

POINTS WEST

BUFFALO BILL HISTORICAL CENTER ■ CODY, WYOMING ■ SPECIAL EDITION

AIMING HIGHER



2011

annual report

I knew the wild riders and the vacant land were about to vanish forever...and the more I considered the subject, the bigger the forever loomed. Without knowing how to do it, I began to record some facts around me, and the more I looked, the more the panorama unfolded.

~Frederic Remington

Long before the Buffalo Bill Historical Center began celebrating the Spirit of the American West and recognizing that sense of place generally west of the Mississippi, western artist Frederic Remington (1861 – 1909) had embarked on a celebration of his own. Even in his lifetime, he knew the American West was changing, and with his palette and sculptor’s kemper, he was compelled to chronicle its story—to celebrate its soul. In the process, he came to know the West intimately, saying, “...the more I looked, the more the panorama unfolded.”

To our Contributors and Friends:

This past year, many in our number—trustees, staff, board members, volunteers, benefactors, patrons, and supporters—felt a little like Frederic Remington (see opposite page). Indeed, we, too, wondered if our beloved West was slipping away through cracks in technology, culture, education, and history. We found ourselves with Remington’s state of mind, i.e. “the more we considered the subject, the bigger the forever loomed.”

With that, we can easily describe 2011 as the “year of planning.” Since its founding in 1917, the Buffalo Bill Memorial Association has provided us with a firm foundation of love for the West and the organization, and commitment to its long-term efficacy. Upon those early, but sturdy shoulders are stacked a number of strategic plans, each one created to guide the Buffalo Bill Historical Center through changes in environment, economic climate, and culture that simply result with the passage of time. To be sure, plans created by early notables like Mary Jester Allen, W.T. Hogg, Sam Parks, and others would have fared poorly in the face of WiFi, Smart Phones, iPads, and the World Wide Web!

Nonetheless, we are thankful those early plans have served us well as we’ve embarked on our own journey to create a plan for the future—one that’s a far cry from those created even just ten or fifteen years ago. As Daniel H. Burnham, a nineteenth century urban planner, wrote, “Make no little plans; they have no magic to stir men’s blood and probably will themselves not be realized. Make big plans; aim high in hope and work, remembering that a noble, logical diagram once recorded will not die.” The Center’s annual reports for 2009 and 2010 focused on “aiming high;” in 2011, we aimed even higher as we labored to plan for 2012 and beyond.

Through our remarkable collections, exhibitions, and programs, the Buffalo Bill Historical Center has claimed its own unique vantage point on the panorama of the West for eighty-five years, and has grown to become one of the leading museums in the country dedicated to this place called the American West. Along the way, it’s garnered numerous recognitions and testaments—all for good reason.

Still, it’s no secret that with the complexities of the twenty-first century, the Historical Center cannot rest on its past successes. As it faces the future, the Center must reinvent itself to address these new dynamics—a process we eagerly set in motion in 2011. In the pages that follow, you’ll read more about the plan and how this past year set the plan in motion.

Sharing Remington’s concern that the West could indeed “vanish forever,” and knowing that as each year passes, “the bigger the forever looms,” the Center is committed to adhering to a long-range strategic plan that 1) provides for sustainability and advancement; 2) increases access to audiences—on site, online, and abroad; and 3) creates experiences that bring audiences to an emotional connection with the Spirit of the American West.

As we aim higher to fulfill our mission to use “our ideas, collections, and programs...[to]educate and entertain worldwide audiences about the past, present, and future of the American West,” we encourage you to join us. Find out how you can get involved; call us today!



Barron Collier
Chairman



Bruce B. Eldredge
Executive Director and CEO

Frederic Remington (1861–1909). *Untitled*. Date unknown. Gift of The Coe Foundation. 43.67

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About the cover:

At the Pitchfork Ranch, southwest of Cody, Wyoming, Wallace Beery takes aim with his firearm, 1930s. MS3-Charles Belden Collection, Gift of Verna Belden. PN.67.580p (detail)

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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 for any questions or concerns.

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Aiming Higher

means sharpening our focus...

OUR VISION

The Buffalo Bill Historical Center is the world's leader in presenting authentic interpretation and compelling experiences about the American West.

OUR MISSION

Through our ideas, collections, and programs, we educate and entertain worldwide audiences about the past, present, and future of the American West.

OUR VALUES

*In all that we do,
In all that we say,
And to all whom we serve,
We obligate ourselves to value:*

*Our employees as respected colleagues;
Our supporters as esteemed associates;
Our visitors as welcomed guests;
Our scholarship as impeccably sound;
Our collections as irreplaceable treasures;
Our professional ethics as our aspiration;
Our community as our mainstay;
Our environment as a resource to be nurtured and sustained;
Our challenges as opportunities;
Our successes as shared triumphs; and
Our failures as lessons learned.*

OUR DREAM

Our dream is that within twenty years, the Buffalo Bill Historical Center will be recognized for linking our national character and values to the Spirit of the American West.



Our Credo

Celebrating the Spirit of the American West at the **BUFFALO BILL HISTORICAL CENTER**

Our credo is our vow to communicate a vision that reaches beyond the treasures in our vaults. It reaffirms our commitment to preserving the Spirit of the American West through our collections, programs, exhibitions, and scholarship as we focus on a sense of place like no other on earth. The credo guides all that we do—and all that we plan—as well as how we think about ourselves and how we present ourselves to others.

We believe in a spirit, definable and intellectually real, called “the Spirit of the American West.”

We believe the Spirit of the American West is central to American Democracy and an iconic image of freedom worldwide.

We believe the Spirit of the American West is, tragically, not eternal; it can wither and die.

We believe the Spirit of the American West was first forged by nature as it created magnificent landscapes and abundant wildlife—a vastness where pioneer forefathers and mothers, and Native Americans joined in a moment of history, originally interpreted and mythologized by people such as William F. “Buffalo Bill” Cody.

We believe the Spirit of the American West is the spirit of optimism itself, defined, and replenished by exploration, invention, and expanded environmental awareness; western art and Native American culture; the history and craftsmanship of firearms; and an ethos of hardy individualism facing frontiers of all kinds.

We believe the Spirit of the American West exists at the Buffalo Bill Historical Center because generations of Americans saved, funded, taught, studied, authored, interpreted, recorded, performed, danced, conserved, painted, sculpted, collected, filmed, exhibited, and fought for this heritage in Cody, Wyoming.



We believe the Spirit of the American West, absent this dedication, can die in one or two generations of corrosive modern, mass indifference that creates an undeniable loss of classical minimum standards of learning in American history, art, and science, with huge consequences. We

believe the Spirit of the American West dies each day in the distracted face of a youth, alone, probably indoors, immersed in a globalized, saturated media environment of “self and cell,”—a situation that leads us to a high-powered, contemporary determination to keep the Spirit of the American West alive and relevant for him and her.

