



CIMA Newsletter  
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**Contents:**

2011 Spring Conference	1
President's Corner	2
CIMA News	4
National News	9
Arizona News	19
Nevada News	20
Idaho News	22
Treasury Report	22
New Mexico News	23
Utah News	26

## 2011 Spring Conference in Boise

Plans for this year's CIMA Spring Meeting are in place for Thursday, May 19th – Friday, May 20th. The beautiful city of Boise, Idaho will be our location, and conference events will be hosted at the Basque Museum and on the Boise State University campus.

Our theme for this year is designed to invite a wide variety of participation. The program covers diverse topics within this theme, offering valuable ways to learn how we can better serve our professional missions and our constituencies.

Not only does CIMA have a great program, but the local arrangements committee has done a great job keeping the costs affordable. This year we continue to offer assistance, in the form of a scholarship and a travel grant. If you are in need of assistance to travel to this year's meeting, you are encouraged to apply for assistance.

Also, there is a special offer this year: non-CIMA members registering for this meeting will receive a year's CIMA membership (a \$15 value) along with their registration.

Since last year's Western Roundup in Seattle, CIMA has been reaching out to other organizations and to archivists of various kinds within our region, whether or not they are members. This work has taken

the form of presentations at state library association meetings and the joint meetings we are planning in the near future.

This year's meeting in Boise will help us make more contacts with archivists in Idaho, and we look forward to meeting them and inviting them to participate in CIMA.

Finally, CIMA has been investigating SAA's proposal for an archives federation. This topic will also be discussed.

The *Marriott Courtyard Hotel* is holding rooms at a conference rate of \$79/night (single or double); more information will be included in the registration packet. The hotel offers free wi-fi, free airport shuttle, walkable distance to Boise State and downtown.

Check the CIMA website for the most current information. Here are some highlights.

**Day 1:**  
**Thursday, May 19, 2011**  
**Basque Museum and Cultural Center**

**5:00-6:00 p.m.**  
Business Meeting

**6:00-7:30 p.m.**  
Reception/tour of museum and adjoining Cyrus Jacobs-Uberuaga House and Fronton Building

Dinner on your own afterward.

**Day 2:**  
**Friday, May 20, 2011**  
**Boise State University Student Union Building**

**8:00 am** Opening session

**8:30 am** Breakout session 1  
**Session 1A:**  
Fundraising/Managing the ongoing financial crisis  
**Session 1B:**  
The proposed federation

**10:00 am** Break

**10:30 am** Breakout session 2  
**Session 2A:**  
Public Outreach through Oral History  
**Session 2B:**  
Primary Source Literacy

**12:10-2:00 p.m.**  
Luncheon and  
2011 CIMA Awards

Speaker: Boise State University  
**Professor Barton Barbour**

**2:15 pm** Breakout session 3  
**Session 3A:**  
Volunteering Archivist and Volunteer in Archives  
**Session 3B:**  
Idaho History  
(paper presentations)

**4:00 pm** Closing session

**4:30 pm** Repository Tours

**THIS ISSUE**

- 2011 Spring Conference
- 2011 CIMA Awards
- CIMA Conference Schedule
- CIMA Grants & Scholarships
  
- Header Title Photo:  
Downtown Boise, Idaho.

## President's Corner



Charles Stanford  
CIMA President  
2010-2011

April is already here. I can see the light at the end of the tunnel – this service as president is proving a short tunnel indeed. There is still much more I had hoped to do.

Even at this early stage in my career I am learning about the realities of time, resources, bureaucratic inertia, cultural practices, sociology, and all the other factors that always come along to limit our Big Plans (I speak in terms of service in my place of employment and the profession as a whole, not just CIMA).

I should say: I am being taught about these realities. How well I learn my lesson remains to be seen: “Lessons taught, but never learned,” as the Canadian lyricist Neil Peart wrote.

How well *should* we learn lessons of limitations? It is easy to accept reasons why things can't be done, or can't be done just yet. Tensions between youth and maturity, between optimism and pessimism, hope and cynicism, lie at the root of this question, and those who are youngest in a profession, or in any group enterprise, usually have the hardest time distinguishing mature patience from cynicism.

I revive an adolescent habit and quote Peart again: “Against the run of the mill, static as it seems, we break the surface tension with our wild kinetic dreams. Curves and lines of grand designs.”

In doing this, newcomers in a given enterprise may speak out in hot indignation like Elihu in the Book of Job, prompting more experienced practitioners in their field to echo the words found in chapter 38, verse 2 of that book: “Who is this that darkeneth counsel by words without knowledge?” Respect for elders is also threatened by rapid developments in technology, of which the archives profession has seen plenty.

My field of vision is not as wide as my title might suggest – which is why it remains very important to me to respect my elders. But though I have chafed at institutional and sociological drags on the development of “grand designs,” I have not seen enough evidence of dissension or discord in our organization to distress me too much. We have seen many younger archivists serving in leadership positions within CIMA in the past few years. I have already written about the great potential for progress and

the plethora of positive prospects that proceeds from the pairing of youthful energy with mature wisdom. I still believe in this, and I believe we will all continue to work together with patience and dedication to serve not only our interests as archivists in the inter-mountain west, but the archival enterprise as a whole.

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## 2011 CIMA Elections

The Conference of Inter-Mountain Archivists will be holding annual elections during the month of June.

There are many leadership opportunities. CIMA will be voting on the new vice-president/president elect. This is a three year commitment. Which includes one year as vice-president, one year as president, and one year as immediate past-president.

In addition, John Murphy's term is at an end, as CIMA secretary. This is a 2 year commitment. This position alternates election years with the CIMA Treasurer.

Also, three council members will be concluding their terms: Catherine McIntyre of Utah Valley University, Erin Passehl of Boise State University, and P. Bradford (Brad) Westwood of the LDS Church Historical Department.

If you would like to run for any of these offices, please contact Michael Frazier at [michael.frazier@unlv.edu](mailto:michael.frazier@unlv.edu).

A CIMA Membership is  
one of the greatest  
values of the Archival  
profession.

Join today!

# Newsletter Editorial

## 2014 MEETING

Discussion will take place during the 2011 *Annual Business Meeting* in Boise; concerning the future conference schedule. The 2014 Spring Meeting will be on the agenda.

Jeff Kintop of the Nevada State Archives will propose an annual meeting in Carson City, Nevada for 2014. Nevada will celebrate its 150th anniversary, that year. And, the state archives will feature special programs and exhibits for that event.

CIMA's last conference in Nevada, was the Western Round-up held in 2005. In 2014, it will have been nine years, since CIMA's last

visit to Nevada. This state is a founding member of CIMA, and a full partner. Early in the organization's history, the organization had several Nevada meetings. But, they have become infrequent.

It is this editor's opinion that the time has come for CIMA to re-embrace Nevada. We should also continue a 3-year conference plan, to enable CIMA leadership to make preparations for quality conferences.

Do you have an opinion on where the 2014 meeting should be? Contact Charles Stanford, or the *CIMA Newsletter*, and express your opinion. *M.F.*



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The *CIMA Newsletter* is a quarterly electronic journal, published for the members of the Conference of Inter-Mountain Archivists (CIMA).

The annual subscription price is \$12.00.  
A subscription to the *CIMA Newsletter* is included with a paid CIMA membership.

New issues of the *CIMA Newsletter* are published on the 1st day of January, April, July, and October each year. All new regular issues are sent via e-mail to current CIMA members and subscribers on those dates. A printed version of the current issue will be provided to any current subscriber upon request.

Each issue of the *CIMA Newsletter* is made available to the public and posted to the CIMA website after 3 months; immediately upon the publication of the newest issue.

Submissions of articles and news items are accepted from the public at large, and are considered for publication. The deadline for submissions to the *CIMA Newsletter* is one month prior to any given publication date.

The quarterly deadlines are:

**December 1st** for the *January Issue*,

**March 1st** for the *April Issue*,

**June 1st** for the *July Issue*,

**September 1st** for the *October Issue*.

Special Issues may be published periodically, and will be announced in advance with their own separate due dates.

Submissions and inquiries should be sent to the Newsletter Editor at: michael.frazier@unlv.edu

Correspondence may also be sent to:

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ISSN# to be announced.

# 2011 CIMA Awards Announced



*Max J. Evans (left)  
LDS Church Historical Dept.  
2011 CIMA Life-Time  
Achievement Award designate*



*Stephen C. Sturgeon (right)  
Utah State University  
2011 CIMA Service Award  
designate*

The *Conference of Inter-Mountain Archivists (CIMA)* announces the recipients of the *2011 CIMA Awards*.

Max J. Evans, of the *LDS Church History Department*, is the designated recipient of the *2011 CIMA Life-Time Achievement Award*.

Stephen C. Sturgeon, of *Utah State University*, is the designated recipient of the *2011 CIMA Service Award*.

The two honors are bestowed annually to individuals who have demonstrated considerable service and leadership in the inter-mountain west region, and who have made significant contributions to the CIMA organization and/or the archival profession.

The *CIMA Life-Time Achievement Award* recognizes the work of an entire career. Likewise, the *CIMA Service Award* recognizes important work and activity, but it is given to someone who may not yet qualify for the *Life-Time Achievement Award*.

Both awards are presented with the highest honor and gratitude by the peers and colleagues of the recipients. The award recipients will be hon-

ored during a luncheon at the *2011 CIMA Spring Conference* in Boise, Idaho.

## **Max J. Evans**

The *CIMA Awards Committee* (with confirmation by the *CIMA Officers & Council*) has selected Max J. Evans to receive the *2011 CIMA Life-Time Achievement Award*. Evans, a Utah native, was selected for his decades-long work and advancements in the uses of technology in archives, electronic records, and promoting the wider uses of archives.

Evans was a founding member of *CIMA*, and he is a nationally recognized figure in the archives profession. He was elected *Fellow of the Society of American Archivists* in 1984.

Evans began his career in the Archives Division of the *LDS Church Historical Department*, in Salt Lake City, his first professional position after earning a master's degree in American History at *Utah State University*.

After six years, Evans moved to Madison, Wisconsin, where he spent nearly a decade at the *Wisconsin Historical Society*, working first in the *Archives* as Head of Processing, Deputy

State Archivist, and Acting Director of *The Archives and Manuscripts Division*; and then in the *Society's Library* as Director.

Eventually, Max J. Evans returned to his native state as Director of the *Utah State Historical Society* in Salt Lake City.

After 16 years, he gave up his editorial, historic preservation, and fund-raising duties in that position (as well as his love for mountain sports) for the inside-the-beltline allure of the *National Historic Preservation and Records Commission*.

In recent years, Evans has returned to the *LDS Church History Department* as the Senior Archives Advisor. He hopes to retire in a few years, at which time he plans travel -- for pleasure, not for work -- with his wife, Mary, enjoy their five children and twelve grandchildren in Utah, Maryland, and Florida, and tend to his hobby of perpetual home improvement.

## **Stephen C. Sturgeon**

The *CIMA Awards Committee* (with confirmation by the *CIMA Officers & Council*) has selected Stephen C. Sturgeon to receive the *2011 CIMA Service Award*. Sturgeon is the Manuscript Curator in the *Special Collections & Archives Division* of the *Merrill-Cazier Library* at *Utah State University (USU)*, where he is also an adjunct associate professor of history.

Sturgeon was selected for his leadership in several archival and historical organizations. In the *Society of American Archivists*, Sturgeon served on the *Steering Committee for the Manuscripts Repositories Section*, as well as a term as chair of the *Hamer-Kegan Award Committee*. Steve is a past chair of the *Utah Manuscript Association*, and he served as president of *CIMA* in 2002-03.

