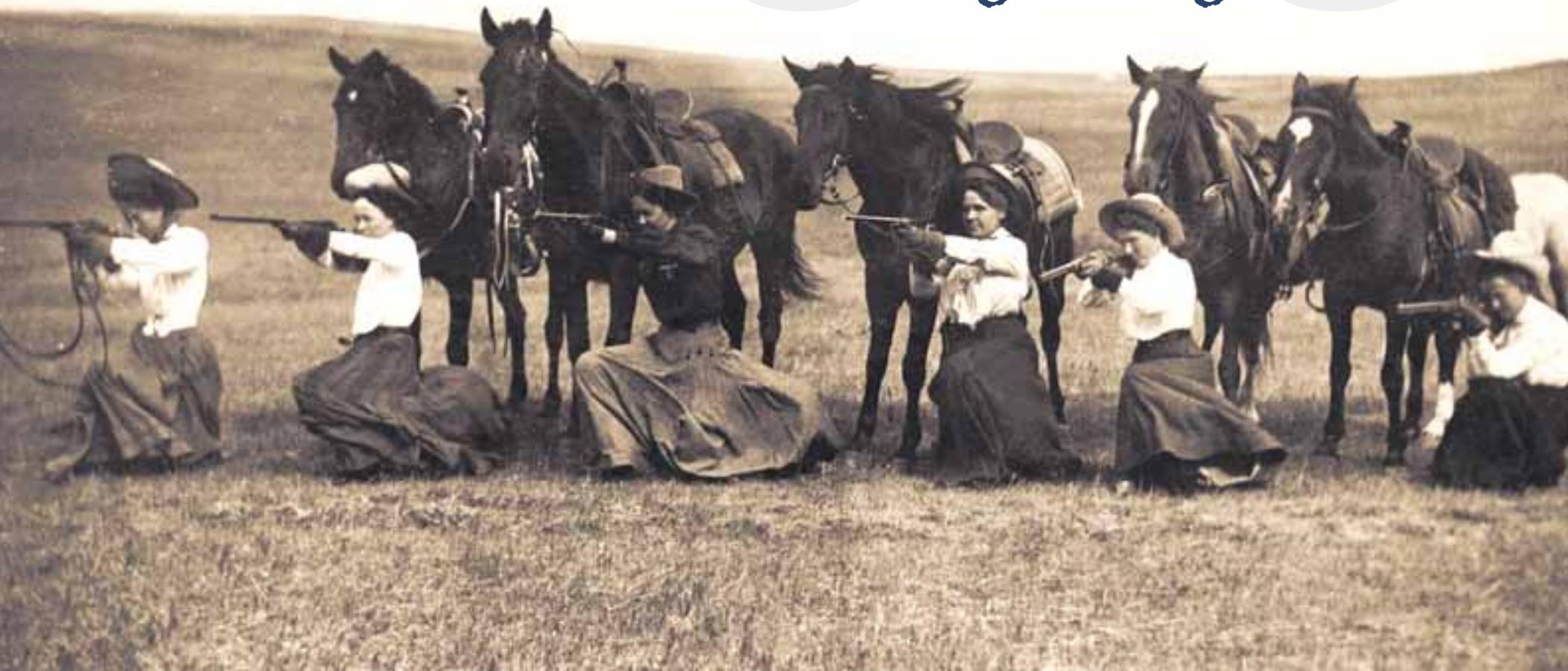


Aiming High

aiming high



2009 *annual report*

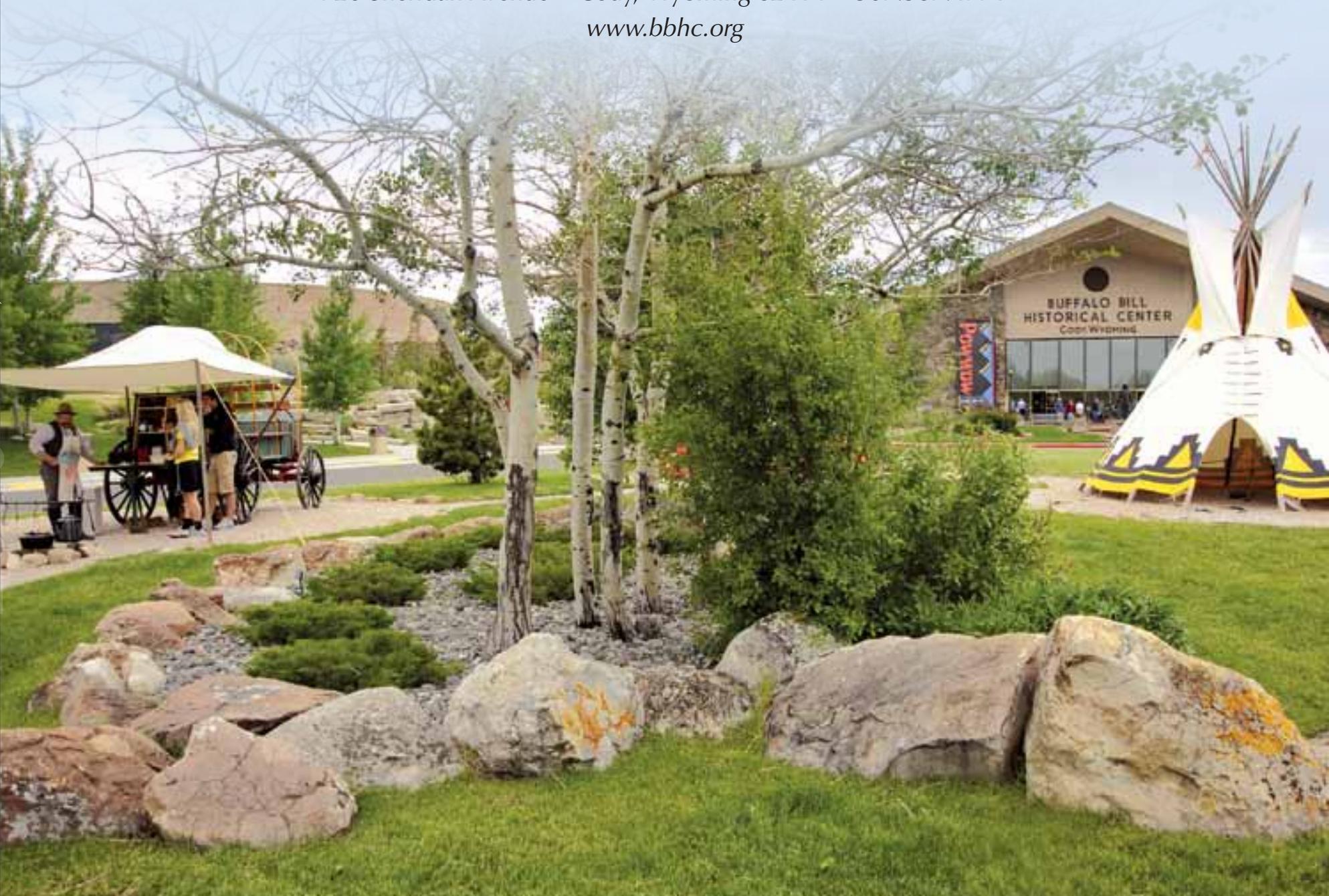
BUFFALO BILL HISTORICAL CENTER
720 Sheridan Avenue • Cody, Wyoming 82414
307.587.4771 • www.bbhc.org