Above all, we believe the Spirit of the American West thrives in Cody, Wyoming, and the Greater Yellowstone region where we rededicate ourselves—through our collections, our educational programs, our interpretation and determination—to keeping this spirit vibrant for visitors, real and virtual, at home and worldwide, today and for generations to come.

We believe we can succeed in this charge to keep, in the fullest sense of the word, the Spirit of the American West.

Aiming higher... ...with sustainability and advancement



To continue the Buffalo Bill Historical Center's efforts to celebrate the Spirit of the American West with audiences, both on site and online, it is imperative that strategies are in place to provide the necessary and sustainable resources to fulfill this imperative.

What's the *big idea?*

In 2011, we asked ourselves, "What's the Big Idea?" We wanted to identify that tenet which best describes what we're about to our friends—whether they walk in our front door, meet us at a special event, or visit us online.

After considerable soul-searching on the part of staff, advisors, and trustees, we at the Buffalo Bill Historical Center adopted

this simple statement as our Big Idea: *The American West transcends place and time.* As our strategic plan puts it, "The [big] idea speaks to the past, present, and future of the West. It implies that passion for the western sense of place lives in those who know it first hand, and also with those who have never been here—yet are drawn to the values, adventure, and excitement of the West."

The American West *transcends place and time*

Our goal is to connect people with the West in ways that move them emotionally, and that move us forward. Will that student who tests his roping skills come to know a little more about a cowboy? Can meeting a rattlesnake "up close and personal" bring one to a

better respect for all animals? Is it possible for that budding illustrator to come to appreciate the dime novels featuring Buffalo Bill?

At the same time, we recognize that our efforts to execute the Big Idea must be sustainable; we must ensure that we have the necessary staff and resources to make it happen.



Aiming higher... ...with sustainability and advancement

The West and the character of America

From nineteenth century explorers and trappers to the ranchers and developers of today, the West is definitely a place—real, virtual, or imagined—with diverse peoples in remarkable landscapes. Just as Buffalo Bill transported his beloved West to audiences across America and across the Atlantic, we have tasked ourselves with doing the same. Instead of Buffalo Bill's Wild West, we use

the World Wide Web. In place of trains and ships, we have Internet cables, WiFi, and social media. But just like William F. Cody himself did, we believe that by exposing individuals to those universal and enduring values of the West, we can capture the imagination of generations. In so doing, we believe the American character, here and abroad, is all the richer because of it.

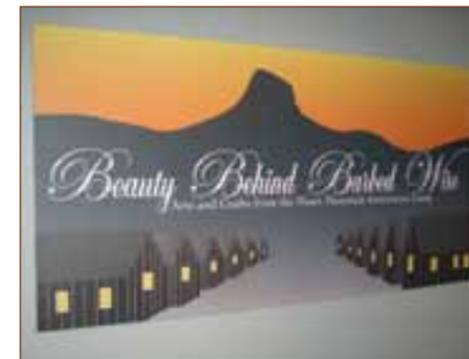
The *West* both storied and real

Because of the diversity of those who have adopted the sense of place and time that is the American West, a like diversity of ideas about its people, its culture, and its relationships with the natural world has also evolved. The Buffalo Bill Historical Center explores these relationships and shares them with supporters through field work, exhibits, and programs.

Indeed, as our strategic plan puts it, "Reaching beyond inferences that the Spirit of the American West is somehow bound to the plains and mountains of the late nineteenth century, the Big Idea recognizes that future support for the Center may come from broad international audiences."

"The future belongs to those who understand that doing more with less is compassionate, prosperous, and enduring, and thus more intelligent, even competitive."

~Paul Hawken, environmentalist





Aiming higher... ...through access

To make the Spirit of the American West, complete with its extraordinary stories, accessible to virtual audiences as well as those on site, it is imperative that the Buffalo Bill Historical Center critically analyze the best ways to reach audiences and implement strategies to do so.

How will others recognize the Big Idea?

Once we had our "Big Idea" in place in 2011, it was incumbent on us to ask, "How will others know it when they see it?" After all, unless our constituents come in direct contact with our big idea, they may never know what we're about. In other words, if we don't inspire others to connect with the American West, we'll have failed to do our job.

John Quincy Adams, second president of the United States, had this to say about inspiration:

If your actions inspire others to dream more, learn more, do more, and become more, you are a leader.

With our public programs in 2011, the Buffalo Bill Historical Center was a leader in making the very essence of the Spirit of the American West accessible to our supporters, both on site and online.



It's nearly impossible to separate a museum from its collections. The very definition of museum implies "things," i.e. "an institution devoted to the procurement, care, study, and display of objects of lasting interest or value," according to Merriam-Webster.

Here at the Buffalo Bill Historical Center, we like to add, "And it's impossible to separate our collections from the stories surrounding them." Stories abound in additions to our collections in 2011.



Aiming higher... ...through access

The "Collection Connection"

Since we opened in 1927, the Buffalo Bill Historical Center has amassed an unparalleled collection of western art and artifacts; historic photographs and documents; and sights, sounds, and examples of flora and fauna of the Greater Yellowstone region.

Juxtaposing our strategic plan's Imperative No. 1 (sustainability and advancement) and Imperative No. 2 (access), we recognize that for our collections to remain accessible, their care must be sustainable. The alternative means that allowing wear and damage will take a costly toll. Since 2008, when our conservation department was revived, staff and interns alike have gone to great pains to preserve our collections.



Extraordinary exhibitions

Our exhibitions in 2011 met the "Three E" standard: They were engaging, enlightening, and entertaining.

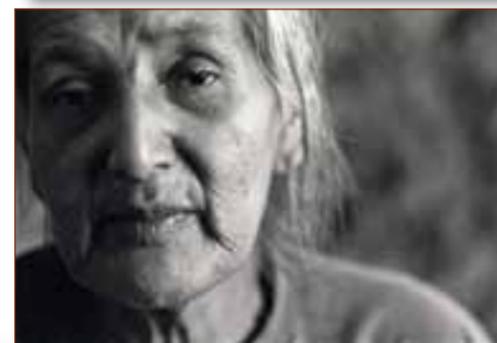
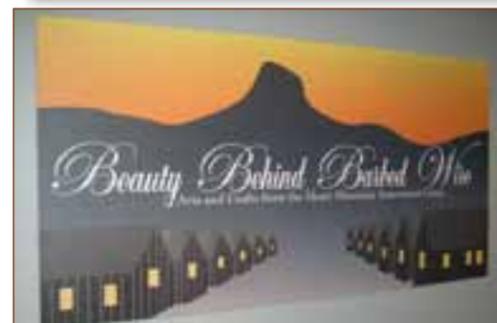
Yellowstone to Yukon: Freedom to Roam displayed the work of photographer Florian Schulz—images that brought attention to one of the last remaining fully-functioning mountain ecosystems in the world.

