

# DATA SHEET

Form 10-300  
(Rev. 6-72)

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

## NATIONAL REGISTER OF HISTORIC PLACES INVENTORY - NOMINATION FORM

(Type all entries - complete applicable sections)

STATE: Wyoming
COUNTY: Park
FOR NPS USE ONLY
ENTRY DATE JAN 1975

<b>1. NAME</b>	
COMMON: Stock Center	
AND/OR HISTORIC: Buffalo Bill Museum (1927-1969)	

<b>2. LOCATION</b>			
STREET AND NUMBER: 836 Sheridan Avenue			
CITY OR TOWN: Cody		CONGRESSIONAL DISTRICT: First	
STATE: Wyoming	CODE: 56	COUNTY: Park	CODE: 029

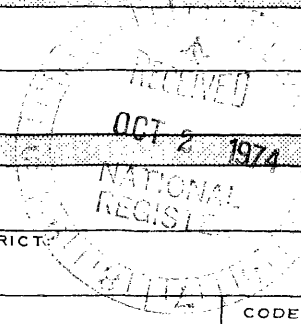
<b>3. CLASSIFICATION</b>			
CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input type="checkbox"/> District <input type="checkbox"/> Site <input type="checkbox"/> Object <input checked="" type="checkbox"/> Building <input type="checkbox"/> Structure <input type="checkbox"/> Object	<input checked="" type="checkbox"/> Public <input type="checkbox"/> Private <input type="checkbox"/> Both Public Acquisition: <input type="checkbox"/> In Process <input type="checkbox"/> Being Considered	<input checked="" type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress	Yes: <input type="checkbox"/> Restricted <input checked="" type="checkbox"/> Unrestricted <input type="checkbox"/> No
PRESENT USE (Check One or More as Appropriate)			
<input type="checkbox"/> Agricultural <input type="checkbox"/> Commercial <input checked="" type="checkbox"/> Educational <input checked="" type="checkbox"/> Entertainment	<input type="checkbox"/> Government <input type="checkbox"/> Industrial <input type="checkbox"/> Military <input type="checkbox"/> Museum	<input type="checkbox"/> Park <input type="checkbox"/> Private Residence <input type="checkbox"/> Religious <input type="checkbox"/> Scientific	<input type="checkbox"/> Transportation <input checked="" type="checkbox"/> Other (Specify) Chamber of Commerce Office meeting place <input checked="" type="checkbox"/> Comments Cultural groups

<b>4. OWNER OF PROPERTY</b>			
OWNER'S NAME: City of Cody			
STREET AND NUMBER: 1338 Rumsey Avenue			
CITY OR TOWN: Cody		STATE: Wyoming	CODE: 56

<b>5. LOCATION OF LEGAL DESCRIPTION</b>			
COURTHOUSE, REGISTRY OF DEEDS, ETC.: Park County Courthouse			
STREET AND NUMBER: 1002 Sheridan Avenue			
CITY OR TOWN: Cody		STATE: Wyoming	CODE: 56

<b>6. REPRESENTATION IN EXISTING SURVEYS</b>			
TITLE OF SURVEY: Wyoming Recreation Commission Survey of Historic Sites, Markers & Mon.			
DATE OF SURVEY: 1967 (1973 revised) <input type="checkbox"/> Federal <input checked="" type="checkbox"/> State <input type="checkbox"/> County <input type="checkbox"/> Local			
DEPOSITORY FOR SURVEY RECORDS: Wyoming Recreation Commission			
STREET AND NUMBER: 604 East 25th Street			
CITY OR TOWN: Cheyenne		STATE: Wyoming	CODE: 56

SEE INSTRUCTIONS



STATE:

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7. DESCRIPTION

CONDITION

(Check One)

Excellent     Good     Fair     Deteriorated     Ruins     Unexposed

(Check One)

Altered     Unaltered

(Check One)

Moved     Original Site

DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE

The building presently named Stock Center was originally, from its completion and dedication as the Buffalo Bill Museum in 1927 until it ceased to serve that purpose in 1969, a part of a growing historical-cultural complex which eventually came to be known as the Buffalo Bill Historical Center. All of the rest of that vital and still growing complex stands to the westward, on the other side of a busy north-south street that is the designated through-town route of the here joined three U.S. Highways, 14-16-20, leading to Yellowstone National Park. The architecture, statuary and grounds combining to effect the exterior physical appearance of this complex, including the Stock Center, dominate the neighborhood and have greatly influenced development in adjacent parts of the city.