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2000
annual report



To our Contributors and Friends:

The Buffalo Bill Historical Center experienced an exceptional year in 2009. We continue to garner national awards and acclaim, while achieving many of the objectives and goals we set out to attain at the beginning of the year.

Unfortunately, as you know, the economy in 2009 wasn't much better than the year before. We continued to deal with some decline in revenues, worked toward reducing additional expenses, and became better stewards of the funds you, our contributors and friends, have so generously sent our way.

During 2009, we aimed high—as you'll see in the pages that follow—as we pressed toward our strategic goals of financial stability, collections care, innovative marketing, increasing our endowment, and developing a new and widespread Internet presence. In 2009, we began in earnest to set our sights on “celebrating the Spirit of the American West,” as we officially adopted that concept as our credo early in 2010.

And celebrate we did! We saw the re-opening of the Whitney Gallery of Western Art, with three extraordinary exhibitions: Charles Fritz with his *An Artist with the Corps of Discovery: One Hundred Paintings Illustrating the Journals of Lewis and Clark*; Michael Haynes presented *To the Western Ocean: Paintings Depicting Members of the Lewis and Clark Expedition*; and the photography exhibition of Robert “Bob” Turner's landscapes *Rare Places in a Rare Light*. We also deeply appreciated the hundreds of new objects, photographs, books, and manuscripts that many of you generously donated to the collections.

We enjoyed field trips and sleepovers, campouts and lectures, films and galas; we gawked at hawks, prowled for owls, and danced up a storm or two. We went beyond simply dipping our toes in the World Wide Web—we hopped in with both feet (Al's are size 16 and make an impressive splash!) and celebrated the “fans” and “followers” we added each day.

In aiming high in 2009, we believe we hit the mark—and we have you, our patrons and contributors, to thank for it. From the pages of *Points West* to our news releases and through electronic mail, you can surely see the picture of a vibrant, creative, world class institution.

Finally, so much of the credit for our sure-shot aim is due to our incredible trustees, advisors, volunteers, and staff. They all worked exceptionally hard in a coordinated manner to ensure that the entire Center was always moving forward. Our staff in particular, responded so well to our efforts to reduce expenses, expressing their magnanimity, common sense, and loyalty. They also impressed us with new ideas and creative “re-thinking” on how we do our work.

We seem to be headed in a very positive direction in 2010. With the help of all of you, we will continue to “celebrate the Spirit of the American West” as we explore all of the wonderful, vital, and important ways in which we contribute to our nation's, and the world's, understanding of what the American West was, is, and will be.

Should you have any questions, comments, or suggestions, please share them with us.

With appreciation and kindest of personal regards,



Alan K. Simpson
Chairman



Bruce B. Eldredge
Executive Director and CEO

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About the cover:

Women shooters, postcard, ca. 1900. On loan from a private collection.

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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 sincere apology. Feel free to contact the Editor at editor@bbhc.org or 307.578.4137 with any questions or concerns.

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Aiming High

Aim at a high mark and you will hit it. No, not the first time, not the second time, and maybe not the third. But keep on aiming and keep on shooting for only practice will make you perfect. Finally you'll hit the bull's eye of success.

—Annie Oakley



AIMING HIGH

in our galleries

Celebrating the Spirit of the American West
means seeing the West in a whole new way.

In 2009, the fiftieth anniversary of the Whitney Gallery of Western Art, our donors made it possible for the “new” Whitney to shine. As part of the celebration, the art displays were completely updated and redefined. In partnership with the Smithsonian American Art Museum, Thomas Moran’s *The Grand Canyon of the Yellowstone* was a spectacular element of the grand reopening of the Whitney.



AIMING HIGH

in our galleries

The Whitney Gallery presents views of the West in a whole new way, featuring the Center's world-renowned collection of art. Visitors were captivated by breathtaking paintings, sculptures, and unique artist studios. The Alexander Phimister Proctor Studio collection and Frederic Remington studio reveal insights into the artist's creative process.



AIMING HIGH

in our galleries

Forty-seven artists whose art was a part of the Whitney collection played a pivotal role in the celebration. They donated “greetings”—in art—conveying their congratulations to the Whitney Gallery. Their artistic contributions greatly enhanced the event.



AIMING HIGH

in our galleries

Just as the great artists of the past were fascinated by the wonders of Yellowstone National Park, Wyoming students celebrated the park and the “new” Whitney with the Yellowstone Art Contest. A total of 1,311 students in grades K – 12 pasted, painted, penciled, and pasteled their interpretations.