Sturgeon joined the faculty at *USU* in 1999, and he received tenure and a promotion to associate librarian in 2005.

Originally a native of the San Francisco Bay Area, Sturgeon subsequently lived in Missouri, attended college in Iowa, earned his Master's of Library Science from *UC Berkeley*, and a Ph.D. in American History

*(See Awards next page)*

(Awards continued)

from the University of Colorado at Boulder, where he worked with Patricia Nelson Limerick.

The University of Arizona Press published his dissertation in 2002 as a book entitled, *The Politics of Western Water: The Congressional Career of Wayne Aspinall*.

Sturgeon's most recent publication is "The Disappearance of Everett Ruess and the Discovery of Utah's Red Rocks Country," a chapter in *Utah in the Twentieth Century*.

Sturgeon and his wife and daughter live in Logan, Utah; where he also serves as an ordained deacon at *St. John's Episcopal Church*. In May, Sturgeon will leave his job at *USU* in order to complete a one-year residency in the chaplaincy-training program at *St. Mark's Hospital* in Salt Lake City.

Potential *CIMA Award* recipients are nominated by the *CIMA* membership-at-large. Recipients are then selected by the *CIMA Awards Committee*. This committee is comprised of appointed representatives from each *CIMA* member state. Award selections are confirmed by majority vote of the elected *CIMA Officers and Council*.

The 2011 *Awards Committee* is comprised of the following members: Melanie Sturgeon, Arizona State History and Archives Division; Alan Virta, Boise State University; Jeff Kintop, Nevada State Archives; Steve Hussman, New Mexico State University; Gregory Thompson, University of Utah; and John Murphy, Brigham Young University.

The non-voting chair of the committee is Michael Frazier, UNLV. Various aspects of committee work was facilitated by Walter Jones, University of Utah.

Last year, Guy Rocha, Nevada State Archivist (retired), was the recipient of the 2010 CIMA Life-Time Achievement Award. Su Kim Chung, Manuscripts Librarian, UNLV, was the recipient of the 2010 CIMA Service Award.

## Barton Barbour Scheduled to Speak

Professor Barton H. Barbour is the scheduled luncheon speaker at the 2011 CIMA Spring Meeting.

Barbour received his Ph.D from the University of New Mexico, Albuquerque, in 1993. He has worked at Boise State University since 2001, and teaches courses in early American History, including classes in Colonial America, Native American history and US Indian Policy, and North American Exploration.

Dr. Barbour worked for several years in museums and cultural institutions administered by local, state, and federal agencies. From 1998 to 2001 Barbour worked as a research historian with the National Park Service at Santa Fe, New Mexico. He has taught at the University of New Mexico and the Albuquerque Technical-Vocational Institute, at Bishop's University in Québec, Canada, and he was a visiting professor at Boise State University in 1994-95.

Barton Barbour has published five books and numerous articles that deal with the North American fur trade and its affects on various "frontiers" of society, ethnicity, business, law and politics. Barbour's 2001 book, *Fort Union and the Upper Missouri Fur Trade* was a finalist for a Western Writers of America SPUR Award (2002) and received an honor award from the Denver Public Library's Caroline Bancroft Trust Award for Western History books (2003). Dr. Barbour's most recent book is a biography of a famed fur trader and explorer titled *Jedediah Smith: No Ordinary Mountain Man* (2009). In 2010 Dr. Barbour was named a recipient of Boise State's first Arts & Humanities Fellowship (2010-2011), and his current project is to produce a book on the fur trade era at Fort Laramie National Historic Site.

Dr. Barbour is also on an Arts and Humanities Fellowship Fall Semester 2010 and Spring Semester 2011.



## CIMA Conference Schedule

- 2011** Boise State University in Boise, Idaho—May 19-20, 2011
- 2012** Arizona State Archives in Phoenix, Arizona;  
Joint-Conference with the *Society of Southwest Archivists*  
in celebration of Arizona's Centennial.
- 2013** CIMA's 40th Anniversary Celebration and Conference;  
in Salt Lake City, Utah (city-wide)  
Joint-Conference with *Society of Rocky Mountain Archivists*.

## Utah Fall Caucus Schedule

- 2011** Utah State Archives; Salt Lake City, Utah
- 2012** Utah State University; Logan, Utah
- 2013** Utah Valley University; Orem, Utah

*Schedules subject to change.*

# CIMA Grants and Scholarships

## GRANT and SCHOLARSHIP AVAILABLE

CIMA has two available scholarships for \$200.00 each, for this year's Spring Meeting in Boise, Idaho on May 19-20th.

To qualify, an individual must currently be employed in the CIMA region, or be enrolled as a student in a related program.

To apply, submit a résumé to the scholarship committee, along with a cover letter indicating a statement of the expected benefits of attending the meeting, and a letter of reference.

**Deadline is April 30, 2011**

For details, visit

**[cimarchivists.org](http://cimarchivists.org)**

Reports from the 2010 grant and scholarship winners follow:



**Report by Erica Olsen**

I joined CIMA in fall 2007, when I was a recent graduate of the Western Washington University certificate program in archives and records management. I'd been hired to catalog the Earthwatch/BLM rock art archives at Edge of the Cedars State Park Museum in Blanding, Utah.

This collection of archaeological records includes approximately 3,000 drawings; 11,000 color slides; and 5,000

prints, negatives, and transparencies documenting rock art sites in southeastern Utah.

In 2009, I returned to Edge of the Cedars to implement a digitization project for the same collection, funded by a grant from the Utah State Historical Records Advisory Board. As an archivist who has been working as a part-time independent contractor in a rural area, my membership in CIMA is a way to be connected to the archival community in the Western United States. I'm very grateful to have been awarded CIMA's Steve Wood Scholarship as well as a Registration Grant to attend the 2010 Western Round-Up meeting.

At the Western Round-Up, I attended sessions that focused on community outreach, exhibitions, events, and fundraising. I met colleagues associated with Mountain West Digital Archives and learned more about how MWDA reaches out to rural communities, helping institutions that may have fewer resources take advantage of technology to improve preservation and access to their unique collections. The full-length sessions and the Pecha Kucha presentations provided information that has helped me navigate the realities of contract work, where you have to be creative, flexible, and do what you can to make your own opportunities.

I'm currently combining grant-funded museum work with freelance editorial work. In my former life, I was a full-time editor in San Francisco; my projects since relocating to the Four Corners area have included copyediting the Edge of the Cedars collections catalog.

Since attending Western Round-Up and completing work at Edge of the Cedars, I

have moved on to work on the other side of the Utah/Colorado state line, at the BLM-Anasazi Heritage Center in Dolores. Along with several colleagues, I am working on the Dolores Archaeological Program (DAP) Collection Storage and Database Upgrade Project. The project is supported by a grant from the Colorado State Historical Fund, administered by McElmo Canyon Research Institute in partnership with the Anasazi Heritage Center. Our job is to inventory and re-house DAP artifact collections and upgrade the ARGUS database to improve preservation and access to this very large collection—an estimated 1.5 million artifacts and samples—made in the late 1970s and early 1980s.

Since archaeology museums house artifact collections and related archival materials, the opportunity to work with artifact collections on this scale is an invaluable education for future work I hope to do in archaeological archives.

As I write this, Edge of the Cedars and other Utah state parks are facing serious budget cuts. This past winter, state legislative auditors recommended the closure of Edge of the Cedars (which is a federally accredited archaeological repository) and other museums in the Utah state park system.

While closure seems unlikely, budget and staff cuts may take place, according to news reports. It is a sobering reminder of the risks faced by cultural heritage institutions in our area. My attendance at the Western Round-Up has helped raise the visibility of the archival collections at Edge of the Cedars, and I am grateful to CIMA and its membership for all the good work you do in archival advocacy. **(end)**



**Report by Charles Stanford**

I came into the archives profession after I despaired of making a living in creative writing or music. I mention this to explain why my memories of a conference typically have as much to do – or more – with the people and surroundings as the mere matters of the proceedings. In fact I would be surprised if this were not the case for most.

I have always loved trees, so I loved Seattle before the plane landed. And then, to coast into town on a clean and smooth light rail system: listen, I could ride on a train every day for years and never get tired of it. It's always difficult to fully convince myself of the reality of the situation when I visit a place that already means something to millions of people. I had listened to the rock bands from Seattle who gained huge fame in the 1990s, and although I was not as thrilled to be in Seattle for that reason as I would have been 16 years ago, still I felt as if a ghost of my teenage self was trailing me just out of sight and gawking.

Before I left for Seattle, co-workers pelted me with advice about places to try to see, half of which might have been possible if I had not been attending a conference.

Continued on next page

Tourist boards try to sell “experiences” of places and even local arrangement committees encourage conference attendees to “experience” the host city. I feel that Michael Frazier and I did just that when we by-passed the fancy restaurants and ducked into a little local bodega for dinner Thursday evening. (It was the first time I had ever seen kimchee-flavored ramen noodles for sale. They also make a pretty good breakfast dish.)

On to the conference itself: I enjoy joint conferences. They're not as cozy as CIMA meetings – in fact, I had to keep reminding myself that I wasn't in fact at an SAA meeting. But this was good, because it meant I got to see several colleagues (including a former classmate) that I usually only see at SAA. Since I didn't go to SAA this year, I appreciated the chance to speak face-to-face with them.

In particular, I was glad to meet Linda Meyer in person and present our poster on using volunteer work in academic archives. I actually got a letter from someone in Texas thanking us for the poster. We are working on an article about this, and I see potential for further work and writing related to it.

One of the most exciting sessions I attended was the “Western Round-Up Pecha Kucha.” Since I think a lot of presentations (and articles) get padded to fill time, I like the idea of keeping things within a short time limit to distill important information. (Of course, then I write verbose conference reports.) One presentation about a Traveling Student Archivist Program I found especially inspiring. I would like to see a Pecha Kucha at a CIMA meeting soon.

I was hoping for some fresh salmon and was not disappointed. If you missed out on that salmon (and those olives!) during the Friday night reception; then I pity you. (end)



Report by Joyce Moore

As curator for the Arnold Shaw Popular Music Research Center here at UNLV, I was particularly interested in Session 6: *Challenges of the Weird and Whacky: Managing Collector's Collections*. Our Center is a collector of many things from 78s to 16” albums, original music manuscripts, over 900 oral interviews of entertainers and musicians, life histories, memorabilia, sheet music, etc. The varied collections are housed in the main Lied Library, the Music Library, and in an off-site facility.

I am challenged with accessibility issues and the value of what we collect and the benefits of those collections for our patrons. As archivists, I believe we all struggle, at one time or another, to remain focused on the big picture, preserving history in whatever form it takes. With a collection of over 20,000 LPs, I grapple with the need to covet the album cover of *Elvis in Hawaii*, however, I know there is someone out there salivating to see it.

After attending this session, which I enjoyed immensely, I no longer feel that the Arnold Shaw Center is weird or whacky. No one has given us furniture or music that would take someone years to read. We have drawn the line at flora and continue to see fairly well preserved donations. (end)



Report by Sarah Langsdon

With the retirement of John Sillito, I am embarking on a new role at Weber State University's Stewart Library Special Collections as curator of the department. Attending the Western Round-up in Seattle with the help of a scholarship from CIMA allowed me to add even more to my knowledge. I focused on attending sessions that would help in my new role such as grant writing, donor relations, and collection management. Daniel Stokes' pre-conference workshop on grant writing informed me about the federal grants available and walked through the process of applying for grants and gave some insider tips.