At the time of its completion this former museum building, now the Stock Center, stood in the northwest corner of a six and one-half acre plat of virgin prairie, a parcel of land that had been purchased four years earlier, in 1923, by its corporate owner the Buffalo Bill Memorial Association. The plat then fronted, as it still does—though now reduced to a single square block comprising about two acres, to the north and on the then extreme western end of Sheridan Avenue—the main street of the quite small town of Cody. Illustrative of conditions then prevailing, the town's own infancy and its late founding within the regional confines of an already lusty pastoral society, the west side of this plat—now bounded by the street-highway mentioned above—was not then bounded by even as much as a set of wagon tracks, only the hoof-beaten and dust-filled trail of a legally established livestock driveway.

The Stock Center stands within the northwest quarter of a block and both it and the entire block are city-owned properties. This would be a normal size city block except that the street intersection at this northwest corner has been rounded in a gradual curve to facilitate heavy traffic following the highway route along Sheridan Avenue and 8th Street. Besides Sheridan Avenue on its north and 8th Street on its west, the block is bounded by Beck Avenue to the south and 9th Street to the east. To the front of Stock Center across Sheridan Avenue is a complex of tourist motels and a hospital-medical center group of buildings. To its left across 8th Street is the Buffalo Bill Historical Center. At its back across Beck Avenue are Cody High School's athletic fields. To the right across 9th Street is an old, fully developed city park.

While the building's grounds are otherwise pleasingly landscaped there is only a narrow strip of lawn, flowers and trees in front. The rest of that space is given over to a paved parking area capable of accommodating fifty or more vehicles and approachable from both Sheridan Avenue and 8th Street.

The old museum building was constructed of carefully chosen lodgepole-pine logs fitted together by craftsmen under direction of the area's acknowledged master-builder of log structures. The conception was to represent, though on a vaster than average scale, a typical cattleman's frontier

SEE INSTRUCTIONS

**8. SIGNIFICANCE**

PERIOD (Check One or More as Appropriate)

- Pre-Columbian       16th Century       18th Century       20th Century  
 15th Century       17th Century       19th Century

SPECIFIC DATE(S) (If Applicable and Known)

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

- |  |   |   |  |
|--|---|---|--|
| <input type="checkbox"/> Aboriginal              | <input type="checkbox"/> Education              | <input type="checkbox"/> Political                      | <input type="checkbox"/> Urban Planning  |
| <input type="checkbox"/> Prehistoric             | <input type="checkbox"/> Engineering            | <input type="checkbox"/> Religion/Philosophy            | <input checked="" type="checkbox"/> Other (Specify) <u>Preservation of Heritage.</u> |
| <input type="checkbox"/> Historic                | <input type="checkbox"/> Industry               | <input type="checkbox"/> Science                        | _____  |
| <input type="checkbox"/> Agriculture             | <input type="checkbox"/> Invention              | <input type="checkbox"/> Sculpture                      | _____  |
| <input checked="" type="checkbox"/> Architecture | <input type="checkbox"/> Landscape Architecture | <input checked="" type="checkbox"/> Social/Humanitarian | _____  |
| <input type="checkbox"/> Art                     | <input type="checkbox"/> Literature             | <input type="checkbox"/> Theater                        | _____  |
| <input type="checkbox"/> Commerce                | <input type="checkbox"/> Military               | <input type="checkbox"/> Transportation                 | _____  |
| <input type="checkbox"/> Communications          | <input type="checkbox"/> Music                  |   |  |
| <input type="checkbox"/> Conservation            |   |   |  |

STATEMENT OF SIGNIFICANCE

The Stock Center, the first Buffalo Bill Museum Building, presently put to new though not incompatible use, remains a memorial to a man, a place and a time. Within the triad the place and time are not less important than is the man. Therefore, it becomes necessary to thrice consider just what is the significance of a building once the celebrated symbol of a community's cultural achievement but now outgrown and vacated by its original owners.

Such consideration can commence with the death of Colonel William F. Cody (Buffalo Bill) on January 10, 1917. Even at that date, his passing evoked memories of a national phenomenon long since vanished—the western frontier. More specifically, it emphasized the demise of that frontier within a recognized geographic region known as the Rocky Mountains and High Plains. This was a sort of a lost-in-progress segment—a left-behind limbo, where the usually westward creeping frontier had lingered to the very latest and, having been there leapfrogged by a tide of emigrants intent on reaching more bountiful lands and softer climates, had persisted to achieve an exceptionally long and eventful existence.