Dressed Just Right: An Evolution of Western Style from Function to Flamboyance shared apparel and photographs of westerners dressed for work and play, clothing influenced by American Indian, Hispanic, and fur trapper cultures.

To celebrate the opening of the Heart Mountain Interpretive Center, the Buffalo Bill Historical Center presented *Beauty Behind Barbed Wire: Arts and Crafts from the Heart Mountain Internment Camp*, a representative collection of some of the works created by internees. Detained behind barbed wire during World War II, Japanese American internees looked to arts and crafts, hobbies, school, sports, and other activities to occupy their time.

Arapaho Journeys: Photographs and Stories from the Wind River Reservation featured the contemporary work of Sara Wiles. Visitors were introduced to the people of the Northern Arapaho tribe in central Wyoming.

With emphasis on nature, on western clothing, on Native peoples, and on artwork from a decidedly adverse environment, our exhibitions in 2011 demonstrated that the West does indeed transcend time and place.



Aiming higher...

...through the experience

It's alive!

With an experience that brings audiences face-to-face with the Spirit of the American West—literally and figuratively—the Western sense of place will have great emotional impact on the individual.

Face to face with the American West

English writer and theorist Gilbert K. Chesterton wrote, “The Museum is not meant either for the wanderer to see by accident or for the pilgrim to see with awe. It is meant for the mere slave of a routine of self-education to stuff himself with every sort of incongruous intellectual food in one indigestible meal.”

In 2011, the Buffalo Bill Historical Center brought others face to face with the American West, but not with the distress that Chesterton seems to have suffered. On the contrary, we celebrated the Spirit of the American West whether we were visitors, interns, trustees, members, participants, advisors, volunteers, or staffers—all joining the expedition, online and in person.

The Greater Yellowstone Raptor Experience brought a new dimension to the programs and activities of the Buffalo Bill Historical Center: live animals! After securing funding, acquiring permits, building housing, locating the birds, and securing volunteers, our four raptors—i.e. birds of prey—were introduced to visitors in the latter part of 2011.

Our avian ambassadors, whose species are native to the Greater Yellowstone area, are Hayabusa, the peregrine falcon; Isham, the red-tailed hawk; Teasdale, the great horned owl; and Suli, the turkey vulture. Each one has a peculiar issue that makes its survival in the wild impossible. And so they’ve come home to roost at the Historical Center, and our visitors couldn’t be happier.



Suli

Hayabusa

Teasdale

Isham

Aiming higher...

...through the experience

An experience for all ages

In his autobiography, Buffalo Bill told of an evening on the trail in August 1876 with Generals Crook, Merritt, and Carr. He wrote, "A great part of that night was spent in swapping stories of recent experiences. All of them were thrilling, even to veteran campaigners fresh from the trail. The truth was plenty exciting enough to suit the most exacting..."

It's experiences like Family Fun Fridays, Plains Indian Museum Powwow, National Day of the American Cowboy, and many more that bring "kids" of all ages together to explore the culture of the American West—experiences that are sure to be a part of "story-swapping" when visitors return to their homes.

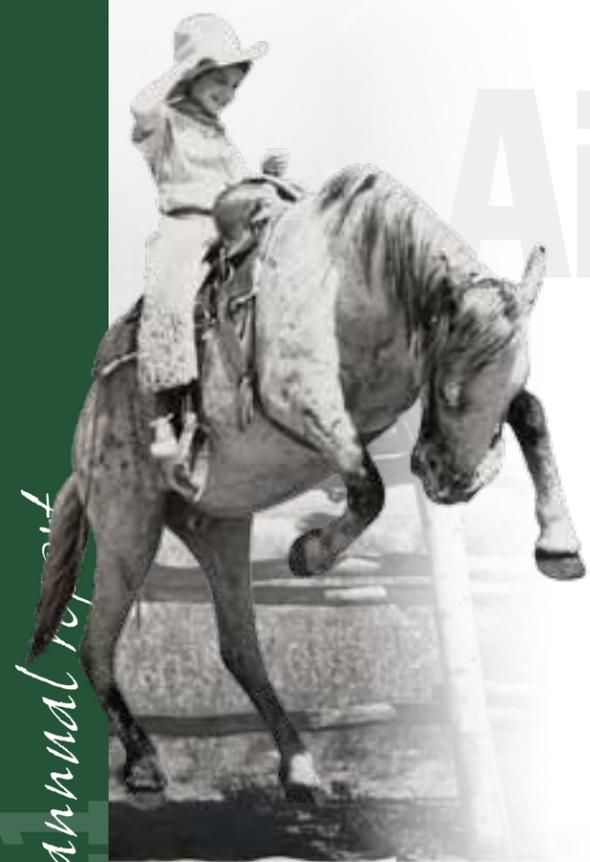
From watercolors to pioneer games, learning tipis to Native drums, and docent talks to sampling biscuits, our special experiences enhance any visit to the Center and give new meaning to "Celebrating the Spirit of the American West."

Man of the West; Man of the World

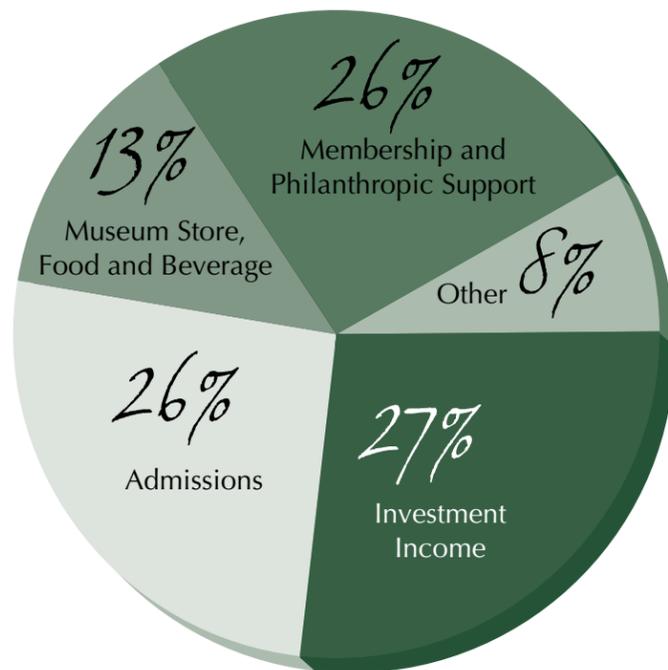
Work began in 2011 to reinstall the Buffalo Bill Museum. It closed the first of October as demolition of the space began.

The new design would incorporate "high-tech and low-tech" features, as the theme reveals the life of William F. Cody, beyond the persona of "Buffalo Bill." With a state-of-the-art heliodisplay, Cody will seem as if he's speaking directly to visitors.