I was able to attend most sessions for the three days. **Nuts and Bolts of Grant Agencies-** This session included people from NHPRC, NEH, CLIR, and archivists with experience applying for and receiving grant funding. CLIR is the Council for Library and Information Resources that received a \$20 million grant to catalog hidden Special Collections and Archives collections. Dan Stokes from NHPRC reiterated what he spoke on during the pre-conference workshop. Elizabeth Joffrion from NEH discussed the Preservation and Access Grant to do a preservation assessment or purchase preservation supplies along with other grants that fund cataloging, processing, and digitization.

**Challenges of the Weird and Whacky: Managing Collector's Collections-** Michael Paulus of Whitman College and Trevor Bond at Washington State University discussed taking collector's collections and the inherent problems that arise. They raised some interesting questions such as: Is there potential institutional interest? Space? What does perpetual storage mean to the institution? Does the size of a monetary donation mean we suspend appraisal?

**Your Archives is a Gold Mine!**- Susan Allen at the Getty Institute gave some background on development and why people give. Greg Thompson from the University of Utah spoke about the Ski Archives Banquet that they hold every year for 500-750 guests. Patricia Rettig at Colorado State University discussed their event “Water Tables” in which they have table hosts that discuss a topic with the people at the table.

**Enhancing Access to Archives and Special Collections through Inter-Library Loan-** Elizabeth Nielsen of Oregon State University Archives, Geoff Wexler of Oregon Historical Society and Christian Dupont of Atlas Systems discussed the possibility of offering Archives and Special Collections materials through ILL and Illiad. This would take a well defined network of trusted institutions. It was discussed that not all collections should be loaned. The risks were items not be returned, damaged, and mishandled. The use of digital scans and photocopies should be the continued standard practice.

**Something Better Beginning: Documenting and Reclaiming the History of the Arts Advocacy Movement in Postwar Seattle-** Helice Koffler, Birgit Hansen, Jeff Katz, and Peter Schmid all discussed different collections throughout the Seattle area that collect and document the history of the

## Journal of Western Archives



Tom Sommer,  
*Journal of Western Archives*  
CIMA Representative  
to the editorial board.

CIMA  
is a proud sponsor  
of the  
*Journal of  
Western Archives*

The *Journal of Western Archives* launched its inaugural issue in 2010 and is now accepting content for its second issue.

The journal is a peer-reviewed, open access journal sponsored by Western regional archival organizations, including CIMA.

The journal focuses on contemporary issues and developments in the archival and curatorial fields, particularly as they affect Western archives and manuscript repositories.

Submissions that provide insights on how technological changes have affected archival theory and practice are welcome, as are those that consider collaborative efforts and projects between different cultural heritage institutions.

The history of archives/special collections and the development of the archival and curatorial professions in the western U.S. are also of interest.

The *Journal of Western Archives* will give archivists, manuscript curators, and graduate students in the American West a place to publish on topics of particular interest and relevance to them. The journal will consider for publication:

- Research articles
- Case studies
- Work-in-progress articles
- Review essays.

Articles should pertain to :

- Important Western regional issues in repositories;
- Unique archival developments in the western United States;
- Technological innovations and their effect on archival theory and practice;
- The development of the archival and curatorial professions in the American West;
- Collaborative projects between various institutions.

The inaugural issue of the journal contains several research articles, a case study and a review essay regarding union records.

If you are interested in contributing to the journal or serving as a peer reviewer, please contact the managing editor, John Murphy.

Visit the journal at: <http://digitalcommons.usu.edu/westernarchives/>



## Society of American Archivists Notes

### Society of American Archivists Annual Meeting Schedule

2011: Chicago, IL  
ARCHIVES 360°  
75th Annual Meeting  
August 22-27, 2011  
Hyatt Regency Chicago

2012: San Diego, CA  
76th Annual Meeting  
August 5-12, 2012  
San Diego Hilton Bayfront

2013: New Orleans, LA  
77th Annual Meeting  
August 6-11, 2013  
Hilton New Orleans-  
Riverside

2014: Washington, DC  
78th Annual Meeting  
August 12-17, 2014  
Marriott Wardman Park

### Council Adopts GPAS Revision

The Council approved revisions to the Guidelines for a Graduate Program in Archival Studies (GPAS) on February 22, 2011, via electronic vote, concluding a revision process that began in early 2010. Revised GPAS guidelines are now posted online:

[www2.archivists.org/gpas](http://www2.archivists.org/gpas)

Versions discussed by the Council since May 2010 are available in reports accessed via the Council agendas page.

### Vote Now

Online voting for SAA's 2011 Election is now open. All individual members, student members, and primary contacts of institutional members who were in good standing on February 28, 2011, are eligible to

vote. **Online voting closes April 11, 2011.** Learn about the candidates online.

### SAA Addresses Hungarian Records in Jeopardy

SAA has urged the Hungarian Ambassador to the U.S. to intervene in his government's recent decision to introduce legislation that would permit removal and destruction of communist-era files currently held at the Historical Archives of the Hungarian State Security in Budapest. The letter, originally drafted by the Human Rights Archives, International Archival Affairs, and Issues and Advocacy roundtables is available online.

### Council Votes to Proceed with Chicago Meeting

Despite ongoing labor disputes at the host hotel; the SAA Council voted unanimously on February 23: "That SAA proceed with plans to convene the 2011 Annual Meeting at the Hyatt Regency Chicago, August 22 - 27."

### Save NHPRC from Devastating Budget Cuts

The House of Representatives has proposed cutting the National Historical Publications and Records Commission (NHPRC) funding for 2011 from \$10 million to \$4 million as part of its overall effort to reduce federal spending. This is a 60% reduction for this year alone, and it sets a very dangerous precedent for the upcoming 2012 budget negotiations.

## Notes from the National Archives

**In case you missed it, the following is a summary of headlines from the National Archives, during the past three months.**

- National Archives and Ancestry.com unveiled new Civil War Digital Records Collection honoring the 150th Anniversary of the start of Civil War. 3/31/11
- Nixon Presidential Library opened new Watergate Gallery. 3/31/11
- National Archives released John Cutler papers online. 3/28/11
- National Archives will host 7th Genealogy Fair, April 20-21. 3/24/11
- Deputy Archivist of the U.S., Adrienne Thomas retires. 3/24/11
- Public Interest Declassification Board launches "Transforming Classification" Blog. 3/17/11
- National Archives will celebrate American Political Cartoons on April 13: Program explores history of American Political Cartoons since 1754. 3/17/11
- National Archives and The Mini Page celebrate new digital archive. 3/10/11
- National Archives will host conference on Media Access to Government Information on April 12th. 3/7/11
- Extended hours began at the National Archives, March 15. 3/3/11
- National Archives released 2010 Records Management Self-Assessment Report. 3/2/11
- National Archives will open "What's Cooking, Uncle Sam?" Food Exhibit on June 10. 3/1/11
- Archivist of the United States announced agency restructuring and new appointments. 3/1/11
- National Archives at Atlanta will present day-long Civil War Program on April 16. 2/24/11
- National Archives at Fort Worth opened at Montgomery Plaza on February 28. 2/23/11
- President Requested \$423M for National Archives Budget. 2/14/11
- National Archives premiered PBS Documentary "*The Great Famine*" on March 1st. 2/8/11
- National Archives addressed "Impact and Prevention of Archival Theft" on March 3rd. 2/8/11
- National Archives celebrated the 50th Anniversary of the Peace Corps. 2/8/11
- Last Chance to see National Archives 1297 Magna Carta until 2012. 2/8/11
- National Archives presented free Civil War-themed public programs in March. 2/7/11
- National Archives celebrates Reagan centennial in 2011. 2/4/11
- National Archives hosted panel on "Women in Academic Leadership" on March 24. 2/3/11
- National Archives hosts Lincoln Symposium at Archives II, on March 26th. 2/3/11
- Free Pre-Screenings of 83rd Academy Award® nominees were held at the National Archives in February. 1/28/11
- Contract Award announced for new National Archives Rocky Mountain Regional Facility. 1/21/11
- National Archives launched "Today's Document" mobile application. 1/12/11
- National Archives issued new report on Nazi war crimes. 12/10/10
- National Archives contributes to improved Digital Records Preservation and Access System. 12/6/10
- National Archives web site gets new look. 12/6/10
- National Archives McGowan Theater to get needed facelift. 12/2/10



## JFK Library Unveils Legacy Digital Archives

In January, to help mark the 50th anniversary of the inauguration of President John F. Kennedy, David S. Ferriero, Archivist of the United States, and Caroline Kennedy, President of the John F. Kennedy Library Foundation, unveiled the nation's largest online digitized presidential archive, providing unprecedented global access to the most important papers, records, photographs and recordings of President John F. Kennedy's thousand days in office.

### Special document display – President Kennedy's first Executive Order

On January 21, 1961, President Kennedy signed the first

Executive order of his presidency, increasing surplus food allotments for the poor across the United States. The order called on the Secretary of Agriculture to increase, not just the amount, but the variety of food going to poor families.

### Background on the Digital Archive

The Digital Archive is an online archive of high interest materials from President John F. Kennedy's official and personal records. It will be available to teachers, students, scholars, authors and the general public through the internet at [www.jfklibrary.org](http://www.jfklibrary.org). For the first time, these original, offi-

cial records will be accessible without traveling to the Kennedy Library in Boston. In addition, the digitization process has preserved these records by storing them on state of the art media, overcoming the deterioration of 1960s era paper, film, recordings and the like.

The Digital Archive includes over 200,000 pages, 300 reels of audio tape containing over 1,245 individual recordings of telephone conversations, speeches and meetings, 300 museum artifacts, 72 reels of moving images and 1,500 photos that have been digitized, and offered electronically.



Press Release: JFK Library

## National Archives Awards Contract Rocky Mountain Regional Facility

In January, the National Archives and Records Administration announced that the GSA selected Oxford Development Company of Pittsburgh, PA, as the developer for its new Rocky Mountain Region facility in Broomfield, CO. The new building will replace the current National Archives facility at the Denver Federal Center.

"The National Archives' partnership with GSA and the Oxford Development Company will enable us to provide a state-of-the-art storage facility for our original records that will meet Federal and environmental standards for protecting and preserving our holdings," said National Archives Rocky Mountain Regional Administrator Barbara Voss.

"The new location will also be more user-friendly and will allow greater accessibility to our programs and services."

The 162,000 square foot facility will have a storage capacity of 750,000 cubic feet of Federal records. It will house the Rocky Mountain Region's Archives Program, Federal Records Center, and Records Management Program. It will employ approximately 40 Federal and contract staff members and will process a projected 28,000 reference requests per year.

"GSA is glad that NARA will get a first-class storage facility for their valuable documents that not only meets the government's efforts to reduce the country's costs but also its carbon footprint," said GSA Rocky Mountain Regional Administrator Susan Damour.

Once completed, the new facility will store records from more than 100 Federal agencies and courts located in the Rocky Mountain Region (Colorado, Montana, New Mexico, North Dakota, South Dakota, Utah, and Wyoming). Holdings in-

clude a large volume of records from Department of Interior agencies: Bureau of Indian Affairs, Bureau of Land Management, Bureau of Reclamation (the Hoover Dam), and the National Park Service. The region also has holdings from the Air Force Academy, the U.S. Mint, the U.S. Forest Service, and Los Alamos National Laboratory.