Beginning with the decades of exploration and fur trade, extending through a lengthy period of transit migration, and gradually closing in an era marked by only rudimentary exploitation of obvious resources, it had been a serialized drama which unfolded over this frontier of mountains and plains. That serialization with its consequential changes in emphasis led to the introduction of a varied and notable cast of characters. But of all the players to have been featured therein—Indians, mountain men, missionaries, emigrants, soldiers, miners, railroaders, cowboys—the individual singled out by a worldwide audience as the epitome of the time and place had been Buffalo Bill.

This was not because Buffalo Bill's own role had been so important nor so spectacularly performed on a stage where, in any case, the spectacular had become no more than the commonplace. It was because fortune had presented him, and his talent and temperament had successfully capitalized on, an opportunity to exploit that frontier's own peculiar developments. He accomplished this exploitation through his famous Wild West Show wherein he was himself the star attraction. Many times he took that show on tours

SEE INSTRUCTIONS

**9. MAJOR BIBLIOGRAPHICAL REFERENCES**

Annals of Wyoming, Vol. 14, No. 1, pp. 21 (Col. Cody's Dream of a Pioneer Center—A Reality), by Mary Jester Allen.  
 Frost, Richard I. (Curator Buffalo Bill Museum) Personal interview Feb., '72. Park County. Official Records, County Clerk's Office.  
 State of Wyoming, Office of Secretary of State: Records of Incorporation.  
 Russell, Don. The Lives and Legends of Buffalo Bill. University of Oklahoma Press, 1960.  
 Sell, Henry Blackman and Weybright, Victor. Buffalo Bill and the Wild West. Oxford University Press, New York, 1955.

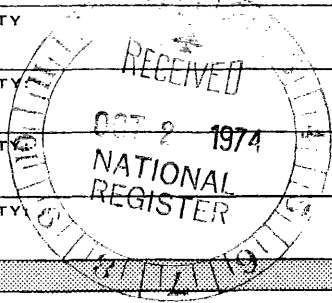
**10. GEOGRAPHICAL DATA**

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			OR	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES		
CORNER	LATITUDE	LONGITUDE		LATITUDE	LONGITUDE	
	Degrees Minutes Seconds	Degrees Minutes Seconds		Degrees Minutes Seconds	Degrees Minutes Seconds	
NW	° ' "	° ' "		44° 31' 34"	109° 04' 12"	
NE	° ' "	° ' "				
SE	° ' "	° ' "				
SW	° ' "	° ' "				

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: Two plus acres

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE:	CODE	COUNTY	CODE
STATE:	CODE	COUNTY	CODE
STATE:	CODE	COUNTY	CODE
STATE:	CODE	COUNTY	CODE



**11. FORM PREPARED BY**

NAME AND TITLE:  
Ned Frost, Chief, Historic Division

ORGANIZATION: Wyoming Recreation Commission DATE: 1/29/74

STREET AND NUMBER:  
604 East 25th Street

CITY OR TOWN: Cheyenne STATE: Wyoming CODE: 56

**12. STATE LIAISON OFFICER CERTIFICATION**      **NATIONAL REGISTER VERIFICATION**

As the designated State Liaison Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service. The recommended level of significance of this nomination is:

National  State  Local

Name Paul H. Westedt  
 Paul H. Westedt

Title Wyoming Historic Preservation Officer

Date February 4, 1974

I hereby certify that this property is included in the National Register.

Acting [Signature]  
 Director, Office of Archeology and Historic Preservation

Date 1/1/76

ATTEST: Ronald M. Greenberg  
 Keeper of The National Register

Date 12/30/75

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STATE	
COUNTY	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE
3841	7/27/74

Stock Center

(Continuation Sheet)

(Number all entries)

Physical Appearance - 2

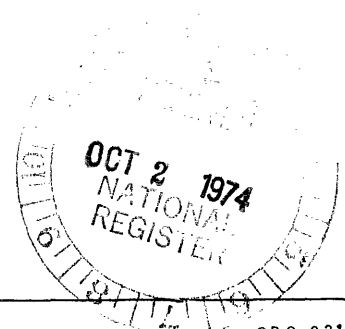
ranch house—a single story high, rambling and built of logs. Overall dimensions of the structure, leaving out irregular angles and protrusions, are approximately fifty feet by seventy feet. The original interior layout contained an entranceway and small lobby plus six rooms representing—only vaguely because necessarily designed for display of exhibits—the living room, trophy room-library, dining room, kitchen and bedrooms of a nominally affluent rancher's home.