AIMING HIGH

in our galleries



2009 saw the launch of a full-scale field research and education program focused on golden eagle ecology in relation to environmental change in the Greater Yellowstone region. A new citizen-science volunteer group, the Golden Eagle Posse, monitored nests and gathered invaluable data.

The enhanced and expanded centerpiece exhibit in the Mountain Forest gallery enthralled visitors and professional colleagues alike with its new photomural, a complete



AIMING HIGH

in our galleries

replacement of all vegetation, and the completion of all three “underground” exhibits.

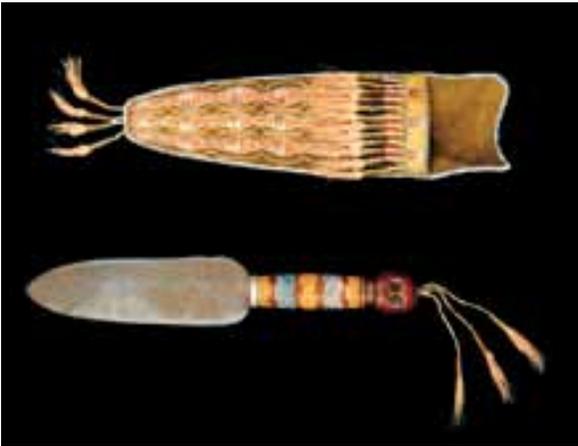
Thanks to grants from Bureau of Land Management, Wildlife Heritage Foundation of Wyoming, R. K. Mellon Family Foundation, and Nancy-Carroll Draper Foundation, we made these great strides toward our goals. In 2009, we truly hit the mark.



AIMING HIGH

in our galleries

A major initiative for the Plains Indian Museum for the next few years is researching, cataloguing, and interpreting of the Paul Dyck Plains Indian Buffalo Culture Collection. A Save America's Treasures grant beginning in 2009 provided funding for additional staff to catalogue and provide optimum storage for this important collection of Plains Native arts that includes pre-preservation clothing, weapons, cradles, buffalo hide tipis and furnishings, and ceremonial objects. The small changing exhibition space of examples from the Paul Dyck Collection in the Plains Indian Museum continues to attract considerable interest from our visitors.



AIMING HIGH

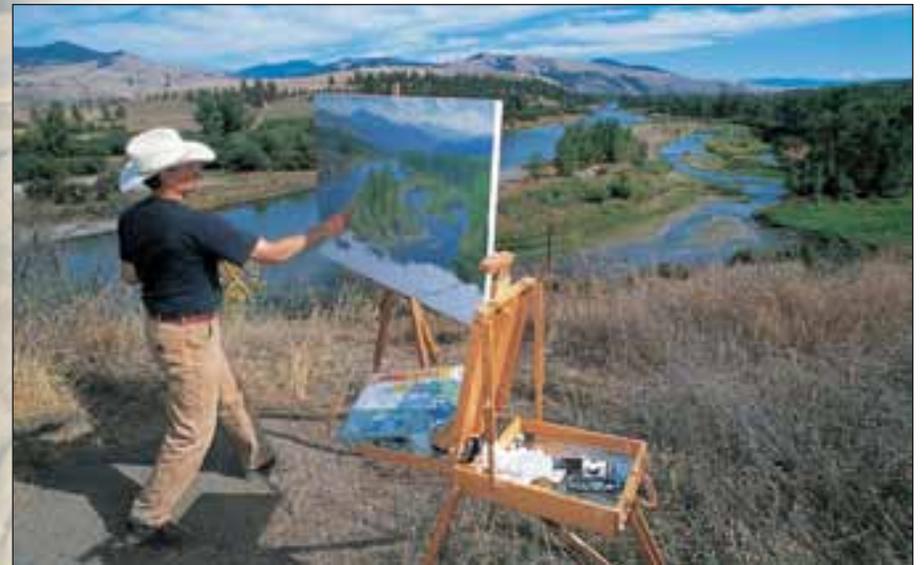
in our galleries



AIMING HIGH

in our galleries

Thanks to patron Tim Peterson, exploring Lewis and Clark's Corps of Discovery took on new meaning for visitors who found unique insight into the 1804–1806 historic expedition through the work of artists Charles Fritz with his *An Artist with the Corps of Discovery: One Hundred Paintings Illustrating the Journals of Lewis and Clark*, and Michael Haynes who presented *To the Western Ocean: Paintings Depicting Members of the Lewis and Clark Expedition*.



AIMING HIGH

with our visitors

*Celebrating the Spirit of the
American West*

is an experience!

Visitors of all ages found their stay a triple-treat with galleries, programs, and activities at the Buffalo Bill Historical Center—all for the price of admission.



AIMING HIGH

with our visitors



Generous donors and grants made it possible for seniors, school groups, singles, families, bikers, and bus tours to enjoy a myriad of activities at the Historical Center including special events, docent presentations, “drop-in and do” activities, music, and more.



AIMING HIGH

in the field & in the lab

Celebrating the Spirit of the American West
means exploring.



Volunteers monitored golden eagle nests; middle-schoolers studied butterflies; and area residents took to the field with Historical Center staffers to explore the Greater Yellowstone region “up close and personal.”



AIMING HIGH

in the field & in the lab

In the meantime, there was more exploring to do in the labs and vaults of the Historical Center. Volunteers, interns, and staff members worked with all manner of art, artifact, and animal—including the ground-breaking Greater Yellowstone Sights and Sounds Archive—and ramped-up work with the Paul Dyck Plains Indian Buffalo Culture Collection.



AIMING HIGH

with the World Wide Web

Celebrating the Spirit of the American West
leads to new frontiers in Cyberspace.



Social media. Web applications. Search optimization. Interactives. Work began on a remake of our Web site (launched in summer 2010) and to create pages on Facebook, Twitter, and Flickr. For millions, cyberspace is their vehicle of choice for news, travel, shopping, communication—in a word: their lives.