The Archives and Records Management Programs both have active outreach programs for teachers, Federal agencies, and the general public in the Rocky Mountain Region.

The Archives Program will continue to provide public access computers for genealogical research which allow researchers to view digitized census schedules for all states between 1790-1930 and the [Ancestry.com](http://Ancestry.com) and [Footnote.com](http://Footnote.com) genealogy web sites.



Press Release: National Archives

Edited by M. F.

# Google Unveils Art Project

On February 1st, Google unveiled the *Art Project*, a unique collaboration with some of the world's most acclaimed art museums to enable people to discover and view more than a thousand artworks online in extraordinary detail.

Over the 18 months, Google has worked with 17 art museums including, Altes Nationalgalerie, The Freer Gallery of Art Smithsonian, National Gallery (London), The Frick Collection, Gemäldegalerie, The Metropolitan Museum of Art, MoMA, Museo Reina Sofia, Museo Thyssen - Bornemisza, Museum Kampa, Palace of Versailles, Rijksmuseum, The State Hermitage Museum, State Tretyakov Gallery, Tate, Uffizi and Van Gogh Museum. The results of this partnership, which can be explored at [www.googleartproject.com](http://www.googleartproject.com) involved taking a selection of super high resolution images of famous artworks, as well as collating more than a thousand other images into one place. It also included building 360 degree tours of individual galleries using Street View 'indoor' technology.

With this unique project, anyone anywhere in the world will be able to learn about the history and artists behind a huge number of works, at the click of a mouse.

Each of the museums has worked in extensive collaboration with Google, providing expertise and guidance on every step of the project, from choosing which collections to feature; to advising on the best angle to capture photos; to what kind of information should accompany the artwork.

Works of art included in the

project range from Botticelli's *'Birth of Venus'* to Chris Ofili's *'No Woman, No Cry'*, Cezanne's post impressionist works to Byzantine iconography. From the ceilings of Versailles to ancient Egyptian temples, a collection of Whistlers to Rembrandts all over the globe. In total, 486 artists from around the world have been included.

## Key features:

### Explore museums with Street View technology:

using this feature, people can move around the gallery virtually on [googleartproject.com](http://googleartproject.com), selecting works of art that interest them and clicking to discover more or diving into the high resolution images, where available. The info panel allows people to read more about an artwork, find more works by that artist and watch related YouTube videos.

A specially designed Street View 'trolley' took 360 degree images of the interior of selected galleries which were then stitched together, enabling smooth navigation of over 385 rooms within the museums. The gallery interiors can also be explored from within Street View in Google Maps.

### Super high resolution feature artworks:

each of the 17 museums selected one artwork to be photographed in extraordinary detail using super high resolution or 'gigapixel' photo capturing technology. Each such image contains around 7 billion pixels, enabling the viewer to study details of the brushwork and patina beyond that possible with the naked eye. Hard to see details suddenly become clear such as the

tiny Latin couplet which appears in *Hans Holbein the Younger's 'The Merchant Georg Gisze'*. Or the people hidden behind the tree in Ivanov's *'The Apparition of Christ to the People'*.

In addition, museums provided images for a selection totaling more than 1000 works of art. The resolution of these images, combined with a custom built zoom viewer, allows art-lovers to discover minute aspects of paintings they may never have seen up close before, such as the miniaturized people in the river of El Greco's *'View of Toledo'*, or individual dots in Seurat's *'Grandcamp, Evening'*.

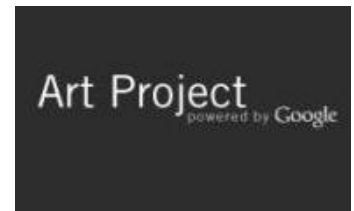
### Create your own collection:

The 'Create an Artwork Collection' feature allows users to save specific views of any of 1000+ artworks and build their own personalized collection. Comments can be added to each painting and the whole collection can then be shared with friends and family. It's an ideal tool for students or groups to work on collaborative projects or collections.

### Nelson Mattos,

### VP Engineering, Google

"The last 20 years have transformed and democratized the world of art - with better access to museums in many countries and a proliferation of public artworks. We're delighted to have been able to collaborate with leading art museums around the world to create this state of the art technology. We hope it will inspire ever more people, wherever they live, to access and explore art - in amazing levels of detail."



# Dreams of The Ultimate Artifact

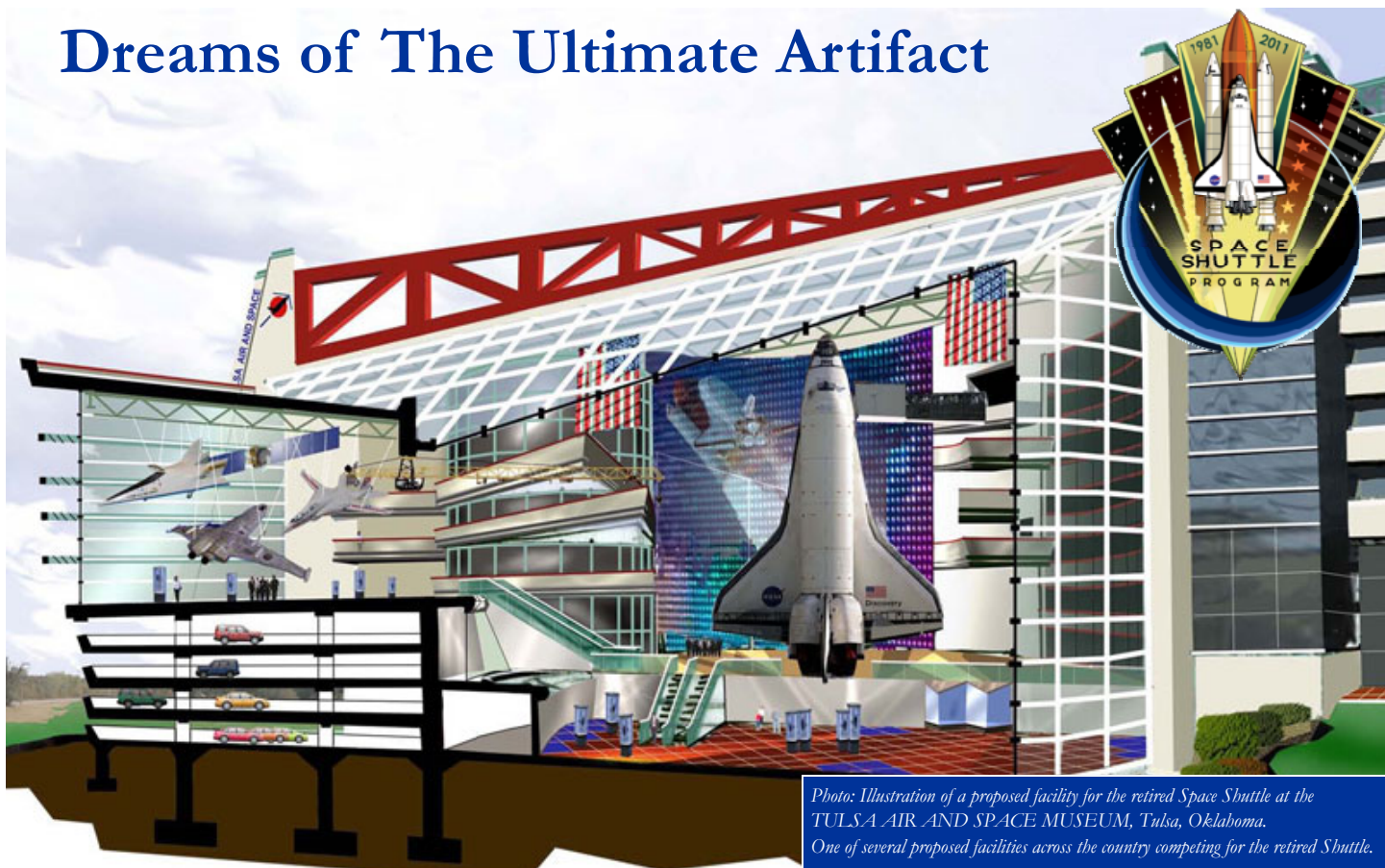


Photo: Illustration of a proposed facility for the retired Space Shuttle at the TULSA AIR AND SPACE MUSEUM, Tulsa, Oklahoma. One of several proposed facilities across the country competing for the retired Shuttle.

If all goes according to plan, (which can not be taken for granted in the high stakes game of space exploration) the *National Aeronautical and Space Administration* (NASA) will retire their tiny but high profile fleet of space shuttle orbiters.

These ships were a giant leap forward in technology in the 1970s, when they were designed as a replacement for the *Saturn V* rocket from the *Apollo* lunar program.

Despite a long list of historic milestones and achievements in manned space flight, (and after two deadly and embarrassing disasters that were mourned on a national level) the space shuttles have proved to be too temperamental and costly to maintain and operate.

Almost since the beginning, NASA has proposed one system or another to replace the shuttle, including the now cancelled *Constellation* program. Administrators and politicians have continually expressed a need for newer, cheaper, and more reliable vehicles to fly.

NASA's current plans call for the Space Shuttle to be retired from service in 2011, after nearly 30 years of service. With *Discovery* having completed it's last mission in March, *Endeavor* is scheduled to fly it's last mission in April and *Atlantis* may fly one last mission in June. These final missions will complete construction of the *International Space Station (ISS)*, and ferry up extra supplies and spare parts for use by future *ISS* crews.

President Obama's administration in February 2010 proposed shifting the burden for developing a replacement low-orbit service vehicle to private corporations; which signals a dramatic and fundamental shift in that agency's philosophy.

Until another American launch vehicle is ready, crews will travel to and from the *International Space Station* aboard Russian *Soyuz* spacecraft. However, President Obama's plan must be approved by the United States Congress, and counter-proposals are currently

being considered, including an extension of the Space Shuttle program for an additional five years, until a replacement can be developed.

Nevertheless, with the deadline for the Shuttle's retirement looming, decisions have to be made on what to do with the program's surplus hardware and space artifacts.

Local communities across the country, have been raging a quiet but fierce competition in the corridors of the federal bureaucracy, for the right to be one of the final destinations of the soon-to-be-silent orbiters.

Estimates show that a museum with a Space Shuttle would equate to an annual \$50 million dollar impact to any given local economy. In addition, the branding, outreach, and educational opportunities for any winning museum would be priceless.

For many of the smaller proposed institutions, receiving an orbiter will remain an unfulfilled pipe dream. But, that doesn't mean that the competi-

tion's final outcome should be taken for granted.

Although some of the nation's most prestigious museums are indeed participating; others are considered to be underdog competitors. A few of these smaller institutions have developed compelling proposals. Some observers indicate that one or more of these smaller communities may surprise the experts, and end up being a winner.

*Discovery* has been long promised to the *Smithsonian Institution's National Air and Space Museum in the Udvar Hazy Center*. That leaves *Atlantis*, *Endeavour*, and the experimental *Enterprise* available to be transferred to other institutions or museums.

Although the shuttles themselves and related hardware would be free; winning museums would be required to cover the \$28.8 million dollar cost of preparing and transporting each vehicle; as well as provide an adequate facility for display. This is an important

point of contention. The few surviving *Saturn V* rockets from the *Apollo* era were displayed outdoors for decades, and the exposure to the elements took its toll on these important artifacts.

After those lessons learned following the *Apollo Program*, **NASA** instituted strict protocols for the winning institutions. Museums will be required to display the Shuttles and related equipment indoors, in controlled environments.

