

A R T • N A T U R E • H I S T O R Y

NEWSLETTER



The
Brinton
Museum



#1 VOLUME 27

FROM THE BOARD CHAIR

As we move into another season at The Brinton Museum, I would like to extend my sincere gratitude to each of you—our visitors, members, donors, and friends. Your continued engagement—through visits, programs, membership, and philanthropy—allows The Brinton to succeed as a place of connection, learning, and shared experience.

I would also like to acknowledge the many voices that guide and strengthen the museum's work. The thoughtful input of our National Advisory Council and American Indian Advisory Council continues to be invaluable as the board and staff steward collections and programs which honor the land, people, and cultures of the American West.

Over the past several months, the Board of Directors has been engaged in reflection and planning. In early March, the board gathered for a strategic planning session to evaluate the museum's current position and identify priorities for the years ahead. These conversations addressed financial sustainability, stewardship of our collections and facilities, growth of our educational mission, and opportunities to expand audience engagement as we work to strengthen the museum's capacity and ensure its continued role as a cultural and educational resource.

One theme that emerged is a long-term vision of The Brinton Museum as a cultural center for education and learning, including possibilities such as a future library and archive—an idea originally championed by Father Peter Powell—and flexible spaces to support expanded programming and community engagement. While these ideas remain part of a longer-term horizon, it is encouraging to consider how the museum can continue to grow as a place for scholarship, cultural exchange, and deeper understanding.

Strategic planning is about preparing for the future while remaining grounded in our mission, and I am grateful for the dedication of my fellow board members and the museum's leadership team.

Thank you for your continued support of The Brinton Museum. We look forward to welcoming you this season and sharing the exhibitions and programs ahead.

With gratitude,

David Hubert
Chair, Board of Directors
The Brinton Museum

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Front Cover: Amos Bad Heart Bull, *End of the Battle Captured Horses*, 1898

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Bruce Eldredge, <i>Advisor</i>	Joan F. Wallick, <i>Emeritus</i> (in memoriam)



2026 CALENDAR OF EVENTS

MARCH TO DECEMBER

MARCH 13 TO AUGUST 3

James F. Jackson: Legacy in Art and Leather

APRIL 3 - MAY 25

Roger Haight and Don Johnson: Two Wyoming Carvers

APRIL 17 TO SEPTEMBER 14

The Unfinished War: The Battle of the Little Bighorn in Native American Art

MAY 29 - JULY 19

BOOTS, BRONCS & BRINTON! SHERIDAN-WYO-RODEO!

JUNE 26

The Annual Brinton Gala

JULY 3

The Brinton Summer Concert With Leftover Salmon

JULY 13 TO JULY 16

Summer Art Camp

JULY 20 TO JULY 23

Summer Nature Camp

JULY 31

Bighorn Rendezvous XI Ticketed Presale

AUGUST 1

Bighorn Rendezvous XI Quickdraw & Art Auction

AUGUST 1 TO SEPTEMBER 21

Bighorn Rendezvous XI Exhibition

AUGUST 14 TO DECEMBER 21

William Gollings: Collected Treasures

AUGUST 22

Member Picnic

SEPTEMBER 26 TO DECEMBER 21

The Small Works Show

OCTOBER 24

The Brinton Museum Haunted Ranch

DECEMBER 20

Annual Member Holiday Open House

FROM THE DIRECTOR

We've experienced anything but typical weather patterns this winter and early spring, but one reliable marker of the changing season is the renewed energy and activity at The Brinton Museum that arrives each spring. As we move into the 2026 season, it has been wonderful to see the ranch and museum come alive again with visitors, students, artists, and community members gathering to experience arts, culture, and the landscape that surround us.