AIMING HIGH

with sustainability

Celebrating the Spirit of the American West implies conservation and preservation.

In a very real sense, and by their nature, museums are all about sustainability. Preserving objects and telling the stories related to them are the fundamental foundations of what museums do. The same is true for us at the Buffalo Bill Historical Center where we strive to be responsible stewards, not only for the artifacts we're preserving inside, but for the grounds and facility that surround us, too. To that end, the Center learned late in 2009 that it would receive \$592,500 in stimulus money through the American Recovery and Reinvestment Act from the U.S. Department of Energy to improve energy efficiency and reduce costs in the long run.



AIMING HIGH

with sustainability

At the invitation of the Yellowstone Business Partnership, the Buffalo Bill Historical Center joined its UnCommon Sense sustainability leadership program in 2008 and embraced the “three Rs” of Reduce, Reuse, and Recycle. We implemented measures toward building-wide recycling, energy conservation, use of environmentally-friendly products and chemicals, created plans for composting organic waste, and researched ways to address broader transportation issues through ideas such as carpooling.

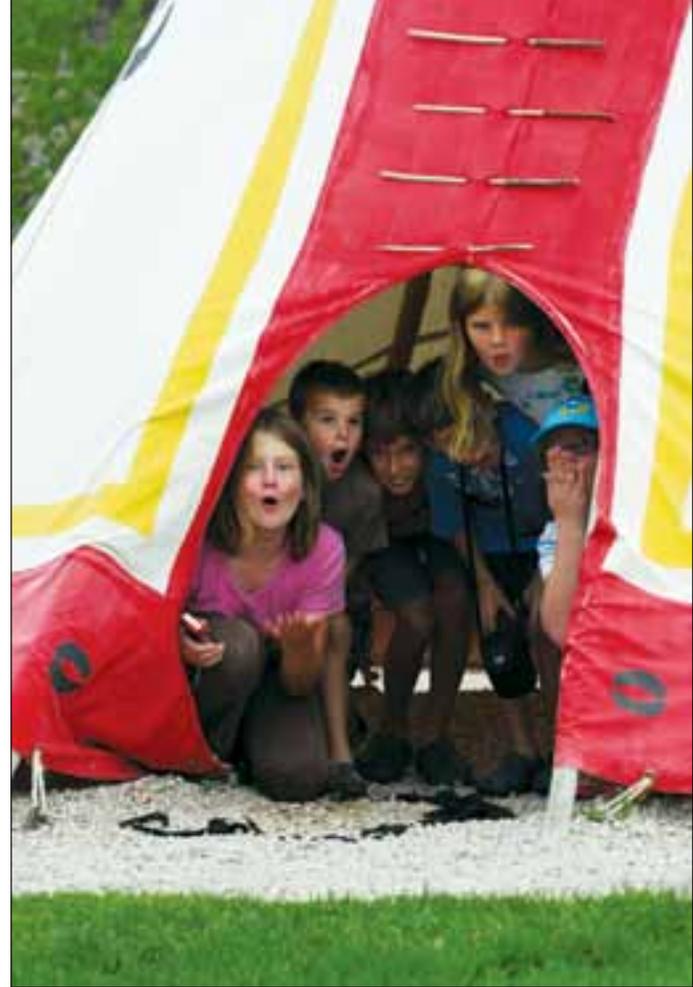


HOW WAS OUR AIM *from our visitors*

So, how was our aim?

We think our visitors and friends say it all as they celebrated the Spirit of the American West with us.





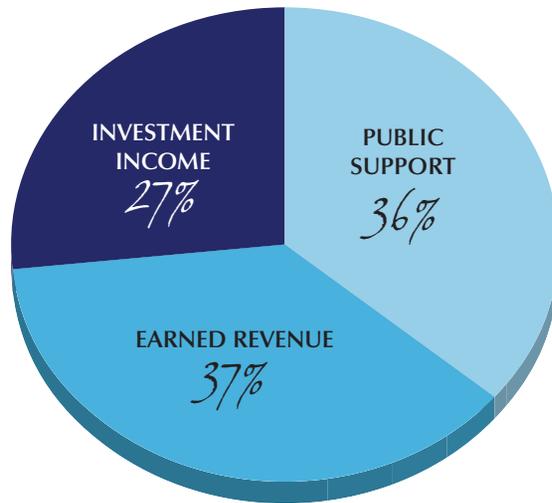
HOW WAS OUR AIM

from our financials

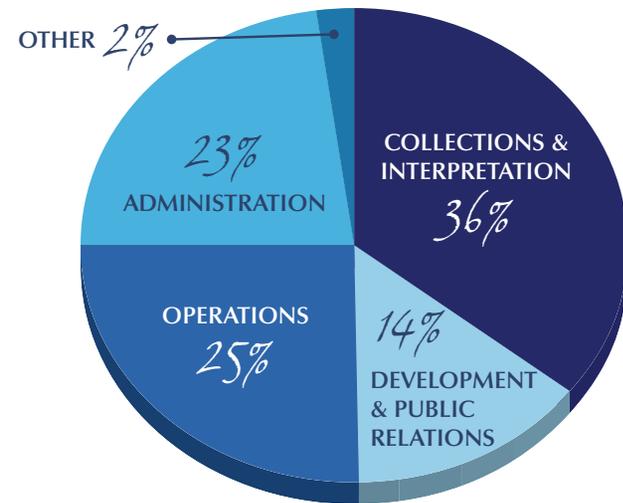
So, how was our aim?

Our financial reporting tells another part of the story.