Approximately twenty museums have submitted proposals for displaying one of the retired orbiters, including institutions in the mid-west and the west coast. Although **NASA** is not releasing the names of proposed facilities, some have publicly acknowledged their participation.

Among them are:

**Kennedy Space Center Visitor Complex**  
**Orbiter Processing Facility**  
Cape Canaveral, Florida

**Space Center Houston Johnson Space Center**,  
Houston, Texas

**National Museum of the United States Air Force**  
Dayton, Ohio

**U.S. Space & Rocket Center**  
Huntsville, Alabama

**Intrepid Sea, Air & Space Museum**  
New York, New York

**Museum of Flight**  
Seattle, Washington

**Evergreen Aviation & Space Museum**  
McMinnville, Oregon

**Tulsa Air and Space Museum**  
Tulsa, Oklahoma

**Adler Planetarium**  
Chicago, Illinois

**San Diego Air & Space Museum**  
San Diego, California

**California Science Center**  
Los Angeles, California

**Brazos Valley Museum of Natural History**  
College Station, Texas

**NASA** has delayed final announcements, until the program concludes. In the meantime, decisions on related equipment have been made.

Flight and mid-deck training hardware from the Johnson Spaceflight Center will go to the **National Air and Space Museum** and the **National Museum of the U.S. Air Force** in Ohio.

The full fuselage mockup, which includes the payload bay and aft section without wings, is to go to the **Museum of Flight** in Seattle, which has already broken ground on its new multi-million dollar space and shuttle gallery.

The **Mission Simulation and Training Facility's** fixed simulator will go to the **Adler Planetarium** in Chicago, and its motion simulator will go to **Texas A&M's Aerospace Engineering Department** in College Station, Texas.

Other simulators used in shuttle astronaut training will go to the **Wings of Dreams Aviation Museum** in Starke, Florida and the **Virginia Air and Space Center** in Hampton, Virginia.

**NASA** is also donating Space Shuttle thermal protection system tiles to schools and universities for \$23.40 each. About 7,000 tiles are available on a first-come, first-served basis, but limited to one per institution. The lightweight tiles protect the shuttles from extreme temperatures when the orbiters re-enter the Earth's atmosphere.

**CIMA Newsletter** will report on the outcome as the program comes to a close, and information becomes available.



**Image above:** Pictured clockwise in the **STS-134** crew portrait are **NASA** astronauts **Mark Kelly** (bottom center), commander; **Gregory H. Johnson**, pilot; **Michael Fincke**, **Greg Chamitoff**, **Andrew Feustel** and European Space Agency's **Roberto Vittori**, all mission specialists. **STS-134** is scheduled to fly in April. This will be Endeavour's last mission.

**Note:** Mark Kelly is the husband of U.S. Representative Gabriel Giffords. Giffords survived an assassination attempt in January, which made national news. She is a representative of the state of Arizona, which is a part of CIMA's region. Her rehabilitation is expected to take up to one year. However, she plans to attend her husband's final shuttle launch, later this month.



**Image above left:** Space Shuttle Discovery being led to the Vehicle Assembly Building. **Image below left:** Space Shuttle Discover landing after a mission to the Hubble Space Telescope. **Image right:** Iconic image of a Shuttle launch.

*Images credit: NASA*

Schools can request a heat shield tile at: <http://gsaxcess.gov/NASAWel.htm>

For more information about artifacts also available to museums and libraries, visit: [http://gsaxcess.gov/btm/nasa/userguide/NASA\\_SSPA\\_Pamphlet.pdf](http://gsaxcess.gov/btm/nasa/userguide/NASA_SSPA_Pamphlet.pdf)

For information about the space shuttle, visit: <http://www.nasa.gov/shuttle>



# Films Selected for Preservation in the National Film Registry



**LIBRARY OF  
CONGRESS**

## Films Selected to the National Film Registry

Airplane (1980)  
 All the President's Men (1976)  
 The Bargain (1914)  
 Cry of Jazz (1959)  
 Electronic Labyrinth: THX 1138 4EB (1967)  
 The Empire Strikes Back (1980)  
 The Exorcist (1973)  
 The Front Page (1931)  
 Grey Gardens (1976)  
 I Am Joaquín (1969)  
 It's a Gift (1934)  
 Let There Be Light (1946)  
 Lonesome (1928)  
 Make Way For Tomorrow (1937)  
 Malcolm X (1992)  
 McCabe and Mrs. Miller (1971)  
 Newark Athlete (1891)  
 Our Lady of the Sphere (1969)  
 The Pink Panther (1964)  
 Preservation of the Sign Language (1913)  
 Saturday Night Fever (1977)  
 Study of a River (1996)  
 Tarantella (1940)  
 A Tree Grows in Brooklyn (1945)  
 A Trip Down Market Street (1906)

In December, Librarian of Congress James H. Billington named 25 motion pictures—Hollywood classics, documentaries and innovative shorts reflecting genres from every era of American filmmaking—to the *National Film Registry* of the *Library of Congress*.

Spanning the period 1891-1996, the films named to the registry range from a rare glimpse of San Francisco before the 1906 earthquake and the political thriller *All the President's Men* to George Lucas' student film in 1967 and his sci-fi special-effects extravaganza *The Empire Strikes Back*. Also included in the registry are lesser-known, but culturally vital films such as the black independent film *Cry of Jazz*, Luis Valdez's *I Am Joaquín* and John Huston's war documentary *Let There Be Light*, which was banned by the War Department for 35 years. This year's selections bring the number of films in the registry to 550.

Under the terms of the *National Film Preservation Act*, each year the Librarian of Congress names 25 films to the *National Film Registry* that are "culturally, historically or aesthetically" significant, to be preserved for all time. These films are not selected as the "best" American

films of all time, but rather as works of enduring significance to American culture.

"As the nation's repository of American creativity, the Library of Congress—with the support of the U.S. Congress—must ensure the preservation of America's film patrimony," said Billington. "*The National Film Registry* is a reminder to the nation that the preservation of our cinematic creativity must be a priority because about half of the films produced before 1950 and as much as 90 percent of those made before 1920 have been lost to future generations."

Annual selections to the registry are finalized by the Librarian after reviewing hundreds of titles nominated by the public (this year 2,112 films were nominated) and having extensive discussions with the distinguished members of the National Film Preservation Board, as well as the Library's motion-picture staff. The Librarian urges the public to make nominations for next year's registry at the Film Board's website ([www.loc.gov/film](http://www.loc.gov/film)).

In other news about the National Film Registry, *These Amazing Shadows*, a documentary on the National Film Registry independently produced by *Gravitas Docufilms*,

premiered at the *Sundance Film Festival* in January 2011. More information can be found at the website:

[www.theseamazingshadow.com/](http://www.theseamazingshadow.com/).

For each title named to the registry, the *Library of Congress Packard Campus for Audio Visual Conservation* works to ensure that the film is preserved for future generations, either through the Library's massive motion-picture preservation program or through collaborative ventures with other archives, motion-picture studios and independent filmmakers. The *Packard Campus* is a state-of-the-art facility where the nation's library acquires, preserves and provides access to the world's largest and most comprehensive collection of films, television programs, radio broadcasts and sound recordings at:

[www.loc.gov/avconservation/](http://www.loc.gov/avconservation/).

The *Packard Campus* is funded as a gift to the nation by the *Packard Humanities Institute* and is home to more than six million collection items. The facility provides staff support for the *Library of Congress National Film Preservation Board*, the *National Recording Preservation Board* and the *National Registries* for film and recorded sound.



Selected frames from the 13-minute film, *A TRIP DOWN MARKET STREET*. A fascinating time capsule from over a 100 years ago, the film showcases the details of daily life in a major American city, including the fashions, transportations and architecture of the era. It was recorded by mounting a movie camera on the front of a cable car as it proceeds down San Francisco's Market Street.



# Last Roll of Kodachrome Film Developed

During the new year, an era came to an end when Dwayne's Photo in Parsons, Kansas developed the final roll of Kodachrome film.

In 2009, Eastman Kodak Company retired Kodachrome Color Film, concluding its 74-year run as a photography icon. Inventories were finally exhausted late in December 2010.

Sales of Kodachrome Film, which became the world's first commercially successful color film in 1935, have declined dramatically in recent years as photographers turned to newer KODAK Films or to the digital imaging technologies that Kodak pioneered. In its final year, Kodachrome Film represented just a fraction of one percent of Kodak's total sales of still-picture films.

"Kodachrome Film is an iconic product and a testament to Kodak's long and continuing leadership in imaging technology," said Mary Jane Hellyar, President of Kodak's Film, Photofinishing and Entertainment Group. "It was certainly a difficult decision to retire it, given its rich history. However, the majority of today's photographers have voiced their preference to capture images with newer technology – both film and digital. Kodak remains committed to providing the highest-performing products – both film and digital – to meet those needs."

While Kodak now derives about 70% of its revenues from commercial and consumer digital businesses, it is the global leader in the film business. Kodak has continued to bring innovative new film products to market, including seven new professional still films and several new VISION2 and VISION3 motion picture films in the past three years. These new still film

products are among those that have become the dominant choice for those professional and advanced amateur photographers who use Kodak Films.

Among the well-known professional photographers who used Kodachrome Film is Steve McCurry, whose picture of a young Afghan girl captured the hearts of millions of people around the world as she peered hauntingly from the cover of National Geographic Magazine in 1985.

As part of a tribute to Kodachrome Film, Kodak donated the last rolls of the film to *George Eastman House International Museum of Photography and Film* in Rochester, which houses the world's largest collection of cameras and related artifacts. McCurry shot one of those last rolls and the images have been donated to Eastman House.

"The early part of my career was dominated by Kodachrome Film, and I reached for that film to shoot some of my most memorable images," said McCurry. "While Kodachrome Film was very good to me, I have since moved on to other films and digital to create my images. In fact, when I returned to shoot the 'Afghan Girl' 17 years later, I used Kodak Professional Ektachrome Film E100VS to create that image, rather than Kodachrome Film as with the original."

For all of its magic, KODACHROME was a complex film to manufacture and an even more complex film to process. In recent years, only one photofinishing lab in the world remained that processed Kodachrome— Dwayne's Photo in Parsons, Kansas; precisely because of the difficulty of processing. This lack of widespread processing availability, as well as the features of

newer films introduced by Kodak over the years, accelerated the decline of demand for Kodachrome Film.

During its run, Kodachrome Film filled a special niche in the annals of the imaging world. It was used to capture some of the best-known photographs in history, while also being the film of choice for family slide shows of the Baby Boom generation.

To celebrate the film's storied history, Kodak has created a gallery of iconic images, including the Afghan girl and other McCurry photos, as well as others from professional photographers Eric Meola and Peter Guttman on its website:

[www.kodak.com/go/kodachrometribute](http://www.kodak.com/go/kodachrometribute)

Special podcasts featuring McCurry and Guttman are also featured on the website.

Dwayne's Photo developed the final roll in December, 2010. For more information, please visit [www.kodak.com/go/professional](http://www.kodak.com/go/professional).