During later years the Association, hard pressed for display and storage space, erected to the rear of the museum other structures supposedly appropriate to the main building's ranch house motif. Still existing, they are a log barn, a wagon shed, a bunkhouse and a tightly inclosing board fence. Together they constitute a sort of imaginary barnyard, but actually they are too constricted in space, too small in their own size and in comparison with the house, and too closely placed to the house to convey the impression of a typical Wyoming stock-ranch headquarters.

Instead, they appear to be nothing different than what they were intended to be: a protectively fenced courtyard inclosing an outdoor display space plus several small buildings intended for storage and/or shelter of vehicular displays such as a freight-wagon, buckboard and stagecoach. None of these latter day additions possess the historic value of the original Buffalo Bill Museum Building or of its grounds. Should any or all of them be razed at some future time such action ought not negate the Stock Center's enrollment in the National Register of Historic Places.

As told in the Statement of Significance, the Memorial Association moved its museum, in 1969, to new quarters across 8th Street in the Buffalo Bill Historical Center. The City of Cody then came into possession of this property and named it Stock Center. Consistent with their plan to make it a cultural, recreational and informational center, the city fathers refurbished the buildings interior without making any major structural changes and the outside appearance was not altered at all.

Thus, the Stock Center, an approximately fifty years old log structure in exceptionally well cared for condition, presents almost exactly the same appearance today as it did on July 4, 1927 when it was dedicated as the original Buffalo Bill Museum Building.



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Stock Center

(Number all entries)

Statement of Significance - 2

of America and Europe and thus became, in the public's view, the personification of the American frontiersman.

After Cody's death, former associates began to plan memorials in his honor. One place where such planning occurred was an area of northwestern Wyoming known as the Cody Country after its principal town, Cody, Wyoming. That town had been founded in 1896 by a partnership enterprise in which Buffalo Bill served as president. The partners were primarily interested in the construction of a vast arid-lands irrigation project but they also had an eye for the general development of a local region at that time still retaining vestiges of the old frontier. They had named their new town for Cody and he, during the last two decades of his lifetime, maintained one home there and another one thirty miles distant at his beloved T E Ranch. Always active in community and social affairs he made—over the years—many friends among the citizens of the Cody Country.

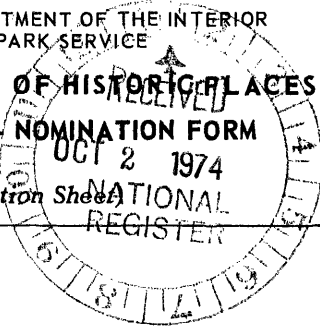
To these friends he would occasionally mention an ambition he hoped to one day realize. That was the establishment of a museum-type historic-complex where cultural manifestations of the bygone frontier would be preserved, would be exhibited for the edification and pleasure of the general public, and would be available for scholarly research and artistic study. He possessed himself—through gifts received from a cosmopolitan host of admirers, and acquisitions incidental to operation of the Wild West Show—one of the largest and most valuable collections of frontier memorabilia anywhere existent. But he had fallen on hard times, had lost ownership of the great show and only held with difficulty to his ranching and other property interests in the Cody Country. It was not until after his death that his dream had a chance of fulfillment and then only through long, patient and hard work on the part of old friends and neighbors.

On that January day that Buffalo Bill died in Denver, just 100 miles to the north, in Cheyenne, Wyoming, the State Legislature had barely opened its 1917 session. Almost the first act of that body was to vote a five thousand dollar appropriation (no inconsiderable sum at that place and time) toward the establishment anywhere within Wyoming boundaries of a Buffalo Bill Memorial.

Cody Country friends of the departed were quick to take advantage of the Legislature's generous act. On March 12, 1917 they completed organization of a nonprofit society, the Buffalo Bill Memorial Association, Incorporated. Its nonprofit status established the Association's eligibility to claim the appropriation. This it did, and the five thousand dollars became its nest egg. Later, on Cody's 79th birth anniversary, February 26, 1923, it was the

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Statement of Significance - 3

sum used to purchase, from the Burlington Railroad's Lincoln Land Company, a six and one-half acres tract of land on the western outskirts of Cody, Wyoming. That was the place where the museum building was later to stand.