In early March, we welcomed nearly 200 visitors for the opening receptions of the *All-Schools 5th Grade Art Show*, celebrating the creativity of young artists from across our community. We also hosted nine school group visits for the *21st Illustrator Show*: *Zak Pullen*, introducing students to the powerful role illustration plays in storytelling. In mid-March, we opened *James F. Jackson: Legacy in Art and Leather* with a warm and well-attended reception that honored Jim's decades of artistic dedication and his creative contributions to the artistic traditions of this region. These events capture just the first month of our 2026 season, and we look forward to many more months of programming that bring creativity, learning, and community together.

Before turning fully to what lies ahead this season, I want to pause and express my sincere gratitude to the many members, donors, volunteers, and visitors who bring this institution to life. Because of your enthusiasm and generosity, The Brinton Museum continues to grow as a place where people gather to experience the art, landscapes, and cultures of the American West. Your support fuels every exhibition we present, every program we host, and every moment of connection that happens here.

The past year brought many encouraging milestones for the museum. We welcomed more than



Details: James F. Jackson, Amos Bad Heart Bull, William Gollings

26,000 visitors, the highest attendance in our history, and saw record participation from donors during both WyoGives and our Year-End Campaign. These accomplishments represent far more than numbers, they represent a community that believes deeply in the importance of preserving and sharing the stories of this region.

Looking ahead, our 2026 exhibitions and programs will explore the theme *Our Legends*, celebrating the stories, artists, and histories that have shaped the American West, particularly here at the foothills of the Bighorn Mountains. These legends are not distant or abstract. They are grounded in the landscapes and cultures east of the Bighorns, where the land itself holds memory and meaning and where creativity and identity continue across generations.

The season is anchored by three major exhibitions that explore different forms of legacy.

James F. Jackson: Legacy in Art and Leather (March 13 to August 3) celebrates more than four decades of work by Sheridan artist James F. Jackson and highlights his ability to reflect both modern artistic influences and mastery of the Sheridan style of leather

tooling, an art form born in this region and now practiced internationally. This spring we will also present *The Unfinished War: The Battle of the Little Bighorn in Native American Art* (April 17 to September 14), offering Native perspectives on one of the most widely interpreted events in American history through ledger drawings, muslin paintings, and contemporary works. Later in the season, *William Gollings: Collected Treasures* will explore the legacy of another Sheridan artist whose depictions of cowboys, horses, and Western life helped shape visual understandings of the region.

As we move into the heart of the season, I remain deeply grateful for the role each of you plays in sustaining The Brinton Museum. Your support ensures that this remarkable place continues to thrive. I look forward to seeing many of you on the ranch and at the museum in the months ahead.

Kendra Heimbuck
Executive Director

RECOGNIZING JACOMIEN MARS: A DECADE OF LEADERSHIP AND LASTING IMPACT

The Brinton Museum is proud to recognize and celebrate Jacomien Mars as she concludes ten years of dedicated service on the Board of Directors and transitions into a new role as an Emeritus Board Member.

Over the past decade, Jacomien's commitment to The Brinton Museum has been both steadfast and transformative. Her leadership, generosity, and thoughtful guidance, along with that of her late husband, Forrest E. Mars, Jr., have helped shape the institution into what it is today. Through both her time and financial investment, Jacomien has played a critical role in strengthening the museum's foundation and ensuring its long-term sustainability.

Among her many contributions, Jacomien provided leadership support for the museum's Next Hundred Years campaign in 2023, a pivotal effort that resulted in nearly \$5 million in endowment growth. This investment has had a lasting impact, helping to secure the museum's future and expand its capacity to serve the community.

"Jacomien's leadership has been instrumental in guiding The Brinton through a period of meaningful growth and increased stability," said Board Chair David Hubert. "Her vision,

generosity, and deep care for this institution have left a lasting mark that will benefit the museum for generations to come."

Beyond this milestone, Jacomien has been a consistent and trusted presence on the board offering insight, perspective, and steady guidance. She has also been a quiet but powerful champion of the museum's work, lending her encouragement and support to numerous initiatives that have strengthened programming, operations, and the visitor experience.