*Kodachrome captured Edmund Hillary's first ascent of Mount Everest in 1953.*

Share your Kodachrome stories. Send them to the CIMA Newsletter editor, [michael.frazier@unlv.edu](mailto:michael.frazier@unlv.edu)



*Abraham Zapruder selected Kodachrome for his home-movie camera, as he filmed John F. Kennedy's motorcade during a visit in Dallas, November 1963; inadvertently capturing the President's assassination.*

# Regional News



## 25th Annual Western Archives Institute

The 25th annual Western Archives Institute will be held at U.C. Berkeley in Berkeley, California, **July 10 – 22, 2011**. The Western Archives Institute is an intensive, two-week program that provides integrated instruction in basic archival practices to individuals with a variety of backgrounds, including those whose jobs require a fundamental understanding of archival skills, but who have little or no previous archives education; those who have expanding responsibility for archival materials; those who are practicing archivists but have not received formal instruction; and those who demonstrate a commitment to an archival career.

The Institute also features site visits to historical records repositories and a diverse curriculum that includes history and development of the profession, theory and terminology, records management, appraisal, arrangement, description, manuscripts acquisition, archives and the law, photographs, preservation admini-

stration, reference and access, outreach programs, and managing archival programs and institutions.

Dr. David Gracy has graciously agreed to serve as Principal Faculty Member for the 2011 Institute. Gracy is the Governor Bill Daniel Professor in Archival Enterprise, University of Texas at Austin School of Information. Dr. Gracy worked in the Texas State Archives and University of Texas Archives before becoming Archivist, Southern Labor Archives, Georgia State University, and then Director, Texas State Archives. He is a former President of both the Society of American Archivists and the Academy of Certified Archivists, and a Fellow of the Texas State Historical Association.

Dr. Gracy's research interests include the history of archival enterprise, of archives and libraries in Texas, and of the information domain. He is the author of *Archives and Manuscripts: Arrangement and Description*; of *The State Library and Archives of Texas: A History*,

*1835-1962*, and of *Moses Austin: His Life*. This will be the fifth time Gracy has served as Principal Faculty Member of the Western Archives Institute.

Tuition for the Institute is \$700 and includes publications. Other non-negotiable fees including program transportation, facility fees, opening dinner, and luncheon at the closing program are available. Housing and meal plans are also available.

For additional program information, see:

<http://www.calarchivists.org/> or contact,

Administrator Western Archives Institute  
1020 O Street  
Sacramento, CA 95814

Telephone: 916/653-7715  
Fax: 916/653-7134  
ArchivesWeb@sos.ca.gov

The Western Archives Institute is co-sponsored by the Society of California Archivists and the State Archives.



Source: Society of California Archivists

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To advertise in the *CIMA Newsletter* contact Michael Frazier.

by e-mail:  
[michael.frazier@unlv.edu](mailto:michael.frazier@unlv.edu)

### AWARDS, from page 7

arts in Seattle. The collections included artists, the Pacific Northwest Ballet and the Allied Arts of Seattle

**LGBTQ Collections: Off the Shelves and into the Saddle-** Lisa Cohen (Pacific Northwest Lesbian Archives), Linda Long (University of Oregon), Alan Virta (Boise State University), and Lucinda Glenn (Graduate Theological Union Archives) all spoke about collecting LGBTQ materials and the benefits and problems of such collections. Most collect local publications, photographs, and personal records.

This conference provided me with interesting ideas and thought provoking topics to further research and use in our special collections. Also, with the need for local and federal funding, knowing the types of grants available will be useful as we move forward with processing and digitization projects. Along with the sharing of ideas, I was able to network with colleagues in the West and make contacts with people, including a consulting group to work with on a preservation assessment. Thank you once again for this opportunity to attend this conference. (end)

# University of North Texas Schedules New Degree Cohort in 2011

The Department of Library and Information Sciences from the University of North Texas will begin a fourth Nevada Program Cohort in the Fall of 2011. The department is committed to the cohort approach because of the structure and community that it provides.

Onsite instruction includes two four-day web institutes (**September 2 - 5, 2011** and **January 13 - 15, 2012**) held at Utah Valley University, with the remainder of the instruction delivered online.

The cohort is limited to 40 students who must begin together in the Fall of 2011. This program is available to persons in Nevada and Utah, as well as the surrounding states.

The University of North Texas Department of Library and Information Sciences has a long history of providing high-quality programs at sites that are often many miles from the home campus in Denton.

In receiving its current accreditation renewal by the American Library Association, the Committee on Accreditation commended the department for its outreach efforts.

## [Nevada Cohort Schedule of Courses](#)

### [Fall 2011](#)

#### **SLIS 5000**

Introduction to the Information Professions

#### **SLIS 5600**

Introduction to Information Access and Retrieval

The cohort will meet in Utah September 2 - 5, 2011 and will receive orientation, instruction, and socialization. Students should be prepared to devote all their time during those four days to the program.

The remainder of the instruction for these two courses will be via the Web.

### [Spring 2012](#)

**SLIS 5200** Introduction to Information Organization

**SLIS 5300** Management of Information Agencies

The cohort will meet again at the *Utah Valley University* January 13 - 15, 2012 and will receive instruction in SLIS 5200.

Students will devote all of their time to the program, during those four days.

The instruction for SLIS 5300 and the remainder of the instruction for SLIS 5200 will be via the Web.

### [Summer 2012](#)

#### **SLIS 5711**

Internet Applications for Information Professionals

#### **SLIS 5080**

Research Methods

*Both offered entirely via the Web.*

### [Fall of 2012 through Summer 2013](#)

Students will take electives delivered via the Web by UNT and from approved local programs to total 36 semester credit hours.

A selection of classes currently offered on the Web:

#### **SLIS 5080**

Research Methods

#### **SLIS 5205**

Indexing and Abstracting

#### **SLIS 5210**

Organization of Information Resources I

#### **SLIS 5305**

Systems Analysis

#### **SLIS 5340**

Learning Resources and Services

#### **SLIS 5400**

Information Resources Development

#### **SLIS 5420**

Children and Young Adult's Materials

#### **SLIS 5430**

Children and Young Adult's Services

#### **SLIS 5615**

Electronic Databases and Information Services

#### **SLIS 5685**

Information Resources and Services in Culturally Diverse Communities

#### **SLIS 5711**

Internet Applications for Information Professionals

#### **SLIS 5713**

Telecommunications for Information Professionals

#### **SLIS 5960**

Learning Resources and Organizational Media

All students must possess Information Technology Knowledge and Skills before starting the program.

All students will participate in an exit experience that will be conducted via the Web in the last semester of study.

All students must demonstrate professional practice either through the approval of prior experience or through taking SLIS 5090 Practicum in addition to the 36 hours of coursework.

*See UNT, page 18*



*Requests for information about the program and applications can be obtained through the website.*

<http://www.ci.unt.edu>

**Dean: Dr. Herman Totten,**  
[Herman.Totten@unt.edu](mailto:Herman.Totten@unt.edu)

**Associate Dean:**  
**Dr. Linda Schamber,**  
[Linda.Schamber@unt.edu](mailto:Linda.Schamber@unt.edu)

**Web Institute Coordinator:**  
**Charlotte Thomas,**  
[LIS-WebInstitute@unt.edu](mailto:LIS-WebInstitute@unt.edu)

# Southwest Oral History Association



Claytee White, SOHA president

For more information about SOHA, please visit the website:  
<http://southwestoralhistory.org>

Source: SOHA

The Southwest Oral History Association conference was held March 31-April 3, 2011 in Little Tokyo, Los Angeles.

The meeting at the Japanese American Cultural & Community Center in the Little Tokyo area of Downtown allowed attendees to visit nearby "Chinatown", "El Pueblo de Los Angeles Historic Monument", and "City Hall" among other historic sites.

## Panel Presentations

Presentations from throughout the Southwest region and beyond focused on the theme of "Visualizing Oral History... Final Cuts, Many Uses".

Many of the sessions and workshops were geared towards helping attendees learn how oral histories become final products and reach multiple audiences.

## Workshops

Also in keeping with the theme, SOHA offered workshops at the "DISKovery Center" (a computer lab) providing

hands-on instruction in processing digital audio and digital video to process oral histories and create final products.

Other offered oral history workshops included:

[Introductory Oral History](#)

[Self-publishing Hardbound Books](#)

[Transcript to Script to Performance](#)

[The Well-Recorded Interview](#)

[Summary Method as an Alternative to Transcript](#)

[Principles of Project Management](#)

[Managing a Community Oral History Project](#)

## Friday Opening Program

The Oscar-nominated film, "Who Killed Vincent Chin?" was screened for attendees, along with two other short-short films about Japanese Americans in WWII. Afterward, the filmmakers held a discussion.

## Tours

A tour presented by the Little Tokyo Historical Society explored the city's historic origins. SOHA also provided information for attendees who wished to explore the City of the Angels on their own.

Los Angeles, as a center of commerce, history, culture and entertainment offered the perfect location for SOHA's thirtieth anniversary conference. Founded by a multi-racial group of pobladores in 1781, the city is even more richly diverse today.

SOHA provides a vehicle for communication among persons, programs, and institutions using oral testimony; to encourage cooperation among its members; to promote standards among oral historians, to foster an understanding of and use of oral history; to provide guidance to projects; to create educational programs and resources; to aid in securing financial funding for members' projects.

## UNT, from page 17

Students will be required to attend two four-day institutes held September 2 - 5, 2011 and January 13 - 15, 2011 at Utah Valley University, Orem, Utah.

- The remainder of the instruction will take place via the online Web.
- Students must begin the program in the Fall of 2011.
- Students may use up to nine semester hours of coursework from other graduate programs toward the master's degree with approval of their program advisor.

Students will apply to, be admitted, and be advised from the Department of Library and Information Sciences at the University of North Texas.

Source: UNT

## Estimated Costs

The approximate cost of the master's degree program is \$550 per semester credit hour.

*One semester-hour course: \$550*

*Three semester-hour course: \$1,650*

*Four semester-hour course: \$2,200*

These are estimated costs only and subject to change.

## An Online Learning Community

The Nevada Program students will stay together as a cohort through their first year of study and will be in classes limited to only their cohort. Cohort students are encouraged to participate in the SLIS Village where they will have a neighborhood of their own.

## Practicum Requirements

Department of Library and Information Sciences Students must present evidence of relevant prior field experience or by taking a field experience course in addition to the 36 semester hours required for the Master's degree.

The field experience does not count toward the 36 semester hours required for the masters.

## Computing Requirements

Students are expected to possess computing competencies that will enable them to learn in the distributed environment. It is the responsibility of the student to ensure that these competencies are possessed.

## Procedures for Applying

Information can be found on the College of Information website.

<http://www.ci.unt.edu>

**University of North Texas  
Toulouse School of  
Graduate Studies  
1155 Union Circle #305459  
Denton TX 76203-5459**

# Arizona News

## Arizona Centennial Legacy Projects

The Arizona Historical Advisory Commission (AHAC) is commemorating Arizona's Centennial by designating state Legacy Projects. Arizona residents are invited to apply.

To be considered, a Legacy Project must

1. accurately portray a significant aspect of Arizona history;
2. be accessible to large number of visitors/users;
3. demonstrate collaboration in the planning;
4. produce an enduring product that will live on after 2012;
5. include an educational component;
6. include a plan for implementation.

Legacy Projects involve community-wide collaboration and demonstrate the vitality, quality and diversity of Arizona. These projects establish a lasting legacy well into the next century.

The scope of projects enhance teaching and learning about Arizona's history with new content from research.

All groups are welcome to develop Legacy Projects. Legacy Projects might include:

- Restoration of historical properties to public access and use.
- Publication of books and/or articles that enhance knowledge of Arizona's history through new research.
- Creation of public art in commemoration of events or for the Centennial.

- Interpretation through exhibits, programs, events, discussions in cultural, educational and information institutions (such as public television and radio) of new and/or creative revisions of historical content.