MEASURE OF OPERATIONS



| REVENUES | |
|-------------------|-------------|
| Public Support | \$3,353,922 |
| Earned Revenues | \$3,460,552 |
| Investment Income | \$2,461,915 |



| EXPENSES | |
|--------------------------------|-----------|
| Collections & Interpretation | 3,331,844 |
| Development & Public Relations | 1,306,154 |
| Operations | 2,342,378 |
| Administration | 2,117,310 |
| Other | 198,703 |

**Our complete audited financials are available on-line at <http://www.bbhc.org/getinvolved/annualgiving> or by calling Carol Boyce at 307.578.4008 or writing to Carol Boyce, Buffalo Bill Historical Center, 720 Sheridan Avenue, Cody, Wyoming 82414.*

HOW WAS OUR AIM

from our financials

HITTING OUR MARK IN 2009

\$4,794,437
Funds raised for current and future years: \$4,794,437

Growth in each of our net assets: temporally restricted, permanently restricted, and endowed

29%
Endowment performance: 29% return

\$1,000,000+
More than 1 million dollars was spent on refreshing our galleries

192,351
192,351 visitors came to the Buffalo Bill Historical Center

10,000
More than 10,000 adult and student learners served through educational programming, tours of the Center, educational adventures, and community outreach

ACQUISITIONS

BUFFALO BILL MUSEUM

Folk art sculpture, cowboy on horseback, ca. 1930s. 1122954

Rare 1883 “broadside” (poster) for W.F. Cody and Dr. W.F. Carver’s Wild West, 12 x 5 inches. 1123008

Two reels of microfilm from Montana Historical Society: William Henderson Donald ranch diaries, 1922 – 1941. 1123009

Two Miles City Saddlery saddles and a pair of mule pack boxes, owned and signed by artist Harry Jackson, ca. 1950s. 1123040

Leather-covered photograph album documenting ranching life, Yellowstone tourism, and family life in Wyoming, 1900s – 1950s. 1123041

One wooden telegraph cross-arm and one bundle of galvanized steel wire, approximately 50 feet long, 1940s. 1123042

Wissler transit, serial #8641; used for early land surveying in Johnson County, Wyoming, ca. 1917. 1123092

Color tear sheet from Buffalo Bill’s Wild West children’s book, German, C. Burkhardt, Weissenberg, Germany, ca. 1890. 1123108

CODY FIREARMS MUSEUM

Eight firearms: Colt Trooper, .357 Mag; Ruger Blackhawk, .357 Mag; Smith & Wesson Highway Patrolman revolver, .357 Mag; Daisy NRA Centennial air pistol and air rifle, 0.177; Winchester Model 12 Skeet, 12 gauge shotgun; two Feinwerkbrau Sport 124 air rifles, 0.177. 1122973

Hand cannon, manufactured ca. 1425 – 1450. Found in the Mekong River, Vietnam, in mid-1950s. 1123032

One 2003 Ballard replica Winchester Model 1885 high wall single-shot rifle, chambered in .38 – .55. 1123066

One 1945 Remington-Rand Model 1911A1 semi-automatic pistol, .45. 1123097

One 1914 German Erfurt Artillery Luger pistol and magazine, 9mm. 1123102

One Colt Model 1902/1904 Philippine Constabulary double action revolver, .45. 1123103

DRAPER MUSEUM OF NATURAL HISTORY

Sixteen birds specimens from U.S. Fish and Wildlife Service as permanent disposition of federal specimens. 1122947

Two sharp-shinned hawks; one mourning dove; two cedar waxwings. 1122957

Eleven birds acquired in 2008 as permanent disposition of federal specimens. 1122956

Two bison skulls with artificially darkened horns. 1123038

Full mount, adult badger, unknown sex, Jonas mount. 1123047

Mounted beaver with beaver-chewed section of tree mounted on a gray plaster base. 1123048

One pine siskin, immature male, skin only, and one red-winged blackbird, adult female, skin only. 1123050

One Swainson’s thrush, male adult, skin only, and one western tanager, male adult, skin only. 1123051

One violet-green swallow, adult female, skin only. 1123052

One sharp-shinned hawk, immature, skin only. 1123053

One Sora rail, female adult, skin only. 1123054

Adult bald eagle mount. 1123070

Great horned owl, nestling, unknown sex. 1123082

Montane vole, adult male. 1123086

Uinta ground squirrel, adult female. 1123088

Two bald-faced hornet nests, collected March 2009. 1123096

Bobcat with chipmunk in mouth. 1123098

American black bear partial skeleton. 1123099

Two Uinta chipmunks, August 9, 2009. 1123101

ACQUISITIONS

Forty-three digital videotapes of wildlife, landscapes, and people of Greater Yellowstone region. 1123116

McCRACKEN RESEARCH LIBRARY

Seven maps associated with Shoshone Project, Bureau of Reclamation, Region 6, Billings, Montana, December 1963; two copies of map of Cody and Salsbury Canal; and one copy of engineer's certificate dated June 16, 1897, and cover sheet. 1122945

Western and gospel music collection and related material, 1939 – 1996. 1122946

Twenty books, four journals, one typescript, two partial newspapers, ca. 1962 – 2008. 1122948

Twenty-six books about firearms, photographs, and art, ca. 1950 – 2007. 1122949

Six books from the Wyoming State Library related to Buffalo Bill and to outdoors in the Rockies, ca. 1884 – 1985. 1122951

“Annie Get Your Gun,” six records in album case, Ethel Merman, Decca Records, 1946; Sons of The Pioneers, single record, Decca Records. 1122979

Two reels of microfilm from Montana Historical Society: William Henderson Donald ranch diaries, 1922 – 1941. 1123009

Two manuscript account books associated with W.F. Cody, 1885 and 1906 – 1907. 1123017

Three original letters from W.F. Cody to General George Sliney and color copies of four additional letters, 1916. 1123018

One hundred sixty-six original gun and ammunition advertisements clipped from *The American Field*, 1902, and *The Sportsmen's Review*, 1909. 1123023

Book: *Aquell hivern..L'espectacle de Buffalo Bill a Barcelona*, Jordi Marill, Barcelona, Herperus, 1998. CD & research photocopies of material from *La Vanguardia* newspaper and other Barcelona newspapers and magazines about Buffalo Bill's Wild West in Barcelona, 1889 – 1890. 1123024