"Jacomien has always led with thoughtfulness and

purpose," shared fellow board member and past Board Chair Bob Berger. "She has a unique ability to support the museum in meaningful ways without seeking recognition, and her steady presence has made a real difference to all of us who have served alongside her."

Her devotion to The Brinton Museum extends beyond governance. Through her care for the ranch, grounds, and facilities, and her deep respect for the legacy of Forrest E. Mars, Jr., Jacomien has helped ensure that this place remains both beautifully maintained and mission-driven.

In recognition of her exceptional service, Jacomien has graciously accepted the Board's invitation to continue her relationship with the museum as an Emeritus Board Member. She has also accepted this honor on behalf of Forrest E. Mars, Jr. (in memoriam), whose vision and legacy remain foundational to The Brinton.

We are deeply grateful for Jacomien's decade of leadership and look forward to her continued connection to The Brinton Museum in this new chapter.



Jacomien Mars, Forrest E. Mars, Jr., Father Peter Powell

HONORING AN ARTISTIC LEGEND

If anyone is about to enter James F. Jackson's leather shop at The Brinton Museum, they will likely hear the hammering sound coming from inside. Regular visitors are not only familiar with Jackson's tap, tap, tapping but also his warm welcome and willingness to generously share his time in talking about his work. A nationally and internationally recognized craftsman in the art of leather tooling, Jackson has occupied the shop for over a decade after retiring from a long career of working for the legendary King's Saddlery in downtown Sheridan. Jackson, who most of us know as Jim, is not only a maker of fine leather crafted objects, he is also a teacher. Every year, he conducts workshops at the Leather Trade Show, held annually at Sheridan College. His teaching has taken him as far as Australia and Japan. Indeed, it would not be a stretch to say that Jackson helped export and spread the Sheridan style of leather tooling among the very active leather tooling community in Japan. These cross-cultural exchanges culminated in an exhibition at The Brinton Museum that ranks among our best attended exhibitions ever. International in reputation, Jim Jackson's work has always been deeply rooted in the West and admired by his regional community.

Throughout Wyoming, one can find many proud owners of a saddle, a basket, a notebook, a purse, or a belt, handcrafted by Jim Jackson.

Many in the community will know that Jim is also a painter, but they may not be aware how much art making has been a part of his career. The retrospective exhibition *James F. Jackson: A Legacy in Art and Leather* will perhaps be a surprise for many, as it includes an unprecedented number of paintings along with leather objects. Seeing his leather tooled objects side by side with paintings on canvas or directly painted onto leather opens one's eyes to the artist's remarkable versatility in working across media. Trained by some of the finest leather craftsmen in Sheridan, Jackson has an equally strong background in painting. He studied art and art history at Sheridan College and the University of Wyoming, where he received his MFA in painting. For a few years, he sold his paintings through a gallery in Denver, and after returning to Sheridan, he continued to pursue his passion for painting while also working in leather tooling. This exhibition offers a survey of paintings that date from his early career to the present and include examples from private collections never publicly exhibited.

In his artist statement published in the exhibition



James F. Jackson, *Poetic Passage*, oil on leather on wood panel, 15"x18", 2022

catalog, Jackson describes his process:

When creating a painting, I usually begin drawing on a wood, canvas or leather panel with a robust structural drawing. Color considerations (hue, value, intensity) then become essential to this structural layering. As I apply paint and consider the work's progress, I find separate parts begin to take on a life of their own. The interplay of these areas, through repetition and color association, often suggest the possibility of new and intriguing directions and can lead to more symbolic associations (metaphoric implications).