The Web site will be used to document and promote locally-initiated and grassroots Legacy Projects. People of all ages and backgrounds are joining together to participate in Legacy Projects that will commemorate Arizona's Centennial.

Contact us if you have questions about AHAC's role in Arizona Centennial 2012.

[www.azcentennial.gov](http://www.azcentennial.gov)



Source: AHAC

## Arizona Copper Art Museum

Visitors on the Clarkdale Historic Building Tour in December, received a preview glimpse of the location of the Copper Art Museum, scheduled to be completed in 2012. The Copper Art Museum and the Copper State Monument, which will be nearby, are approved AZ Centennial Legacy Projects.

The Copper Art Museum will be located in the former Clarkdale High School, which is in the heart of the Clarkdale Historic District. Built in 1928, the former high school is architecturally significant for its Spanish Colonial Revival architecture. The building has been upgraded and brought to code in order to accommodate a modern, educational museum, according to Drake Meinke, coordinator of the project.

"When completed, the Copper Art Museum will showcase Arizona's greatest treasure," Meinke said, "in the largest collection of copper art in the United States."

The grand opening of the museum and unveiling of the monument are scheduled for July 4, 2012, celebrating the Centennials of both the State of Arizona and the Town of Clarkdale. The July 4 celebrations will reflect the date that Clarkdale was founded by Senator William Andrews Clark in 1912.

According to Meinke, extraordinary display cases will be built using iron smelter window panels to give a sense of the major past industry of the area. By 2012, those display cases will be filled and ready for viewing. The museum will

feature copper art from throughout history and the world. It will categorize copper art into five subjects: information about copper, military art, architecture and art, vessels used in cookware and drinking.

Clarkdale is located in the Verde Valley of Yavapai County approximately 110 miles north of Phoenix, 20 miles south of the red rock country of Sedona, and four miles east of the historic mining town of Jerome. It is a unique example of a company mining town owned, planned, and developed by William A. Clark of Montana, owner of the United Verde Copper Company. Clark made many technological improvements to the mining process and created the United Verde and Pacific Railroad in 1894 that eventually

turned his company into the richest privately owned copper mine in the world.

The Copper State Monument project will be a large outdoor structure in downtown Clarkdale telling the important story of copper in the history of Arizona, "The Copper State." It will be built in the Beaux Art style of architecture, according to Meinke, with materials used or produced by Arizona or Clarkdale industries. Currently, embellishments are being restored and a concrete foundation will be finished in the near future. The monument will be completed in 2012.

For more information about the Copper Art Museum or the Copper State Monument AZ Centennial Legacy Projects, visit [www.azcentennial.gov](http://www.azcentennial.gov) and click on the respective projects.

Source: AHAC

# Nevada News

## UNLV Gaming Research Fellowships



# UNLV



Dr. David Schwartz,  
Center for Gaming Research

The *Center for Gaming Research* invites academic faculty and graduate students to apply for the 2011-12 cycle of research fellowships, which facilitate research into many aspects of both gambling and Las Vegas at *UNLV Special Collections*. The *Center* awards two kinds of fellowships.

**Resident Fellowships** offer a \$3,500 stipend. This award is intended for graduate students conducting dissertation research and for junior faculty, particularly those turning dissertations into books. Resident Fellows complete a month-long residency, deliver a public talk, and contribute a brief paper to the *Center's Occasional Paper Series*. It is expected that the research they conduct will be incorporated into their dissertation, a book, or another major research project.

**Visiting Fellowships** offer a \$500 stipend. This award is intended for senior faculty or junior faculty who do not have the time to commit to a month-long residency. Visiting Fellows will spend a minimum of a week in residency doing research at *Special Collections*, deliver a public talk, and contribute a brief paper to our *Occasional Paper Series*. It is expected that their research will be also incorporated into an article, book chapter, or other research project.

### **Who's eligible**

Junior (recent post-doc and untenured) faculty and ABD graduate students are encouraged to apply for the Resident Fellowships. Established and senior faculty are encouraged to apply for the Visiting Fellowships. Applicants primarily represent the fields of history, economics, English, history, sociology, and anthropology,

though those from all disciplines with relevant research interests are encouraged to apply. Suggested fields of research include Las Vegas history, the history of gambling, and comparative studies of gambling in literature, history, and society.

Before applying please learn as much as you can about the scope of the collections—priority will be given to applicants who specify collections they plan to use. Visit the *Center* website for more information about the program, past fellows, and the collections.

### **How to apply:**

For the 2011-2012 academic year, please submit the following by July 11, 2011:

1. A cover letter briefly introducing yourself
2. A short (2-4 page) description of the proposed research, with details on secondary research already done and sources to be used at UNLV
3. A full curriculum vitae
4. One letter of recommendation that evaluates your past research and current project

All materials must be sent electronically; the first three items should be sent in a single .pdf file, with the letter of recommendation sent as an email (no attachments) by the recommender directly to the center's director, David Schwartz, at [dgs@unlv.nevada.edu](mailto:dgs@unlv.nevada.edu). Please email the pdf of the application to the same address. Paper submissions and those that do not follow these guidelines will be excluded from consideration. Successful applicants will be notified by **August 1, 2011**.

### **Colloquium Podcasts**

As part of its mission to promote gaming research on the campus of the University of Nevada, Las Vegas (UNLV) and elsewhere; the *Center for Gaming Research* began sponsoring a series of mid-day discussions and special events.

The *Gaming Research Colloquium Series* presents talks by visiting fellows, UNLV faculty members, and invited guests on a variety of gambling and Las Vegas topics.

Unless otherwise noted, all talks take place on a Thursday afternoon, between 12:15 and 1:15 p.m., in the Special Collections Reading Room in Lied Library, Las Vegas, NV.

In December 2008, the *Center* began the UNLV Gaming Podcasts in an effort to bring the successful *Colloquium Series* to a broader audience.

The podcasts feature audio presentations of the *Gaming Research Colloquium Series*, interviews with gaming authors and researchers, and assorted other items of interest from CGR Director, Dr. David G. Schwartz.

You may subscribe to the *UNLV Gaming Podcasts* on iTunes or at the *Gaming Research Center's* website.

<http://gaming.unlv.edu/>

For more information, email Dr. Schwartz.

[david.schwartz@unlv.edu](mailto:david.schwartz@unlv.edu)

## 2010-2011 UNLV Gaming Research Fellows



**Paulina Raento**  
Resident November 2010  
Gaming Research Colloquium:  
November 20, 2010

[The Naming of Gaming in Nevada](#)

Raento is Professor in Human Geography at the University of Helsinki, Finland, and Research Director for The Finnish Foundation for Gaming Research. Her research project at the UNLV takes an interdisciplinary look at the naming of Nevada's gambling establishments in the latter half of the twentieth century. Her research in Nevada supports her qualitative data analysis with local, contemporary voices and visualization.



**RJ Rowley**  
Resident January 2011  
Gaming Research Colloquium:  
January 25, 2011

[Neon Beyond the Neon: The Geography of Locals Casinos.](#)

Rowley is an assistant professor of geography at the University of Wisconsin-Platteville, who is expanding one of the themes explored in his dissertation on the meaning of neighborhood casinos to local residents. Rowley feels the development of the locals casino market is an important part of the gaming industry in Las Vegas and the United States. He hopes to contribute a geographic perspective to this largely historical project through the use of mapping and GIS analysis of the information discovered in research conducted in Special Collections.



**Darryl Smith**  
Resident February 2011  
Gaming Research Colloquium:  
February 24, 2011

[Dark with Excessive Bright: Gambling Tells and the Naming Taboo](#)

Smith is an Assistant Professor of Religious Studies at Pomona College and Affiliate of the Intercollegiate Department of Black Studies at the Claremont Colleges. He plans to research how tells in gambling can be compared to sacred language as considered in a number of disciplines. The study for these signal genres of tell-signs and the strategies developed and deployed to expose them, holds promise for a practical reassessment of the notion of so-called "true names."



**Benjamin Min Han**  
Resident March 2011  
Gaming Research Colloquium:  
March 24, 2011

['We're Right Next Door': Televisual Las Vegas in Cold War America](#)

Han is currently a doctoral candidate in the Department of Cinema Studies at New York University. His dissertation, tentatively titled "*Variety on the Small Screen: A Cultural History of Asian and Latino/a Performers on Television*" is a multicultural project that examines ethnic performances on television and the instrumental role international talent played in the Cold War. His interest in Las Vegas developed while researching the Kim Sisters, a multi-talented South Korean female trio, who started their U.S. career performing in Las Vegas in 1959. He believes his research makes an important contribution to the disciplines of American studies, history, and media studies.

### Note from Nevada Library Association

**Holly Van Valkenburgh**, State Library and Archives, has received Mountain Plains Library Association's highest award -- the Distinguished Service Award. The award

was presented at the joint Montana Library Association/ Mountain Plains Library Association conference in Billings, Montana, on April 7th.

MPLA Distinguished Service Award is given to an MPLA member who has made notable contributions to the library profession or has furthered

significant development of libraries in the Mountain Plains region, or has performed exemplary service for an extended period of time.

## IDAHO NEWS

### Notes from Boise State University



#### Digital Collection Featured by OCLC

The “Bethine Church Collection” was one of four featured digital collections on OCLC’s CONTENTdm website in March 2010. The collection provides access to photographs of Bethine Church, wife of the late U.S. Senator Frank Church, whose papers reside at Boise State.

The collection includes images from her public and private life, from her student days at Boise Junior College through her career as wife, mother, and active participant in the civic and public affairs of Idaho and the nation. The collection is available at online

#### Recent accession

Boise State University Special Collections recently received the *Ione Love Thielke* collection (MSS 271), donated by Dr. Dexter Barnes of Seattle, Washington, with supplemental material presented by Cathy Furniss of Blackfoot, Idaho.

Ione Love Thielke was a musician who lived in Idaho and Oregon who recorded local folk songs in the 1940s and 1950s. Thielke recorded folk music onto 78 rpm records and identified herself at the end of each record as “the Musical Poem Recorder of Cascade, Idaho.” The collection includes eight and ten inch records, approximately 30 reel-

to-reel tapes, as well as newspaper clippings, correspondence and photographs. This collection constitutes some of the earliest recordings made in Idaho and is an important cultural record of folk music listened to and produced in the Gem State. Boise State University Special Collections plans to eventually digitize the music found in this historic collection.

Source: Boise State University

## CIMA Treasury Report



Walter Jones,  
CIMA Treasurer

#### CIMA Treasury Report effective April 2011:

CIMA General Checking:  
\$ 1,914.33

CIMA Savings Account:  
\$ 9,110.22

CIMA Scholarship Fund:  
\$2,124.23

**TOTAL \$ 13,148.78**

Encumbered funds reserved for CIMA’s commitment to the *Journal of Western Archives* **\$ 1,010.32**

These funds are kept in a separate account, and they will be distributed to *JWA* in 2012.

In addition, CIMA supervises the general checking account for the *Journal of Western Archives*

In this separate account, *Journal of Western Archives* has **\$ 4,769.05**

If you have any questions concerning the CIMA Treasury Report, please contact Walter Jones at [walter.jones@utah.edu](mailto:walter.jones@utah.edu) or (801) 581-8558

# NEW MEXICO NEWS

## “Pardon Me,” Billy The Kid in the News

Over a century after his death, the notorious Billy the Kid, was once again making headlines, during the new year.