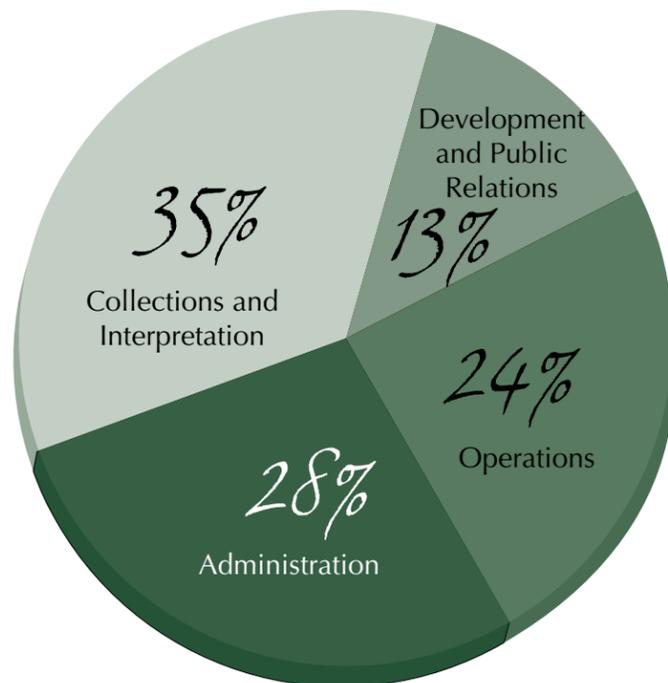
A remarkable fundraising plan—that included a special challenge to Park County residents—raised all the money necessary to open the "new" museum, and then some. With the reinstalled space set for a grand opening in June 2012, the Buffalo Bill Historical Center is excited to share the transformation with visitors.



MEASURE OF OPERATIONS



REVENUES	
Membership and Philanthropic Support	\$2,031,499
Museum Store, Food and Beverage	\$1,025,392
Admissions	\$2,008,504
Other	\$578,524
Investment Income	\$2,072,795



EXPENSES	
Collections and Interpretation	\$2,679,793
Development and Public Relations	\$1,029,896
Operations	\$1,862,716
Administration	\$2,112,227

GRANTS HELP US STAY ON TARGET

Dellenback Family Foundation, Inc.
The Papers of William F. Cody
\$100,000

The Nancy-Carroll Draper Foundation
Draper Museum of Natural History exhibitry
\$225,000

The Bay and Paul Foundations
Conservation Department interns
\$8,000

Wyoming Arts Council
General operating support
\$12,938

City of Cody
General operating support
\$3,000

Wyoming Arts Council Festival
Plains Indian Museum Powwow
\$2,500

Wyoming Workforce Development Fund
Development conference
\$2,718

Google
Google Earth Pro and Google Sketchup software
\$895

Wyoming Arts Council
Educational programming
\$5,013

Department of Interior/Bureau of Land Management
Golden Eagle Ecology Research program
\$6,000

Margaret A. Cargill Foundation
Plains Indian Museum
\$383,612

Wyoming Business Council
Energy Retrofit program
\$25,000

Wyoming Humanities Council
Buffalo Bill Museum educational programming
\$5,000

Mary A.H. Rumsey Foundation
Rumsey Fund for Whitney Gallery of Western Art
\$150,000

Mary A.H. Rumsey Foundation
Rumsey Fund for Conservation Training Program
\$125,000

Park County Travel Council
Marketing outside Park County
\$27,500

Gretchen Swanson Family Foundation
Cody Firearms Museum display project
\$60,000

S.K. Johnston Family Fund (Wyoming Community Foundation)
Internship program
\$50,000



Our complete audited financial statements are available online at www.bbhc.org/get-involved/annual-reports/, or by contacting the Editor at 307.578.4137, e-mailing editor@bbhc.org, or writing Annual Report, Buffalo Bill Historical Center, 720 Sheridan Avenue, Cody, Wyoming 82414.

ACQUISITIONS

The extraordinary collections of the Buffalo Bill Historical Center became even more so in 2011, thanks to the continued generosity of more than a hundred donors. Here are some examples of the gifts added to our collection last year.

Buffalo Bill Museum

Yellowstone National Park sterling silver spoon and miscellaneous western clothing, 1960s. Gift of Laurel Wilson. 1123234

Buffalo Bill junior jigsaw puzzle, 1956. Gift of Sean Duffy. 1123235

R.T. Frazier Saddlery Catalogue No. 15, 1914, reprinted 1995. Old West Trading Company. Gift of Laurel Wilson. 1123236

Seven pieces of rodeo equipment. Gift of Kelly Webber 1123248

Thirteen articles of infant/toddler clothing, said to have been worn by Ernest Goppert Sr. and/or Ernest Goppert Jr., and an apron. Museum Purchase – Mary Jester Allen Acquisition Fund. 1123252

Picnic set, leather case (American Thermos Bottle Company and Landers, Frary & Clark Columbia, leather case stamped FHW [Frank Hillyer Winants (1892 – 1976)]), 1935 – 1950. Museum purchase. 1123258

Buffalo Bill Bowie knife – Wild West Bowie Knife #1. Gift of Sean Duffy. 1123259

Debutante ball gown that represents W.F. Cody, 1980. Gift of Paige Peacock Vanosky. 1123260

Leather bronc belt with studded club design at center, mark of maker Dave Shelley, 1930s. Museum purchase. 1123263

Billboard poster of Buffalo Bill's Wild West performing before Queen Victoria in 1887. Mary Jester Allen Acquisition fund purchase (pictured below). 1123302

Twelve pieces of Native American-made silver metalwork (jewelry, belt buckles, silverware, service ware, etc.), identified by catalog numbers from exhibition catalog: *Silver & Metalwork of the 20th Century: The Margo Grant Walsh Collection*, exhibition on display in the University of Wyoming Art Museum, July 23 – November 12, 2012. Various artists, twentieth century. Gift of Margo Grant Walsh, in Appreciation of Ann Simpson (pictured right). 1123310

McClellan saddle, 1905, with U.S. Army canteen and cover, ca. 1905, and tack. Gift of David W. Vaughan 1123316

One pair Angora wooly chaps, Laramie Grocery Co. and two horse hair coats. Gift of the Robert E. Manville Family. 1123318



Cody Firearms Museum

Springer side-by-side 16 gauge shotgun and Springer single-shot 9mm rifle, 1890 – 1920. Gift of Carol Clark in memory of Charles Parkhurst. 1123228

Winchester – Theodore Roosevelt 150th Anniversary Custom Grade, .405 Winchester, 2011 and Winchester – Theodore Roosevelt 150th Anniversary High Grade, .405 Winchester, 2011. Donated by Winchester Repeating Arms Company. 1123250

One Lefauchaux pin fire revolver, cal. 9mm. Dumoulin et Cle., Liege, Belgium, ca. 1877. Gift in memory of Robert and Frances Greer of Prescott, Arizona. 1123251

Winchester 50th Anniversary Model 70, .300 Win Mag, and box. Donated by the Harry Shuger Family. 1123253

Smith and Wesson First Variation Model 3 American Top-Break Revolver, .44 cal. Mr. John Hesselstine and Mrs. Vicki Hesselstine. 1123256

H.A. Lindner Diamond Quality 12 gauge side-by-side, engraved Damascus barrel shotgun. Donated by the family of Kerry M. Sprouse, Crowheart, Wyoming, and Tennessee. 1123265

Double rifle (pictured below): William Cashmore and Charles Lancaster & Co, .36 caliber, c. 1892. Attributed to Annie Oakley. Gift of Barbara Malone and Edwin Self in Memory of William Self. 1123270

One display stand for Henry rifles and carbines, New Haven Arms Co., New Haven, CT, 1863. Gift in memory of John W. Evans and Norman S. Wagner. 1123277

Dan Wesson Heritage RZ-45 semi-automatic pistol, .45, with wrench, second magazine, gun oil, and case. Gift of Lt. Col. Leigh F. Coffin. 1123281

Charles Daly Prussian side-by-side 28 gauge shotgun. H.A. Lindner, Suhl, Prussia, ca. 1876. From the family of Kerry M. Sprouse, Crowheart, Wyoming, and Tennessee. 1123290

Winchester .22 caliber (22 Winchester Magnum), pre-production prototype, ca. 1960 – 1972. Julius Brooks, donor. 1123291

J. Purdey & Sons, London, over/under 28-gauge shotgun with case, cleaning rod, and canvas with leather trim cover, 1978. Gift of Mr. & Mrs. Larry Sheerin. 1123292

Draper Museum of Natural History

“Absaroka Volcanic Field” sign located near Wapiti, Wyoming. Wyoming State Parks & Cultural Resources. 1123239

Eight color, large format prints of photographer Larry Burton’s Yellowstone images, 1990s. Gift of Larry Burton. 1123269

Three gray wolves, skulls only. Permanent disposition of federal specimen. 1123301

Numerous specimens (skulls, skeletons, study skin) collected from the field or salvaged:

American crow
Cedar waxwing
Northern flicker
Yellow-rumped warbler
Muskrat
Short-eared owl
Mountain vole
Bobcat

Red fox
Nuttall’s mountain cottontail
Red fox
Desert cottontail
Rough-legged hawk
Sharp-shinned hawk
Wilson’s warbler



McCracken Research Library

The Bronson Rumsey Papers. Various business documents related to the founding of the town of Cody, Wyoming; the Cody Trading Company; the Cody Canal; and the Lincoln Land Company, as well as information regarding Bronson Rumsey and his family. Museum purchase through funds generously donated by the Dellenback Family Foundation. 1123229

Four stereocards of canyons in the West, ca. 1875. Gift of Laurence H. Gardner. 1123232

Two sepia-tone cast photographs of Buffalo Bill's Wild West Cowboy Band, 1890s. Gift of the Blair Family. 1123271

Two DVDs of interviews with Buffalo Bill Historical Center Trustees: Bill Self, June 27, 2008; Forrest Fenn on Joseph Sharp, September 25, 2009. Compiled by and gift of Deborah Hofstedt. 1123293

Thirty-six negatives by Rev. William Petzoldt: Crow Indian Mission, Lodge Grass, Montana. Library purchase. 1123295

Historic books, journals, transcripts, and magazines, etc.:

Buffalo Bill Plays a Lone Hand, Buck Wilson, 1936. Gift of Mark McAuley. 1123241

North American Indians, Vol.1, George Catlin, 1876. Gift of Nancy Sage Shea. 1123243

Documents: *Big Horn Cañon*, George H. Tinker, January 1893; *The First Trip Through Big Horn Cañon*, E. Gillette, M. Am. Soc. C.E., *American Society of Civil Engineers*, Vol. XXV, July 1891. Gift of Mrs. Ruth Goller. 1123245

Seventy-two Buffalo Bill dime novels in French, 1900 – 1910. Library purchase. McCracken Research Library Acquisitions Fund and Virginia Boal Hayden Acquisitions Fund. 1123247

Western Story Magazine, Vol. CLV, No. 6, Street & Smith's, April 24, 1937. Journal with complete novel, *Sky High Gold* by W. Ryerson Johnson. Gift of Everett Raymond Kinstler. 1123289

Henry Raschen Painter of the American West, Harry Flayderman. Library purchase. 1123321

Two scrapbooks from the Stoll-McCracken Siberian Arctic Expedition of the American Museum of Natural History in 1928; articles documenting the career of Harold McCracken, 1927 – 1936. Gift of Marjorie McCracken Goppert in memory of my father Dr. Harold McCracken. 1123325

Firearms materials:

Fifty-four firearms magazines, e.g. *American Hunter*, February 1975 – December 1982 (incomplete); *Guns & Ammo*, January and September 1973. Gift of Barry Bush. 1123242

Six firearms printed materials (books, journal, and firearms-related documents) authored by Leigh Coffin. Gift of Lt. Col. Leigh F. Coffin. 1123282

Forty-six books, Herbert Houze library of firearms books, 1897 – 2010. Gift of James E. Nielson. 1123326

Gifts from the following have been added to our contemporary collection

Chris Dixon
Richard W. Edwards Jr.
William C. Garlow
Peter H. Hassrick
Janet L. Hedrick
Gretchen L. Hurley
Wallace H. Johnson

Lois Del Monte Lindstrom
Jeb Taylor
Karen Van Gilder
Wild West History Association
L. Milton Woods



Whitney Gallery of Western Art

Ruth Joy. *Buffalo Bill Museum, Cody*. Etching on paper. Gift of Anne Young and Jim Nielson. 1123230

Guadalupe Barajas (b. 1943). *Open Season, 2007*. Bronze. Gift of Governor Dave and First Lady Nancy Freudenthal. 1123233

William Gollings (1878 – 1932). *A Country Post Office, 1926*. Oil on canvas. Gift of Ms. Raelee Easton, Don Easton, and Family in memory of Mr. and Mrs. A. Ray Easton and Ann F. Easton. 1123240.

T. Allen Lawson (b. 1963). *End of Winter, Old Yellowstone Highway, 2008*. Oil on linen. Designated purchase. 1123257

Don Coen (b. 1935). *Snow Patterns* (pictured below), date unknown. Oil stick on canvas. Gift of the Artist. 1123278

Don Coen (b. 1935). *Prairie Rattler, 1981–1982*. Acrylic on canvas. Gift of the Alexander Bodini Foundation, in memory of Alexander Bodini. 1123279

Chuck Forsman (b. 1944). *Gold and Dust, 1998*. Oil on canvas. Nine-part painting of grasses, Karen Kitchel, *Seasonal Overture*, oil on wood, each one square foot. Gift of the Alexander Bodini Foundation, in memory of Alexander Bodini. 1123280

Plaster fragments from A. Phimister Proctor plaster, *Theodore Roosevelt, Rough Rider, 1920–1922*. State Historical Society of North Dakota, depositor. 1123273

Blanket, used by A. Phimister Proctor, early 20th century. Gift of Sandy and Sally Church. 1123274

Duke Beardsley (b. 1969). *Granuja, 2011*. Mixed media. William E. Weiss Purchase, 2011 Buffalo Bill Art Show & Sale (pictured below). 1123285

Vic Payne (b. 1960). *The Capture of John Colter, 2011*. Bronze. Gift of Ms. Sandra L.P. Epstein and Mr. David Epstein. 1123286

Peter Fillerup (b. 1953). *Bill Cody – Hard and Fast All the Way, 2010* (pictured below). Bronze. Gift of Bill and Joanne Shiebler. 1123284

Karl Heinz Krull, *Funf Versuche zur Bedeutung von Rot...* Lithograph on paper, 1974. Gift of Peter Achaz Reimers. 1123297



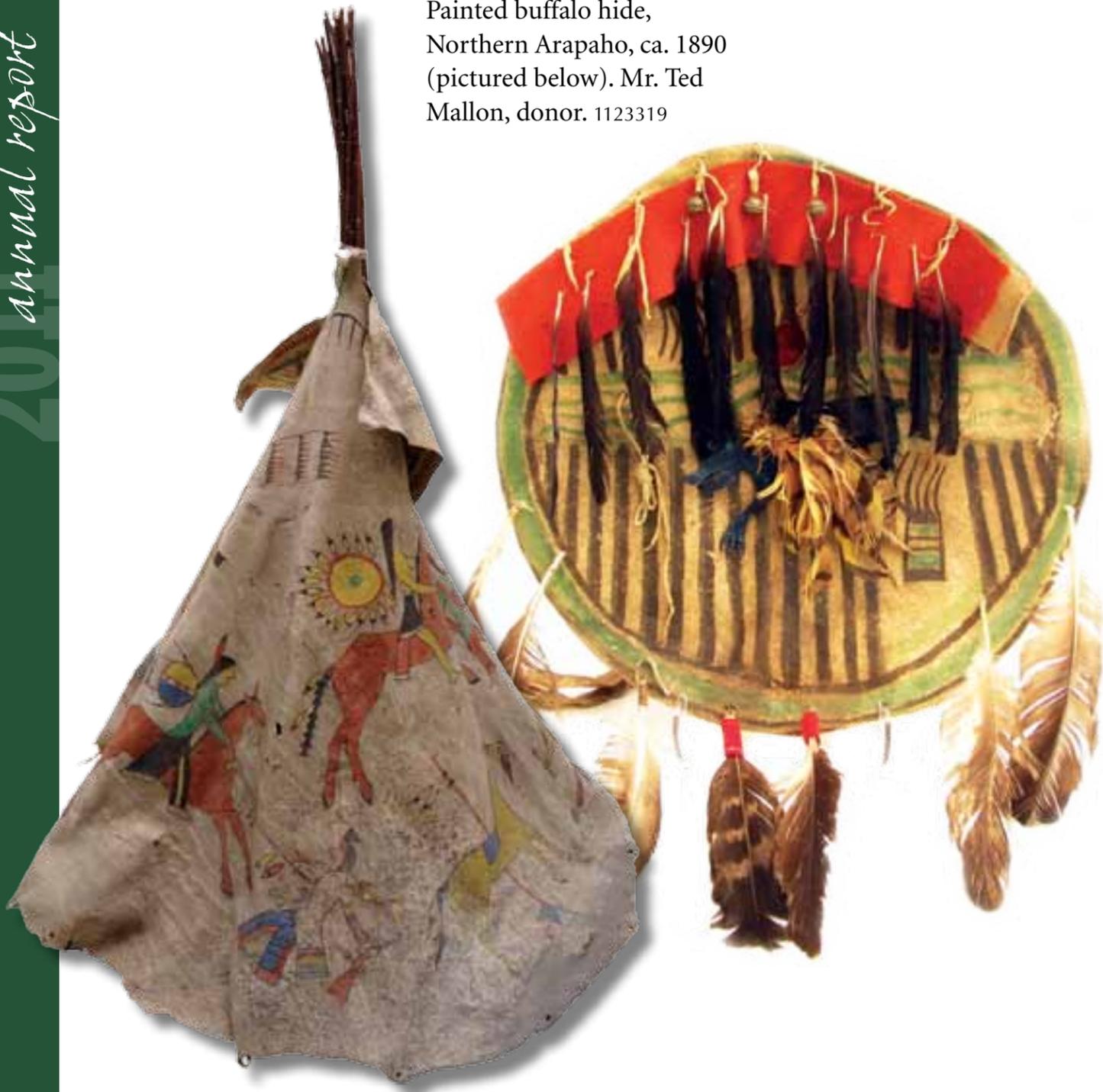
Plains Indian Museum

Model tipi, Northern Plains, ca. 1890 (pictured below). Germantown style Navajo rug, 1930s. Gift of the Robert Gene Charles Sr. Family. 1123272

Child's beaded cape, Sioux, ca. 1933 and pipe bag, Sioux, ca. 1933. Gift in memory of Rosemary Alice Loder. 1123276

Colorful Pueblo shield, late 19th century. Gift of Janis and William Wetsman. 1123320

Painted buffalo hide, Northern Arapaho, ca. 1890 (pictured below). Mr. Ted Mallon, donor. 1123319



Acquisitions from more than one collection

Buffalo Bill Museum / McCracken Research Library. Jordan Cottle, Buffalo Bill's Wild West Scrapbook, 87 pages, 1896, 1899, 1900, after 1917 and many cowboy photographs. 1123261

Buffalo Bill Museum / McCracken Research Library. Box of carbon copies of legal documents from the divorce case of William F. Cody vs. Louisa F. Cody. Museum purchase. 1123262

Buffalo Bill Museum / McCracken Research Library. Five books, one movie, one 35mm film in a canister, one document, nineteen photographs, and one cowboy hat, J.C. Penney, Co., 1937. Museum purchase. 1123296

Buffalo Bill Museum / McCracken Research Library. Annie Oakley materials (documents, photographs, artifacts, mementos, etc.) from the estate of William Self. 1123317



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annual report

PERSPECTIVES • FINANCIALS • ACQUISITIONS • DONORS • BOARDS

In 2011, we bade a fond farewell as our friend and Chairman, Alan K. Simpson, retired from the chairmanship of the Board of Trustees. Below is the board's "Resolution of Appreciation & Thanks for Service" that was presented to Al on September 23, 2011.

Whereas,
A young boy and his one-year older brother
Played in the original Buffalo Bill Museum,
Rode bikes and explored all around The Scout,
And talked with Nanny and Granddad—who actually knew Buffalo Bill.