Every painting in this exhibition is an exploration of layered process and meaning. It is an interplay of

what is visible on the surface and what is suggested through juxtaposition. Every painting sings. Every object invites close viewing and a revisiting from afar to see it in relationship to other works. In the exhibition catalog, I discuss in detail how Jackson's art intersects with different movements in modern art. Similar to the Surrealists, Jackson explores how our perception of reality is constantly changing and never stable. In the manner of the Cubists, he gives equal value to every element on the surface of the painting, creating visual puzzles where forms overlap and clash. The list of modernist comparisons goes on. Yet Jackson has embedded these influences into a distinctly Western style. After all, he was born in the West, and



James F. Jackson, *Ophelia, Perhaps to Dream*, oil on leather on wood panel, 10"x16", 2021

the land and the people of Colorado and Wyoming have shaped his experience. Yet Jim Jackson's art exists in its own world. Western imagery surfaces in roping cowboys or vaqueros, fearless cowgirls, and proud Native women and girls, but it shares the stage with violin and cello players, mysterious women with cats, and a plethora of flora and fauna. In other words, the West is only one motif in a cornucopia of dream-like images that dance across Jackson's canvases and leather panels.

The dominant element in Jim's art of painting is the playful use of ornament. To quote him again: "I have

never given serious thought to developing any particular recognizable painting style and have always felt the need to clarify my experience through my media. I look at the process of painting as an exercise where I get to play with unlimited possibilities of expression."

Though it is never a conscious act for Jackson, what distinguishes his "style" is the fluid movement between representation and ornamentation. Take, for example, *Ophelia, Perhaps To Dream* (The Brinton Museum), where the figure is submerged in an ornamental surface carved in leather. Or consider *Poetic Passage* (Private

Collection) where a cello player Venus-like emerges from a carved leather arrangement of flowers and vine. In the painting *ichi go ichi ge* (Private Collection) that blending of painting and leather carving is so subtly accomplished that the boundary is almost indistinguishable.

The Brinton Museum is honored to present this retrospective exhibition of Jim Jackson's art and leathercraft that includes so many outstanding examples of his ever changing and evolving career. These works are all manifestations of exceptional technical mastery in carving, drawing, composition, and color

design. Most of all, they are tangible evidence of an artistic vision that Jackson had pursued and achieved over a lifetime of work.

All quotations are excerpted from the exhibition catalog *James F. Jackson: Legacy in Art and Leather* available at The Brinton Museum Store.

Jochen Wierich, Ph.D.
Curatorial Director

"PEHIN HANSKA KASOTA - THE RUBBING OUT OF LONG HAIR" THE VISUALIZATION OF VICTORY AND CULTURAL MEMORY



Stephen Standing Bear, *The Battle of Little Big Horn*, pencil & ink on muslin, 35"x174", 1892 - 1900, courtesy of the Philbrook Museum of Art

By June 1876, the several bands of the Lakota and the Northern Cheyenne Peoples, who did not live on reservation lands, had reached the traditional summer hunting areas in the Yellowstone, Powder, Tongue, and Big Horn River country. Three columns of the United States Army were moving into the same region on a different kind of hunt.

By July 1876, over 300 soldiers from all sides lay dead in the Montana and Wyoming countryside. The Lakota and Cheyenne bands had dispersed, as was their custom when pressed by the Army soldiers. Crow and Arikara scouts had returned home, having guided the

Army columns to their destinies. The dust that settled over these battlefields covered and clouded the history as much as it covered the drying sage and bleaching bones.

The Battle of the Greasy Grass is among the most studied in American military history. And why not? It is perhaps the quintessential American military disaster served up with images of the "Wild West." An incredible body of information exists, predominantly from only one side of the fight. Oddly enough, the story of this battle has not been widely presented by the victors. If the "winners" write the histories, the Little Bighorn

is one great exception to that rule. Why?

The Indian versions of the events surrounding the Battle of the Little Bighorn are plentiful, accurate, and verifiable. Cultural bias, a lack of understanding of what was being said, and preconceived battle "facts," all led to the American Indian story not being more prevalent in the huge body of battle studies. To be sure, the last two decades have seen more works incorporating warrior narratives published by indigenous and non-indigenous authors. Yet few incorporate the art by those same warriors, depicting their deeds and memories of that day.