News agencies from around the world covered a debate over an alleged pardon (according to legend) that was once promised to one William H. Bonnie, by former territorial Gov. Lew Wallace, in 1879; a promise that was not honored.

129 years after the death of Billy the Kid, Gov. Bill Richardson of New Mexico spent his final few days in office, considering honoring that broken promise.

During the current debate, Gov. Richardson consulted descendants of Sheriff Pat Garrett and Gov. Wallace, as well as a number of historians and members of the public.

With strong opinions fueling renewed passions, Gov. Richardson decided not to second-guess a previous administration; and he did not pardon the famous outlaw.

Regardless of the outcome, the debate continues, and the recent public attention to this historic legend, highlighted the rich history in New Mexico.

### Billy the Kid Website

Billy the Kid aficionados need not feel excluded from the debate, thanks to the “Billy the Kid pages” on the New Mexico Tourism Department website,

[www.newmexico.org/billythekid](http://www.newmexico.org/billythekid)

During his tenure, former Secretary of the New Mexico Tourism, Michael Cerletti said, “It’s a travel experience unlike any other in New Mexico. Whether you’re following the Kid, the Lincoln County War, or Pat Garrett, retrace the hoof prints and walk where they walked. Visit the many places that were familiar to them.

Their stories come alive, right before your eyes.”

The three sections on the website include [Billy the Kid](#), [Billy the Kid Travel Territory](#), and [Billy the Kid Resources](#).

[Billy the Kid](#) offers the fascinating history of Billy’s famous photo, the tintype of the only indisputable image of the Kid that resurfaced in 1986. Learn what was found upon closer examination. In the same section are histories of “Billy the Kid and the Lincoln County War”, “Billy the Kid: His Life and Legend”, and a “Who’s Who of Friends, Foes and Acquaintances”.

[Billy the Kid Travel Territory](#) provides everything you’ll need to visit this travel destination. You can use the “Billy the Kid Territory Travel Itinerary” as a springboard to create a one-of-a-kind personal visit. Work-out quick, self-guided day trips within your New Mexico vacation, or assemble a multiday, self-guided overnight visit.

[Billy the Kid Travel Territory](#) also offers travel maps featuring historic points of interest, walking tours of Lincoln and Fort Sumner, and driving tours of Billy the Kid’s Lincoln County and Billy the Kid’s De Baca County. Billy the Kid Territory’s annual events, which are mid-June to mid-October, will enhance your visit and make it memorable.

Finally, [Lincoln County](#) is where motorists can enjoy a day-long, loop tour on the Billy the Kid National Scenic & Historic Highway.

[Billy the Kid Resources](#) provides an annotated list of recommended Billy the Kid books and Hollywood films and television documentaries. [Billy the Kid Territory’s](#) also includes a list of convention and visitor bureaus, chambers of com-

merce, and relevant tourism groups to aid in your quest for knowledge and adventure.

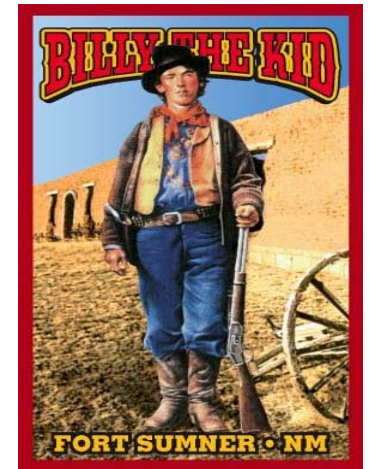
And there is no better place or time to explore and enjoy [Billy the Kid Territory](#) than by visiting Lincoln during Old Lincoln Days and the Billy the Kid Pageant, August 5-7.

Each day is filled with music, food, fun and celebration, and each day’s activities is climaxed with a recreation of The Kid’s famous escape in 1881, when he broke loose from the upper room of the two-story white-washed Lincoln County Courthouse after killing the two deputies charged to guard him. Nine weeks later, Billy the Kid was killed by Sheriff Garrett, and, a legend was born.

“It continues to amaze me the incredible attraction people around the world have with the image, the legend of Billy the Kid,” former Sec. Cerletti said.

### Billy the Kid Museum

In addition, Fort Sumner is home to Billy the Kid Museum. Here you’ll find 60,000 relics of the historic past, including Billy the Kid’s rifle, chaps and spurs, the original “Wanted” poster, and even locks of his hair! Items of early 20th century life are also on display—check out the horse-drawn hearse and the homestead cabin exhibit. If it’s take-home paraphernalia you want, they’ve got you covered—T-shirts with Billy the Kid on the front and his tombstone on the back, postcards, posters, books, and even the Billy the Kid WANTED and funeral posters. Make sure to visit his grave site—he’s buried just a few steps away. His tombstone has been stolen three times since the 1940s, so it’s enclosed by a metal cage, but you can easily confirm that he’s under the ground!



The museum is located at:  
1435 E. Sumner Avenue  
Fort Sumner, NM 88119  
575-355-2380

Summer Hours:  
May 15-October 1  
8:30-5:00 Daily

Winter Hours:  
October 1-May 15  
Mon.-Sat.  
8:30-5:00  
Closed Sunday

New Mexico has never hosted a CIMA Spring Conference.

Do you think CIMA should meet there?

E-mail the *CIMA Newsletter*, and voice your opinion.

# O'Keeffiana: Art and Art Materials

## O'Keeffiana Art and Art Materials

Now open, and  
runs through  
May 08, 2011

**Shared Intelligence:  
American Painting  
and the Photograph**  
runs May 20, 2011 -  
September 11, 2011

### Location:

217 Johnson Street  
Santa Fe, NM 87501  
505-946-1000

[www.okeeffemuseum.org](http://www.okeeffemuseum.org)

Georgia O'Keeffe led an aesthetic life of precise and specific preferences that informed her daily life as well as her artistic practice. She was discriminating about the views that became the subject of her artwork, as well as the materials and tools she used to create her extraordinary body of work.

**"O'Keeffiana: Art and Art Materials"** (an exhibit at the Georgia O'Keeffe Museum in Santa Fe, N.M.) offers a view of her artistic practice in a rich selection of artworks in various media – watercolor, charcoal, graphite, pastels, oil, and sculpture – along with a sampling of the pastels, watercolors, oil paints and brushes, she used.

The exhibition also includes photographs of O'Keeffe at work and in the landscape that inspired her, and a selection of the stones and bones she collected and represented in paint and sculpture.

The exhibition sheds new light on O'Keeffe's imaginative and technical processes by showing how she studied the abstract properties of objects she admired, developing favorite visual motifs while investigating the unique qualities of her respective media.

An artist keenly attuned to her tools, techniques, and surroundings, O'Keeffe demonstrated unusual knowledge of her materials and the wider world around her.

As the artist said in 1945, "One paints what is around." Elaborating on that point in 1976, O'Keeffe observed "I have picked flowers where I found them, have picked up sea shells and rocks and pieces of wood where there were sea shells and rocks and pieces of wood that I liked. When I found the beautiful white bones on the desert I picked them up and took them home too. I have used these

things to say what is to me the wideness and wonder of the world as I live in it."

**"O'Keeffiana: Art and Art Materials"** invites viewers to experience that sense of wideness and wonder by displaying some of the very rocks, bones, and other found objects that O'Keeffe considered beautiful in relation to her pictures of the places from which they came. The exhibition runs through May 8, 2011.

Another upcoming exhibition opening May 20, 2011; **"Shared Intelligence: American Painting and the Photograph"** will be the first major museum exhibition to survey the fraught but highly productive relationship of painting to photography in 20th-Century American Art. It will bring together approximately 75 photographs and paintings by leading 20th century artists for whom the two mediums were essential to their practices.

*SOURCE: Georgia O'Keeffe Museum*

## (right) Georgia O'Keeffe— After Return from New Mexico, 1929

Alfred Stieglitz

Gelatin silver print

3 1/16 x 4 5/8 in.

Georgia O'Keeffe Museum

Gift of

The Georgia O'Keeffe Foundation

© Georgia O'Keeffe Museum





**(above) Black Place III, 1944**

Georgia O'Keeffe

Oil on canvas

36 x 40 (60.6 x 76.2)

Georgia O'Keeffe Museum

Gift of The Burnett Foundation (2007.01.026)

© 1987, Private Collection

**(right) Georgia O'Keeffe Painting Materials**

(Brushes and Gloves)

Georgia O'Keeffe Museum

Research Center Library

Gift of Juan and Anna Marie Hamilton

Photo Credit: Malcom Varon, 2001

© Georgia O'Keeffe Museum



*Photos courtesy of Georgia O'Keeffe Museum*

## UTAH NEWS

CIMA's Spring Conference will return to Salt Lake City in 2013, and will celebrate its 40th Anniversary that year.

### Utah Manuscripts Association

For years Utah's historical archives, special collections, and museums (specifically 501(c)(3) charitable institutions), have needed a common listing of professional appraisers, who have presented themselves as tax appraisers of historical and artistic materials. To meet this need, the Utah Manuscripts Association has worked to compile a list of appraisers in the region for institutional reference.

When using the list, please note the following:

Donors seeking appraisals for tax purposes are advised to seek professional tax and legal counsel as they independently select an appraiser.

Donors should secure a 501(c)(3) institution's commitment to accept a donation before obtaining the services of an appraiser, if the donation includes an intended tax benefit.

No preference or claim of certification is implied by the

inclusion of individuals or companies in this list.

All appraisers listed have asked to be, or have granted permission to be, included on this list.

Compliance with the U.S. Tax Code "Appraisal Requirements" as listed in the IRS Instructions for Form 8283 has not been determined by the Utah Manuscript Association.

[utahmanuscripts.wordpress.com](http://utahmanuscripts.wordpress.com)

Source: Utah Manuscripts Assoc.

### Southern Utah University



Dayton Duncan

#### Howard R. Driggs Memorial Lecture From Special Collections, Gerald R. Sherratt Library

Dayton Duncan, award-winning documentary filmmaker, writer and historian, delivered the third annual Howard R. Driggs Memorial Lecture on the SUU Campus on March 24, 2011. Duncan spoke on "Preserving the Story of History" in the Hunter Conference Center. His visit was sponsored by Southern Utah University and the Friends of the Gerald R. Sherratt Library.

Dayton Duncan and Ken Burns co-produced *The National Parks: America's Best Idea* for PBS in 2009 to tell the unique story of setting-aside America's national parks as special places, preserved not for the rich and famous, but for everyone. Duncan wrote the documentary and its 400-page companion book.

Duncan has been involved for many years with the work of Ken Burns. He was a consultant on his award-winning series for public television, including *The Civil War*, *Baseball*, and *Jazz*. In 1996 and 1997, Duncan wrote and produced *Lewis & Clark: The Journey of the Corps of Discover* and *The West*, a 12-hour series about the history of the American West. He is author of nine books on American history.

The Howard R. Driggs Memorial Lecture honors one of Southern Utah University's first professors and recalls his work to preserve the trails and the memory of America's pioneers and the Pony Express in the West. As president of the American Pioneer Trails Association, he worked alongside men like Ezra Meeker, an ox-cart pioneer of 1852, William Henry Jackson, pioneer pho-

tographer and artist, and Horace Albright, second director of the National Park Service, to preserve trails and history.

The lecture was free and open to the students, the SUU community and the public. This series is sponsored by the Howard R. Driggs Memorial Foundation, the George S. and Dolores Dore' Eccles Visiting Scholar Program, the SUU Honors Program and the University College.



Source: Southern Utah University

# Utah State Archives News

## