the Board of Trustees, Advisory Board members, and staff. The fifty-four page document includes a statement of purpose, goals, background information, audience analysis, interpretive themes, future interpretive program recommendations, and an implementation strategy that includes fundraising and staffing needs.

Anyone who would like a copy of the Interpretive Plan is encouraged to contact the Center. ■

ANNUAL REPORT FOR 2012 | GRANTS

City of Cody

\$3,000

General operating support
Buffalo Bill Center of the West

Nancy-Carroll Draper Foundation

\$253,400

Enriching public programming and exhibitry
Draper Natural History Museum

R.K. Mellon Family Foundation

\$10,000

Greater Yellowstone Sights and Sounds Archive
Draper Natural History Museum

Museum of Western Art

\$10,000

Remington Catalogue Raisonné
Buffalo Bill Center of the West

**National Endowment
for the Arts**

\$28,000

Paul Dyck Buffalo Culture Collection
Plains Indian Museum

National Endowment for the Humanities

\$40,000

Paul Dyck Buffalo Culture Collection
Plains Indian Museum

National Film Preservation Foundation

\$1,322

William F. Cody at the Irma Hotel
McCracken Research Library

Olin Corporation Charitable Trust

\$50,000

Winchester Arms Company Archives
McCracken Research Library

Park County Travel Council

\$30,500

Advertising the Buffalo Bill Center of the West
Public Relations

Gretchen Swanson Family Foundation

\$75,000

Firearms display
Cody Firearms Museum

S.K. Johnston Family Fund

\$5,000

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George T. Beck/Bronson Rumsey letters
The Papers of William F. Cody

Total grant income 2012: \$677,612 ■

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