Meanwhile the sculptress-heiress Gertrude Vanderbilt Whitney had acquired a forty acre adjoining tract and thereon, a year later, July 4, 1924, her heroic equestrian-statue of Buffalo Bill the Indian Wars' Army Scout was unveiled. This event inspired the Memorial Association to increase activity toward accomplishment of their primary goal—a Buffalo Bill Museum.

The construction of the log ranch-house type building which would house that museum turned into a community project on the order of a frontier barn-raising bee. Affluent subscribers bought and donated materials—house logs, windows, door frames, flooring, shingles; other citizens, less well off, donated labor—felled and skidded trees, poured the concrete, nailed the shingles. In a mountain forested area where log houses were typical abodes, the community's acknowledged master-builder donated his services and took charge of construction. On a vaster scale but somewhat patterned after Colonel Cody's T E Ranch home, the museum building slowly took shape and finally stood completed—a handsome, one-storied, multi-halled, log structure.

Although, in the interim between the Association's founding and completion of this building, there had been a determined effort to collect and store suitable memorabilia it was only with difficulty—and not completely pleasing or satisfactory results—that displays were arranged to fill all of the structure's available space. Thus, it was little more than an embryogenetic museum which the Buffalo Bill Memorial Association dedicated and opened to public visitation on July 4, 1927.

However, this was not the typical community project permitted to wither and lapse from memory once the initial goal was achieved. From conception, the intent had been for a growth creation—one with no foreseeable end. Over the next three decades, as the Association gradually increased and improved collections pertaining not only to Buffalo Bill himself but to all aspects of the Rocky Mountains-High Plains Frontier, public interest in the work they were doing broadened from a local through a provincial and, finally, on to a cosmopolitan basis.

Especially following World War II good things commenced to result from former diligent efforts. The greater part of Buffalo Bill's own immensely valuable collection, broken up and distributed among several heirs in the settlement of his estate, was—partly through gifts and partly through purchases—reassembled under the Association's ownership. Gifts of art, artifacts, natural

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Statement of Significance - 4

history, manuscripts, literature, correspondence, posters—almost anything pertaining to the Rocky Mountains-High Plains Frontier or the Buffalo Bill Wild West Show—were received in ever increasing numbers. In connection with this subject it seems remiss not to individually mention numerous donors who have contributed generously in time, skill, knowledge, possessions or money toward achievement of this cultural development. However, those records are available elsewhere and here the concern is only with those gifts having a direct bearing on the significance of the original Buffalo Bill Museum Building.

In 1957, thirty years following that building's dedication, the Association received from Mr. Cornelius Vanderbilt Whitney, son of Gertrude Vanderbilt Whitney and executor of her estate, a sum approximating one-half million dollars to be used for the construction of a gallery incorporating all the most modern techniques for the preservation and display of art works. Because the intention was that the gallery should be erected close by his mother's equestrian statue of the famous Indian Wars scout, Mr. Whitney also presented the Association the deed for about twenty-five acres of ground. This was all that remained from the original forty acres of virgin prairie land Gertrude Vanderbilt Whitney had provided for the statue's setting; the other 15 acres having been partly absorbed in the streets of a small but growing city and having partly gone to provide building space and landscaped grounds for an aesthetically compatible hospital-medical center complex.

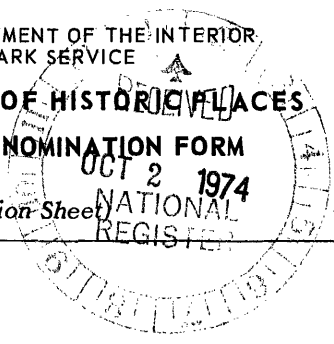
Evidently the Association's board of directors found food for serious thought in this gift of money and land proffered by Mr. Whitney. While it was a gracious gift free of any stipulation, it nevertheless emphasized that the Association's already extensive but steadily growing collection of western art—featuring such masters as Catlin, Miller, Bierstadt, Remington, Russell and Leigh—was far too valuable to remain housed in a log structure lacking facilities for closely regulated atmospheric control and subject to the danger of exceedingly hot and swift spreading fire. Besides this need to more adequately protect invaluable possession, they had another problem that pressed for solution: the Buffalo Bill Museum Building, spacious as it had seemed only a few years beforetime, simply lacked room to accommodate, either on display or in storage, more than a woefully trimmed selection of the Association's total holdings.