Whereas,
Their dad served as Trustee,
And Mom played the piano for guests from the East in the "old" museum,
It's probably a given that such a family legacy
Would lead to service as Buffalo Bill Historical Center
Chairman of the Board of Trustees
For that younger son: our friend, colleague, leader, and encourager,
Alan K. "Al" Simpson.

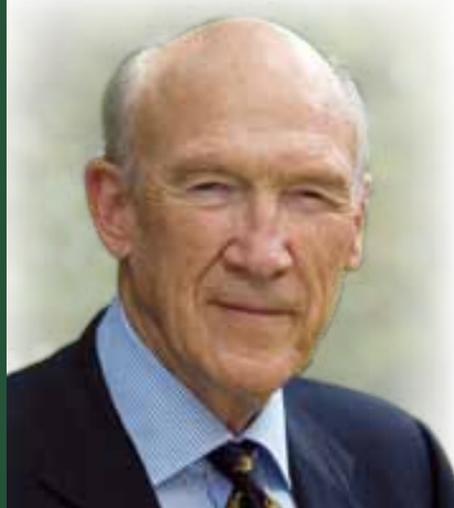
Whereas,
The tally is impressive for this Chairman's stint:
One brand new natural history museum;
Two gallery reinstallations—and one underway;
Thirty-four exhibitions; Smithsonian Affiliate designation;
National Medal for Museum and Library Service-2008.
Cody Institute for Western American Studies Research Fellowships;
The Paul Dyck Plains Indian Buffalo Culture Collection;
The Papers of William F. Cody; Conservation Endowment;
Digitization of Collections; Greater Yellowstone Sights and Sounds Archive;
Golden Eagle Initiative and Posse;
Accreditation by the American Association of Museums;
And—who can forget—bringing Moran's
Grand Canyon of the Yellowstone from the Smithsonian to Cody.

Whereas,
Al was busy lawyering, Senator-ing, and lecturing,
He still found time to guide the place he calls "special and magical"—
That institution that has a warm spot in his heart and in the hearts of his family.
From the beginning of his Trustee days in 1968 through his Chairman days
starting in 1998,

And now into his "Chairman Emeritus" status,
We know his fondness for "the museum"
Will keep him in the loop, plugged in, and in the saddle.

Whereas,
Al may get in some more fly time—as in fishing, not airplanes—
Now that his chairmanship is behind him,
We're sure to see him and Ann walking hand-in-hand down the fashion runway
Or tripping the light fantastic at Patrons Ball,
Or encouraging us, or enjoying a multitude of activities here...
Knowing our generous friend, Al, we can count on it.

In appreciation for his dedication, we, the Buffalo Bill Memorial Association,
do approve this resolution of thanks for the service of our friend Alan K. Simpson
as Chairman of the Board of Trustees, 1998 – 2011.



Alan K. Simpson

If
By Rudyard Kipling

If you can keep your head when all about you
Are losing theirs and blaming it on you;
If you can trust yourself when all men doubt you,
But make allowance for their doubting too;
If you can wait and not be tired by waiting,
Or, being lied about, don't deal in lies,
Or, being hated, don't give way to hating,
And yet don't look too good, nor talk too wise;

If you can dream—and not make dreams your master;
If you can think—and not make thoughts your aim;
If you can meet with Triumph and Disaster
And treat those two imposters just the same;
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
And stoop and build 'em up with wornout tools;

If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings
And never breathe a word about your loss;
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: "Hold on!"

If you can talk with crowds and keep your virtue,
Or walk with Kings—nor lose the common touch;
If neither foes nor loving friends can hurt you;
If all men count with you, but none too much;
If you can fill the unforgiving minute
With sixty seconds' worth of distance run—
Yours is the Earth and everything that's in it,
And—which is more—you'll be a Man, my son!

One of Al Simpson's favorite poems and some of his best advice.



PHOTO CREDITS AND CAPTIONS

Page 5

Chris Navarro (b. 1956). *The Showman*, 2006. Bronze of William F. "Buffalo Bill" Cody. Gift of the Buffalo Bill Art Show Committee. 12.06

Page 6 – 7

A Factor of International Amity, ca. 1887. Wild West poster with Buffalo Bill on a white horse at the head of a group of soldiers carrying the flags of Nebraska, America, and many countries. Gift of The Coe Foundation. 1.69.171

Page 8

Upper left: Cowboy trick rider jumping through his lasso, undated. Vincent Mercaldo Collection. P.71.1780

Center: The longest-running public program of the Buffalo Bill Historical Center—the Plains Indian Museum Powwow.

Bottom left: Plant fossil field trip with Dr. Scott Wing, Smithsonian's Museum of Natural History.

Page 9

Left: Visitors meet a live rattlesnake, safely corralled by Assistant Curator Philip McClinton.

Right: A young visitor tries his hand at roping at National Day of the American Cowboy.

Page 10

Top left: Wild West show trick rider, ca. 1900. David R. Phillips Collection. PN.47.21 (detail)

Bottom left: Aiden Gallagher makes friends with a baby calf at National Day of the American Cowboy.

Center top: Q2 News from Billings, Montana, broadcasts live from the Center as part of their "day trips in the area" series.

Center bottom: Visitors get their first look at the birds of the Greater Yellowstone Raptor Experience.

Page 11

Top left: Dr. Robert Carson, Phillips Professor of Geology and Environmental Studies at Whitman College in Walla Walla, Washington, leads participants on a tour titled, "Geology: East of Yellowstone."

Left center top: *Beauty Behind Barbed Wire*, a special exhibition of arts and crafts of internees at the Heart Mountain Relocation Center, engaged visitors throughout the summer.

Left center bottom: Visitors learn how the buckskin of the trapper became the fringe and bling of today's western haute couture in *Dressed Just Right: An Evolution of Western Style From Function to Flamboyance*.

Bottom left: Fay Soldier Wolf led kids in Native arts at a special Family Fun Day, "Let's PARTY!"

Right: Staffer Rich Herman demonstrates the fine art of packing a mule.

Page 12

Top left: Wild West Show cowboys and cowgirls in arena, roping act, ca. 1914. Original Buffalo Bill Museum Collection. P.69.1278 (detail)

Left: Fourth graders from Kelly, Montana explore the Buffalo Bill Historical Center thanks to MILES (Museum Interpretation, Learning, and Enrichment for Students), a program sponsored by Sinclair Oil Company.

Right top: Retired U.S. Senator from Wyoming, Al Simpson, introduces Crow elder Joe Medicine Crow to visitors from Germany, Vanessa Schwartz and Janine Datow.

Right bottom (L): Little David Buckles enjoys his first Family Fun Day.

Right bottom (R): An aspiring artist uses the gardens of the Historical Center for her inspiration.

Page 13

Top left: Peter Fillerup (b. 1953) is pictured with donors, Bill and Joanne Shiebler, and his *Bill Cody – Hard and Fast All the Way*, a monumental-sized bronze sculpture that now sits in front of the Historical Center thanks to the Shieblers. 14.11

Left: Sioux pipe bag, ca. 1933. Gift in memory of Rosemary Alice Loder. NA.504.366

Right: In memory of her father, William Self, and on behalf of herself and her brother, Edwin, Barbara Self Malone presents the double rifle, created by William Cashmore and Charles Lancaster & Co, .36 caliber, ca. 1892, and attributed to Annie Oakley. Pictured behind the Selves are (left to right) Curator Dr. John Rumm, CEO Bruce Eldredge, and Al Simpson, former trustee chairman. 1.69.6342

Lower right: Little Sure Shot," Annie Oakley, undated. Vincent Mercaldo Collection. P.71.2722.1 (detail).

Page 14

Top left: Cowgirl on horseback, ca. 1916. P.69.1489

Middle left: Conservation interns work diligently and carefully on historic objects in the lab.

Bottom: Two sculptures, *Big Hal* and *Code of the West* were moved to Yellowstone Regional Airport to welcome visitors to Cody.

Page 15

Top left: Blue grizzly. Florian Schultz. *Yellowstone-to-Yukon: Freedom to Roam*

Middle left: Heart Mountain Relocation Center exhibit, *Beauty Behind Barbed Wire*

Bottom left: *Arapaho Journeys: Photographs and Stories from the Wind River Reservation*, Mary Ann Whiteman.

Bottom of page: From the "new West," couture borrowed from the cowboys and cowgirls in *Dressed Just Right: An Evolution of Western Style From Function to Flamboyance*.

Page 16

Top left: Roping practice, 1900 – 1925. Dr. William and Anna Petzoldt Collection, Gift of Genevieve Petzoldt Fitzgerald, Rev. W. A. Petzoldt, D.D., photographer. PN.95.92

Bottom left: A visitor takes a closer look at T.D. Kelsey's (b. 1946), *Testing the Air*, 1997. The mammoth elk sculpture was placed in the Whitney Gallery of Western Art in 2009. (The Sidni Kelsey Collection Loan)

Top middle: A conservation intern works carefully on a piece of porcelain.

Bottom middle: The arena of the Plains Indian Museum Powwow as seen from the stage.

Top right: The Hides and Horns Collection on loan from the Boone and Crockett Club, is always a popular stop for visitors, especially visitors.

Bottom right: A young artist enjoys painting in the gardens at the Buffalo Bill Historical Center.

Page 17:

Top right: Docent Rose Hughes introduces Teasdale, a great horned owl, to visitors.

Middle left and right: The housing for the raptors called a "mews."

Bottom: The birds of the Greater Yellowstone Raptor Experience.

Page 18:

Top left: "Lois takes a chance on a bucking pony," ca. 1930. Gift in memory of Frank C. and Gladys J. Pease. P.136.25

Bottom left: A young dancer enjoys powwow.

Top center: Dutch oven beans and biscuits and campfire coffee greet visitors as they arrive at the Center.

Bottom center: New in 2011: a horse experience. Visitors enjoyed leading the horses around the arena or setting out for a trail ride—all from the Buffalo Bill Historical Center.

Right: On the stick horses they created, cowboys and cowgirls line up for their chance at the Little Pokes Barrel Race at National Day of the American Cowboy.

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Top: An empty Buffalo Bill Museum awaits its reinstatement, set to open again in May 2012.

Bottom left: A demonstration of the "heliodisplay" in which images are projected through water mist. In the "new" Buffalo Bill Museum, that image will be Buffalo Bill welcoming visitors.

Bottom center: A conservation intern hard at work on the Cheyenne-Deadwood stagecoach in preparation for opening day.

Bottom right: Moving day was quite a process from the vault to the Buffalo Bill Museum for the *Cody Enterprise* printing press from the days of Buffalo Bill—who founded the paper in 1899.

Page 21

Melissa Hill and red-tailed hawk, Isham.

Page 25

Work continues on the Paul Dyck Collection, with an exhibition planned for 2013. Pictured here are Crow leggings, ca. 1890. The Paul Dyck Plains Indian Buffalo Culture Collection, acquired through the generosity of the Dyck family and additional gifts of the Nielson Family and the Estate of Margaret S. Coe. NA.202.1344

Page 27

Herb Mignery's (b. 1937) *Code of the West*, 1998, (Gift of Mike Kammerer/Code of the West Foundation. 9.01) gets a scrubbing from conservation interns.

Page 31

Gabe Gleich tests out the interactives in the Draper Museum of Natural History.

Page 35

Vanessa Schwartz (left) of Germany took in all the sights and sounds of the Cody area, including the Buffalo Bill Historical Center and Plains Indian Museum Powwow, a prize for being the 200,000th visitor to the Karl May Festival in Bad Segeberg, Germany.

Page 37

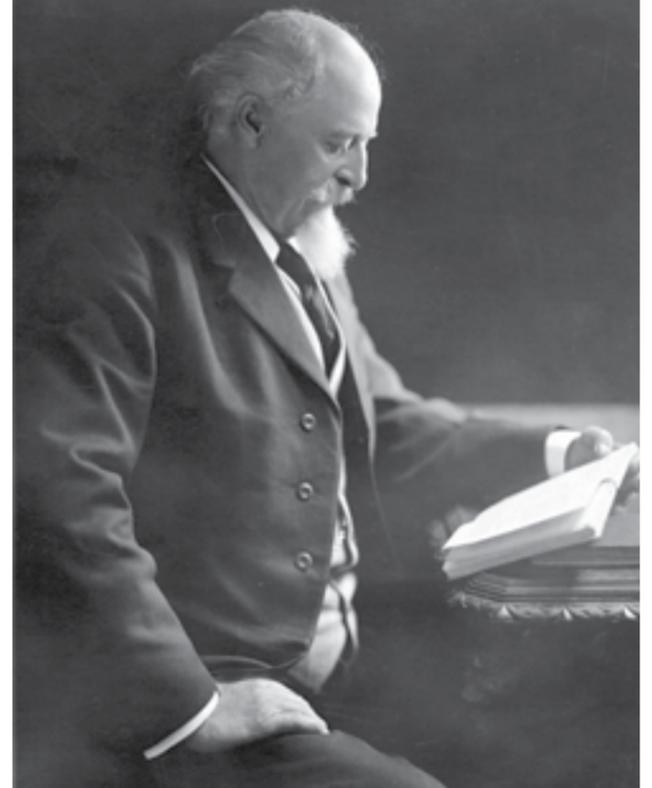
The popular Buffalo Bill Cowboy Band, under the direction of Dr. Mike Masterson, performs for Buffalo Bill's Birthday Celebration in February.

Pages 38 & 39

Code of the West and *Big Hal* get loaded up for a trip to the Yellowstone Regional Airport where they'll greet visitors.

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