We believe the Indian art "tells" a very compelling story of the fight on the Little Bighorn. When used with Indian and non-Indian testimony, the history becomes most vivid. Words now make sense when laid alongside graphic portrayals of action. This history has been in front of us all the while.

It should be recognized that the paintings, drawings, and the collective renderings in ledger books (hence the name "ledger art") are history. They chronicle the events of individuals and groups and record the social mores of those who initially inhabited the Great Plains of the United States. At the same time, this form of expression used in these societies is much more than a mere event and participant. Even so, this body of work has long been valued more for its artistic than its historical portrayals.

Collecting North American painted robes, shields, etc., began as early as the 1700s, when French fur traders moved into the Mississippi Valley and, concurrently, the Spanish occupied what is now the American Southwest. There is a substantial number of painted hides



Amos Bad Heart Bull, *Reno's Retreat*, print, 15.375"x19.5", 1898

and pictographic art in European private and public collections. Keeping in mind the art value, these drawings and paintings are even more valuable because of the history portrayed in them.

205 paintings and drawings by thirty warrior-artists, fourteen Cheyennes, fifteen Lakotas, and one Crow, have been located and incorporated into the battle story. All the artists fought in the battle, except two – Amos Bad Heart Bull and White Bird – who were around 7 to 9 years old. Amos Bad Heart Bull drew sixty drawings of the battle in his famous ledger book. A large muslin painting by Bad Heart Bull was found in a private collection in Pennsylvania. Red Horse produced forty-two drawings in 1881, illustrating his narrative given to an army colonel in February 1877. White Bull produced nineteen drawings, White Swan ten paintings and sixteen drawings,

and Standing Bear six muslin paintings and three drawings. Those drawings were used to illustrate his friend Black Elk's book, *Black Elk Speaks*.

The Unfinished War: The Battle of the Little Bighorn in Native American Art highlights three of these artists: Amos Bad Heart Bull, Stephen Standing Bear, and White Swan. In Bad Heart Bull's portion, thirty-one drawings were reproduced in color in 1938. Seventeen drawings are specifically about the battle. Twenty-five more drawings of this are in the ledger. Several other men also drew about the valley fighting, among them Red Horse, White Bird, One Bull, and Kicking Bear.

White Swan, one of two Crow scouts who accompanied the cavalry across the river into the valley fight, was severely wounded. One of the Arikara scouts was also wounded, and three Arikara scouts

were killed. Bad Heart Bull records those casualties in both his drawings and the large muslin painting. White Swan's combat accomplishments include three in the valley fight. Two paintings, one of which will be on display from the University of Arkansas Museum, focus solely on the events surrounding the Little Bighorn.

Stephen Standing Bear was sixteen years old when the battle took place. Four of his muslin paintings of the battle are housed in the U.S., and one in Germany. A sixth version of the battle was auctioned in the 1970s, and Father Peter Powell indicated it was sold to someone overseas. Standing Bear gave several interviews about his part, and the best way to relate to his paintings was recorded by John Neihardt in 1931.² Seen in all versions is the Custer-led force gathered on the last

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To make a picture can be a revolutionary act, an autobiographical act, and an act of covert existence. It can be a way of mourning the past, and fixing it in historical time as well. While many artists made drawings for sale to outsiders to earn money during a time of poverty, dislocation, and outright starvation, it has been too little appreciated that the act of making even those drawings intended for sale also held profound meaning for those who made them. It is an act of resistance to chronicle the old ways and keep them alive.¹

LAKOTA HONOR

Ohaŋ mitakuyepi.
Greetings my relatives,
friends, and supporters of
The Brinton Museum.

I am Wakah Wayupika
Wiŋ - Making With
Exceptional Skills Woman,
also known as Rhonda Holy
Bear, Lakota Heritage Artist
and Cultural Interpreter.

I am the Vice President
of The Foundation for the
Preservation of American
Art and Culture, and a
member of The American
Indian Advisory Council,
which works closely with
The Brinton Museum. I am
honored to be the keynote
speaker and guest artist
presenter for the upcoming
exhibition, *The Unfinished
War: The Battle of Little
Bighorn in Native American
Art*.

June 25-26, 2026 marks
the 150th year of Greasy
Grass, also known as The
Battle of Little Big Horn.
Through my art, I share the
true story of my family and
my people, the Lakota. It is a
story of strength, resilience,
and survival. In my award-
winning artwork, *Lakota
Honor* (Art Institute of
Chicago), I weave together
threads of history, memory,
and imagination to create a
narrative of remembrance,
born from the story of my
grandmother, Josephine
Sees The Horses Woman.
My father told me her story
many years ago. It is the
story of a nine-year-old girl's
strength and resilience at
Little Bighorn. The nine-

year-old girl would one day
grow up to have 10 children
of her own. Her five sons
would become soldiers in
World War II and the Korean
War. They were Lakota code
talkers and prisoners of war.
Their sacrifice is a testament
to their patriotism and love
of this land.

My father told me of his
grandfather, TaShunka ("His
Horse"), and grandmother,
White Face Woman ("Ité
Ska Wiŋ"), and of their
family who participated
in events that took place
150 years ago. On the day
of the Battle of Greasy
Grass, my grandmother's
family was gathering food
when they saw soldiers
charging towards them. My
grandmother, Josephine
Sees The Horses Woman,
was a nine year old child.
Her uncle picked her up and
hid her in a ravine along
with some other women
and children. They hid in
the ravine, covering their
ears and watched the story
unfold before their eyes.
The soldiers were charging
toward them and the bullets
and arrows were flying as
the clash on the battlefield
ensued. This story has left a
deep impression on me. I
felt compelled to honor my
family's story and to keep it
alive through my artwork.

My piece, *Lakota Honor*,
is a Lakota woman figure
that celebrates the life of
a beloved warrior and a
woman in time of grief and
mourning. She is wearing



Rhonda Holy Bear, *Lakota Honor - Sees The Horses Woman - SuWakan Ayutan Win*, mixed media, 26.5"x13"x13", 2011-2023
Courtesy of The Art Institute of Chicago

a beaded war honor dress,
commemorating the deeds
of her beloved relative,
retelling his stories, and
singing his songs. In our
oral tradition, these acts are
a powerful way to honor
our ancestors and preserve

our history. This piece is
my tribute to my family's
history, a true story of family
love, of mourning for lives
lost, and of resilience. It is
a tribute to the strength of
the Lakota people and to the
stories that shape us.

Lakota Honor showcases my meticulous research and dedication to authenticity. It features 32 different Lakota techniques, including beading and quillworking. I draw inspiration from museum collections, private galleries, and books, using authentic materials, often antique, to ensure accuracy and respect for Lakota traditions. Every detail reflects the rich cultural heritage of my people.

Housed permanently at the Art Institute of Chicago, *Lakota Honor* ensures that this tiny piece of history will not be lost. And now, this remarkable piece is coming home to The Brinton Museum, offering a rare opportunity for visitors to experience it up close. Don't miss this once-in-a-lifetime chance to see *Lakota Honor* in person. Join me at The Brinton Museum, where I'll share more of this story, and explore the art, history, and cultural significance of the story that inspired it. I'm proud to display my work alongside the works of many other talented Native American artists who have drawn inspiration from the Battle of Greasy Grass. Let's honor the past, acknowledge the present, and inspire the future.

Rhonda Holy Bear,
Lakota Artist

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stand hilltop with casualties all around. Warriors are seen chasing loose cavalry horses. Soldiers are seen fleeing downhill into what is now known as “Deep Ravine.” “Pehin hanska kasota,” he called it – the rubbing out of Long Hair.³

All of these creations clearly say “This I did” in the fashion of pictographic records of individual combat prowess. Mnemonic in purpose, they depicted only four things about a particular deed: who the hero was, who the enemy was, what the odds were, and the outcome of the encounter.⁴ As Father Powell used to say: “They drew from power.”⁵

Despite official Washington’s desire for a cheaper, more humane way to bring peace to the lands of the Lakota and Cheyenne people, it was not to be. Too much had gone before. Too much had been promised and not fulfilled. Too much

was assumed and proved wrong. Both sides had visited violence on the other for too long. On June 25, 1876, the people living on the flat, fertile ground along the river would hear hoofbeats. There was nowhere left to go. They fought.

Later, confined to reservations, no longer allowed to dance and sing, unable to provide for their families as before, forced to learn a language not their own, and with no way to regain a way of life with military skill, the people had few ways to hang onto the customs from the past. As noted before, they fought since there was nowhere left to go. Now, there was little they could do to remain “the People,” so they resisted in a manner few outsiders understood. They drew.

Rodney G. Thomas
Colonel, U.S. Army, Retired

Programs for The Unfinished War

**Opening Reception –
April 16 | 5-7 PM**
Remarks by Jochen Wierich and artist Rhonda Holy Bear

**Oral History Symposium –
June 11 | 5-7 PM**
Roundtable with Northern Cheyenne, Lakota, and Crow speakers

**Lecture: “The Picture is the Rope” –
June 18 | 5-7 PM**
Rodney G. Thomas on Native pictographic art and history

¹Janet Catherine Berlo, *Plains Indian Drawings 1865-1935: Pages From A Visual History*. (Harry N. Abrams, Inc., Publishers, 1996). 18.

²John. G. Neihardt. *Black Elk Speaks: Being the Life Story of a Holy Man of the Oglala Sioux*. (Albany, York: State University of New York Press, 2008). 89-93.

³Neihart, *Black Elk Speaks*, 83.

⁴F. Dennis Lessard. “Plains Pictographic Art: A Study of Ethnographic Information.” *American Indian Art Magazine*, Volume 17, Number 2, Spring 1992. 62-63.

⁵Father Peter J. Powell, “They Drew from Power: An Introduction to Northern Cheyenne Ledger Book Art.” *Montana: Past and Present – Papers Read at a Clark Library Seminar, April 5, 1975*, (Los Angeles: University of California, 1976). 1-54 passim.

A COMMUNITY OF STEWARDSHIP



As I begin my role with The Brinton Museum, I want to offer a simple hello and thank you. It is a privilege to join a community that cares deeply about this museum and its mission to connect people to the past, present, and future of the American West through its art, collections, and the historic Quarter Circle A Ranch. Over the past few months, I have seen firsthand the relationships and generosity that sustain this remarkable place at the foot of the Bighorn Mountains.

I am especially struck by the spirit of stewardship that surrounds this museum. The Brinton thrives because our community remains deeply committed to it and to keeping art, history, and open spaces accessible and meaningful to all. Stewardship here is both a privilege and a shared responsibility. It reflects the care and commitment with which we honor and carry forward the resources entrusted to us.

That spirit of stewardship shaped 2025 and made it an extraordinary year. More than 26,000 visitors experienced The Brinton across 13 exhibitions and 91 community events, engaging 2,723 participants.

Learning opportunities were central to the year as well. The museum welcomed 48 tours reaching 1,069 students and guests, offered 41 youth programs engaging 1,823 young

learners, and presented 43 public and member education programs serving 1,654 participants.

Behind the scenes and across the grounds, volunteers contributed more than 1,100 hours of service. Visitors also enjoyed more than 100 leather workshop demonstrations, celebrating the artistry and enduring legacy of Western leathercraft.

Because of this collective generosity and engagement, The Brinton not only met its goals for 2025, it surpassed them. Together we celebrated a record-breaking Gala, our largest WyoGives to date, record visitation, increased volunteer participation, and one of our strongest year-end giving seasons.

This year we are especially grateful for the supporters who make free admission possible year-round. Because of this shared commitment, anyone can explore the galleries and enjoy the museum grounds without barrier. Families discovering the museum for the first time, students encountering Western art and history, neighbors returning again, and visitors from across the region all benefit from this extraordinary gift.

Continued support allows The Brinton to maintain this access and the programs that bring our mission to life. It is how the museum continues to deepen its impact, serve our community, and remain a place where art, history, and connection thrive. Building on the momentum of last year's success will help ensure these experiences remain available to our community and visitors for years to come.

I invite you to help build on this momentum by using the enclosed envelope to make a gift in support of The Brinton's work and the experiences it makes possible for our community.

Every gift, in any amount, helps ensure that The Brinton continues to welcome and inspire people of all ages. I look forward to meeting many of you here on the ranch in the seasons ahead.

Thank you for helping make The Brinton Museum the welcoming and vibrant place it is today.

Keri McMeans
Director of Advancement

WHAT DOES ADVANCEMENT MEAN?



Keri McMeans
Advancement Director

"So, what exactly does Advancement mean?"

It's a question I hear often when I introduce myself at The Brinton Museum, and it's a good one.

At its heart, Advancement is about building relationships that sustain The Brinton's mission. It connects the museum with the people who make its work possible, including donors, members, sponsors, grant partners, volunteers, and community collaborators. It also begins with learning and engagement, which I often think of as the museum's front door, where curiosity becomes connection and

new audiences first discover what The Brinton offers.

In many ways, Advancement is the bridge between what The Brinton does and the community it serves. It helps people understand why this place matters and invites them to make it part of their lives.

What excites me most about this role is the many people I have the opportunity to connect with. The Brinton community is vibrant and diverse. Set within this extraordinary landscape and historic ranch, the museum is a powerful place that continues to

inspire me.

My hope for visitors is that each person leaves The Brinton with a sense of belonging and feels that this place truly belongs to the community. That sense of connection draws you back, inspires you to bring others, and share in the experience, helping ensure the museum continues to thrive for generations to come.

Keri McMeans
Director of Advancement

THE BRINTON BISTRO & MUSEUM STORE

As we prepare for the 2026 season, we are pleased to welcome you back to the Museum Store and Brinton Bistro at The Brinton Museum.

The Store will once again offer a thoughtfully selected collection of books, Western-inspired gifts, jewelry, and regional goods — perfect for finding something meaningful while supporting the Museum's mission. Each purchase plays an important role in sustaining our exhibitions and programs.

At the Brinton Bistro, we look forward to serving

fresh, seasonal fare in a setting overlooking the Bighorn Mountain landscape. Whether you join us for lunch or brunch with friends, or simply enjoy a quiet coffee while taking in the view, the Bistro remains a wonderful place to relax and connect.

We are proud to share that our Executive Chef, Rob Gaarde, was named Best Chef in Best of the Bighorns 2025. The Bistro also earned Best Patio, Second Place for Best Brunch, and Third Place for Best Overall Dining Experience — a testament to the dedication and talent of

our exceptional team.

We are grateful for your continued support and look forward to welcoming you back in 2026.

Jennifer Cox
Director of Business
Operations

**2026 Bistro
Service Hours:**

**Monday, Thursday,
Friday**
Lunch 11 AM – 3 PM

Saturday & Sunday
Brunch 10 AM – 3 PM



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MUSEUM

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BRINTON BISTRO

Monday, Thursday, Friday
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Saturday & Sunday
Brunch 10 AM - 3 PM

SUMMER

MUSEUM

May 21- September 6
Daily, 9:30 AM - 5 PM

BRINTON BISTRO

Monday, Thursday, Friday
Lunch 11 AM - 3 PM
Saturday & Sunday
Brunch 10 AM - 3