As a result of the director's deliberations, by the summer of 1959 the Whitney Gallery of Western Art had been given its name and installed in a new home—a fully functional building. But, if fully functional and aesthetically appealing, it was not a fully furnished building. Its south-east end-wall was no more than a jerry-built affair. The plan was to add a great central hall and balancing wing to the already imposing Whitney Gallery, then the completely finished structure would be named the Buffalo Bill Historical Center.



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Statement of Significance - 5

Ten years later, July 4, 1969, the Buffalo Bill Historical Center stood completed in detail—furnished and dedicated. This is an impressive structure, seven hundred feet long and more than one hundred twenty feet in its widest measurement. The floor space exceeds a hundred thousand square feet—about two and one-half acres—of which approximately seventy thousand square feet are given over to displays and the balance to work, storage and operating machinery areas. The cost of this building, its landscaped grounds and paved acres of parking area exceeded two million dollars. It has since its opening date housed—besides the Whitney Gallery—the Buffalo Bill Museum, a new Museum of Plains Indians and the Association's administrative and curatorial offices. But the last named two have only been furnished space there on a temporary basis. Both of them—along with such other projected creations as a Rocky Mountains-High Plains Museum of Natural History and a center for research and artistic study—being slated, sooner or later, to occupy structures suitably designed for their own particular purposes.

Naturally the financing of such a private-property, cultural-purpose building—particularly within an only partially developed, sparsely settled area—was not a simple task. Since, by reason of the land donated by Mr. Whitney, the Association no longer needed its original six and one-half acres nor—after completion of the new "Center"—the old log building standing thereon, this property was regarded as one asset which could be sold and the proceeds applied toward the costs of its own replacement. But, because the original purchase of land had been made with a State appropriation for establishment of a permanent memorial, the proposed action required legislative approval. The legislature obliged and the Association disposed of most of the plat to the local school district which already held a long-term lease thereon and had there developed a complex of athletic fields. The remaining part of the plat was the smaller share in size but, occupying a large corner location at the intersection of two busy thoroughfares, patently the most valuable. It was on this smaller share—at the corner—that the old museum building stood surrounded by landscaped grounds except in front where a parking area that had seemed spacious in 1927 was no longer adequate to accommodate the cars, campers and trailers of the museum's many tourist-visitors.

Mr. Paul Stock, a Cody Country oil man, rancher and philanthropist, then bought the Buffalo Bill Museum building and its remaining grounds for a sum said to have been one hundred thousand dollars. Evidently Mr. Stock had more than a contribution to the building of a new historical center and a helping hand to the Association in mind; it appears that he was also determined to block any possibility of an inappropriate business enterprise being developed at that culturally valuable but nevertheless prime commercial location. In any event, he gave the building and its parcel of land to the City of Cody—to be used in a way compatible with its history and its surroundings. Since

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Statement of Significance - 6

those surroundings included the Memorial Association's wide lawns, the school athletic fields, a long established city park and the park-type grounds of the hospital-medical center, the use the city has made of the property has tended to be both cultural and recreational. As far as the grounds were concerned this was a simple matter: they abutted against a city park, looked like a continuation of the park and, following the installation of two or three tennis courts, became—in fact if not by decree—a part of the park.

As far as the building was concerned the matter was not quite so simple. The old museum was still a handsome, well kept and valuable structure. It was conveniently located, possessed a sizeable parking area and might have been adopted to the requirements of a town hall—but the city already owned a modern government building. It was not very adaptable to the purposes of an auditorium—but, there again, the city already owned a fine auditorium. However, there was one facility that the town, not the city government but the town itself, lacked. This was an informational and social type center that could serve to house a combination of chamber of commerce type offices, especially one serving the needs of visiting tourists, and functional meeting rooms for cultural, recreational and other special interest groups. To this end city authorities, without changing the exterior appearance, somewhat redesigned interior lines and decorative schemes to effect several business offices and distinctive meeting places. Then, this newly refurbished old museum building was given a new name—Stock Center—and its various accommodations offered for rental.

Present occupants include the Cody Club (Chamber of Commerce) which thus utilizes a location admirably situated to serve both the informational requirements of visitors and the various interests, cultural and commercial, of local citizens. Other organizations, renting or leasing on a long term basis, are the Park County Chapter of The Wyoming State Historical Society, the Cody Country Art League, and the Shoshone Recreation District, a special service unit of local government.

Thus, it appears that a beneficial use has been found for the historic Buffalo Bill Museum Building. Further, it appears that that use is compatible with the consciousness of heritage demonstrated by those founding members of a memorial association who, in a manner reminiscent of the very frontier they sought to commemorate, built this historic structure.