Book: *Buffalo Bill*, Ralph E. Johnston, Allyn & Bacon, 1938. 1123063

Eight sheets consisting of eleven images of bead design and one house, color pencil, one photocopy of two-page letter, Robert Gillespie to Mr. H.E. Brown, December 2, 1899. 1123081

Nine mounted photographs related to Buffalo Bill's Wild West in Europe (1902 – 1906); map of Paris, 1900; documents attributed to H.H. Gunning, including letter, family history, a Christmas card, etc. 1123093

Documents (newsletters, orders, meeting notes, codes, ordinances, etc.) with some in Japanese, from the Heart Mountain Relocation Camp, Wyoming, 1943 – 1945. 1123095

Glass plate copy negative of full length equestrian portrait of W.F. “Buffalo Bill” Cody. 1123106

Three brochures of Yellowstone National Park, four magazines, and one map, 1919 – 1950. 1123112

2135 photographs of Native American subjects, 1880 – 1920. 1123114

Diary of Herbert Roth, August 1940, 45 pages handwritten with travel memorabilia taped on pages; one photograph portrait of a young woman. 1123117

Two advance couriers for Buffalo Bill, Captain Bogardus, and Doc Carver's Wild West Exhibitions at Sundusky, Ohio: *We Are Coming* and *The Champion Trio*; October 1, 1883. 1123118

Film, 8mm, titled “Yesterday Lives Again,” containing an undated news reel that includes footage of William F. “Buffalo Bill” Cody shaking hands with unknown persons. 1123119

Two sound recordings of interviews done with Goldie Griffith Cameron, cowgirl with Buffalo Bill's Wild West, 2.75 inch magnetic sound tapes, c. 1971. 1123121

ACQUISITIONS

Books, journals, pamphlets, transcribed government documents, and photographs from the research collection of the Lander-based scholar Harold D. Del Monte concerning the Shoshone and Arapaho people, Sacajawea, Chief Washakie, and the missionary work of Rev. John Roberts. Approximately seventy books, bound volumes of transcribed government documents, and original photographs, 1940 – 2000. 1123123

... and a host of volumes, archival information, CDs, and DVDs for our shelf collection. Thanks!

SPECIAL COLLECTION OF DECORATIVE ARTS

Keith Seidel, Seidel Saddlery. Hand tooled leather saddle bags. Switchback Ranch Purchase Award, 2009. 1123090

Stephen's of Colorado. Fox fur coat. The Dolores J. Snyder Purchase Award, 2009. 1123091

WHITNEY GALLERY OF WESTERN ART

50th Anniversary: Gifts of the artists, 2009.

50 Years: Time to Kick Up Our Heels & Celebrate, Ann Hanson. Oil on board. 1122972

50 Years Whitney Gallery, M.C. Poulsen. Oil on paper. 1123044

Albert I & Buffalo Bill – Cody Wyoming, for the Whitney's 50th, Bob Wade. Acrylic on digital photograph on canvas. 112299

B.B.H.C. Welcomes You: 50 Years Whitney Gallery of Western Art, William Davis. Acrylic on board. 1123011

Breakfast at Mammoth Hot Springs Hotel, Linda Lillegraven. Oil on board. 1122995

The Colonel and Columbus, Gordon McConnell. Acrylic on paper. 1123010

Congratulations on the Whitney Gallery's 50th Anniversary!, John B. Mortensen. Watercolor on paper. 1122976

Congratulations on being Around So Long, Julie Oriet. Watercolor on paper. 1122977

Coyote Sees the World Clearly, Jaune Quick-to-See Smith. Charcoal drawing on paper. 1122964

Crow Indian Princesses on Parade, Crow Indian Fair, Mel Fillerup. Watercolor on paper. 1122990

Drawing, It Seems Like Yesterday, Peter Jacobs. Pencil and mixed media on paper mounted on board. 1122950

Fifty Years of Trail Blazing, Veryl Goodnight. Hand-colored etching print. 1123004

Got it!!, Nelson Boren. Watercolor on paper. 1122962

Greetings, Elaine R. Defibaugh. Acrylic and graphite on mylar and paper. 1122987

Greetings from a long time Buffalo Bill Art Show artist, Deanna Matteson. Mixed media on paper. 1122999

Greetings from Medicine Hat, Dale Lerner. Lino-cut on paper. 1122992

Happy 50th Anniversary Whitney Gallery, Celeste Sotola. Mixed media. 1123043

Happy 50th Anniversary Whitney Gallery, Jim Wilcox. Watercolor on paper. 1123049

Hats off to You!, T.D. Kelsey. Watercolor on paper. 1123015

Here's to the Whitney's 50th; It's Been a Great Ride; Keep Chugging Along: I'm Proud to be Part of it, Fred Fellows. Marker on paper. 1123000

Judith Basin Encounter: When Charlie and Pablo Celebrated the Whitney Gallery of Western Art 50th Anniversary, George Gogas. Acrylic on board. 1122953

Kicking Bear, John Nieto. Acrylic on canvas. 1122970

Lasso the West at the Whitney! Happy 50th, Jeff Rudolph. Paper relief sculpture. 1122996

Miss Liberty's Fish n Chips, verso, Miss Liberty Fish and Chips; Untitled [woman wearing hat], Audrey Roll-preissler. Watercolor and mixed media. 1122989

ACQUISITIONS

Monarchy II, Arin Waddell.
Oil on canvas. 1122993

Northfork Gold, Reid Christie.
Oil on canvas. 1122975

The Oasis, Herb Mignery. Pen, ink,
and watercolor on paper. 1122969

*Old Time Dancers Celebrating 50
Years of Whitney! Welcome!*, Arthur
Amiotte. Multi-media. 1123001

Prairie Sunset, Chris Navarro.
Oil on board. 1122991

Ruby Mountain Baldies, Theodore
Waddell. Oil on paper. 1123002

Sitting Bull, Allan Mardon. Marker
on illustration board. 1122968

Summer on the Beartooth, Ralph
Oberg. Oil on linen. 1122974

*Twisted Sister: Sweetheart of
the Rodeo*, Walter Peihl. Mixed
media on paper. 1122997

Untitled, Donna Howell-Sickles.
Acrylic on canvas. 1123003

Untitled, John L. Doyle.
Watercolor on paper. 1122982

Untitled [watercolor],
Gordon Wetmore. Watercolor
on paper. 1122981

Untitled [white horse on dark
background], Linda Reynolds.
Acrylic on textured paper. 1122967

Western Art, John Giarrizzo.
Multimedia—collage
on paper. 1123012

*Whitney Gallery Congratulations
50th Anniversary*, Robert
Seabeck. Oil on board. 1122966

The Whitney's 50th, Gary
Shoop. Watercolor. 1122998

Whitney's 50th Year, Buckeye
Blake. Watercolor. 1123013

The Whitney Gallery 50, Bruce
Graham. Acrylic on board. 1123014

A Wild West Welcome, Larry
Pirnie. Acrylic on board. 1122978

Additional gifts to the Whitney Gallery

Michael Coleman (b. 1946).
Last of the Buffalo, 2006. Bronze
62 x 57 x 26 inches. 1122980

Sandra L.P. Epstein. *The Floater*,
2007. Bronze, cast number 6 of
15, 11.5 x 8.5 inches. 1123069

R. Tom Gilleon (b. 1942).
Little Star People, 2009. Oil on
canvas, 50 x 50 inches. 1123037

Elmer A. Janetsky (1900 –
1969). *American Bison in
Terracotta*, 1947 – 1948. Terra
cotta, 8 x 5 x 6 inches. 1123073

Neil Parsons (b. 1938). *Red
Bull Mask*, 2008. Acrylic on
paper, 34 x 28 inches. 1123026

Neil Parsons (b. 1938). *Weasel
Head Dress*, 2001. Acrylic on
paper, 32 x 24 inches. 1123055

A. Phimister Proctor (1862 –
1950). Two bronze plaques of
George Pratt, 1920. 1123036

Steve Schrepferman,
Mother's Touch, 2009. Glazed
earthenware, 23 x 24 x 9
inches. William E. Weiss
Purchase Award – 2009
Buffalo Bill Art Show. 1123079

Robert Seabeck (b. 1945).
Thank you, 2009. Oil on
board, 16 x 12 inches. 1123057

Gary Ernest Smith (b. 1942).
Weathered Horse Barn, 2008. Oil
on linen, 24 x 36 inches. 1123076

Karen Vance (b. 1951). *Emerging
Spring – Where the Colorado
River Begins*, 2009. Oil on
canvas, 24 x 22 inches. William
E. Weiss Purchase Award – 2009
Buffalo Bill Art Show. 1123078

Peter Vandenberg (b. 1935).
Buffalo Bill, date unknown.
Earthenware sculpture. 1123056

Theodore Waddell (b. 1941).
Red Lodge Horses, 2008. Oil on
canvas, 72 x 80 inches. 1123027

Three photographs related
to Alexander Phimister
Proctor: General George
Armstrong Custer, President
Theodore Roosevelt, and
Robert E. Lee. 1122971

Paint box with contents,
ca. 1900. Used by artist
Edgar Paxson. 1122988

ACQUISITIONS

Olive Fell (1896 – 1980), *Seated Girl with Goat*, date unknown. Multimedia on brown paper, 11 x 8.5 inches; *Girl in Purple Dress*, date unknown. Multimedia on brown paper, 9.5 x 6.5 inches; *Herd of Horses*, date unknown. Mixed media, 10.5 x 13 inches; *Indian Woman in Green Robe*, date unknown. Watercolor and ink on paper, 9.875 x 7 inches. 1123067

Olive Fell (1896 – 1980), two “Four Bear greeting cards”: *Hil!*; *Cowboy in a Black Hat* and *Enjoying the West! Two Bears Driving a Red Car*, dates unknown. Prints on paper, unfolded, 12.5 x 9.5 inches. 1123068

Gary Bates (b. 1946). *Yellowstone Caldera Maquette*, 1999. Steel, 17 x 17 x 3 inches.

Gordon McConnell (b. 1950). *Doc Holliday & Gary Cooper, Wild Bill's Birthday*, undated. Acrylic on paper, 24 x 35 inches.

Clarice Dreyer (b. 1946). *Untitled* [grasshopper], undated. Cast aluminum, 11 x 11 x 5 inches.

Neltje (b. 1934). *Playground*, 1998. Monotype, 30 x 44 inches.

Rudy Autio (1926 – 2007). *Orbit*, 1991. Ceramic, 17 inches diameter.

Theodore Waddell (b. 1951). *Cattle in Dust Storm*, undated. Oil on canvas, 48 x 60 inches.

Nina Alexander, *Untitled*, [deer], 1985. Photograph, gelatin silver print, 15.25 x 13.25 inches.

1123077

PLAINS INDIAN MUSEUM

Two feather bonnets, Northern Plains: one, early twentieth century; one, ca. 1890. 1123006

Blanket: Navajo, ca. 1890, Germantown, wool, dyes. Nineteen Navajo rugs, wool, dyes, various colors and designs: nine from twentieth century; four from the mid twentieth century: and six from late twentieth century. 1123007

Brass belt buckle, commemorative Concho Indian School and Agency, Maroy Enterprises, Norman, Oklahoma, 1960s. 1123025

Eagle talon necklace with metal and bone beads, string, and tanned hide. Plains, ca. 1890. 1123064

Southwestern Indian jewelry: watch band, belt buckles, bolo ties, and tie tacks. Various made from silver, turquoise, leather, onyx, coral, and malachite. 1123065

One eagle feather bonnet with ermine, glass beads, and tanned hide. Northern Plains, ca. 1920. 1123071

Five cloth doll templates; two pairs unfinished moccasin tops, moccasin pattern and template, doll template. Christina Standing Bear Mesteth, twentieth century. 1123072

One Crow cradle, Derek Big Day, Crow, 1997. Tanned hide, wool cloth, glass beads, wood. 1123074

ACQUISITIONS FOR MORE THAN ONE GALLERY

Plains Indian Museum
McCracken Research Library
Whitney Gallery
of Western Art

One thousand books and magazines, mostly relating to the art, history and culture of the Plains Indian tribes, and seven boxes archival materials. 1123094

Whitney Gallery
of Western Art
Cody Firearms Museum

One Mannlicker Schoenauer rifle, cal. 7.62 x 6.3, used by A.P. Proctor, sn. 2091. 1123111

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PHOTO CREDITS AND CAPTIONS

Page 5: Annie Oakley

Buffalo Bill's Wild West four-color lithograph poster, A. Hoen & Co., Baltimore, featuring Annie Oakley, ca. 1890. Gift of The Coe Foundation. 1.69.73

Page 6:

(left) Staff hang Thomas Moran's *The Grand Canyon of the Yellowstone, 1893 – 1901*, on loan from the Smithsonian American Art Museum.

(right) Staff move T.D. Kelsey's *Testing the Air* from its outdoor location to a center spot in the Whitney Gallery.

Page 7:

In the "new" Whitney Gallery, a young visitor checks out the design-a-masterpiece interactive station, a family tries to assemble the sculpture in the Alexander Phimister Procter Studio, and visitors enjoy the interactive changes to the Remington Studio.

Page 8:

(left) Larry Pirnie (b. 1940). *A Wild West Welcome*, 2009. Acrylic on board. Gift of the artist. 17.09

(center) Herb Mignery (b. 1937). *The Oasis*, 2009. Pen, ink, and watercolor on paper. Gift of the artist. 8.09

(right) Mel Fillerup (b. 1924). *Crow Indian Princesses on Parade, Crow Indian Fair*, 2009. Watercolor on paper. Gift of the artist. 24.09

Page 9:

Sixth grade student Keziah Plowman (left) of Freedom, Wyoming, was the grand prize winner in the Yellowstone Art Contest for her acrylic painting, *Spring in Yellowstone*. Third place winner in grades 3 – 5 was Jordan Moore of Powell, Wyoming.

Page 10:

(top) Golden eagle.

(bottom) Day trippers scan Yellowstone's Lamar Valley for signs of predators.

Page 11:

(left) New photomural in Mountain Forest gallery.

(right) A new "underground" exhibit; a skeleton of a black bear interwoven with tree roots.

Pages 12 & 13:

Some of the treasures in the Paul Dyck Indian Buffalo Culture Collection, acquired through the generosity of the Dyck family and additional gifts of the Nielson Family and the Estate of Margaret S. Coe.

Page 12:

(left) Moccasins, ca. 1880. Lakota, Northern Plains. NA.202.1183

(center) Knife and sheath, ca. 1830. Menominee, Wisconsin. NA.102.210

(right) Punctured shirt, ca. 1850. Nez Perce, northeast Oregon/Idaho. NA.202.1209. Shield and cover, ca. 1850. Crow, Montana. NA.108.152

Page 13:

(left) Feather bonnet and trailer, ca. 1830 – 1840. Mandan, Upper Missouri region/ North Dakota. NA.205.102. War club, ca. 1880. Lakota, Northern Plains. NA.108.151

(right) Dress, ca. 1860. Cheyenne, Plains. NA.202.1048. Lance case, ca. 1890. Crow, Montana. NA.108.129

Page 14:

(left) Charles Fritz (b. 1955) *Glimpsing Freedom: York's Journey with the Corps of Discovery*. 2008 Oil on Canvas. Collection of Timothy Peterson

Page 14 (cont):

(right) Artist Charles Fritz painting at Traveler's Rest, just west of Lolo, Montana, one of the camping sites of Lewis and Clark and the Corps of Discovery. Photo courtesy Charles Fritz.

Page 15:

(left) Let's build a tipi!

(right) In the Braun Garden, Barbara Melfi portrays Annie Oakley, complete with trick shooting.

Page 16:

(left) Getting the requisite face painting at National Day of the American Cowboy.

(right) The shooting gallery in the Cody Firearms Museum. Photo by Sam Ward.

Page 17:

(left) Participants in the Larom Summer Institute investigate petroglyphs.

(right) Discovery Camps and butterflies.

Page 18:

(left) Collections Manager Connie Vunk.

(right) Draper Museum of Natural History Discovery Laboratory with volunteers and Curator Dr. Charles R. Preston: (l – r) Don Chaffey, Richard Gruber, Dr. Preston, Anne Hay, and Richard Jones.

Page 19:

Buffalo Bill Historical Center Facebook page.

Page 20:

(left) Operating Engineer Phil Anthony is pictured with boilers that will take on the load of heating older parts of the Historical Center, areas where inefficient and outdated equipment will eventually be scrapped thanks to the American Recovery and Reinvestment Act.

Page 20 (cont):

(right) About half the Center's water usage goes toward humidification to preserve objects and exhibits such as the Frederic Remington Studio.

Page 21:

(left) The Cashman-Greever Garden was one of the places where organic fertilizer replaced chemical fertilizer at the Historical Center.

(right) Staff "dive in" to their "going green" initiative with a dumpster dive to evaluate the Center's garbage for what could be reduced, reused, or recycled.

Page 22:

(top left) The annual conference of the Western Association of Map Libraries paid us a visit in September.

(top right) The Trujillo family stopped by and posted their vacation pictures online with their family blog.

(bottom) Camping out and chasing butterflies: Our Discovery Camps were a bit hit.

Page 23:

(top) The Little Family of Port Angeles, Washington, shared this photo on Flickr.

(left) Field trippers plus spotting scopes equals our Predator Parade.

(bottom) In the garden, kids learned from rodeo cowboys how to rope, ride, and have fun.

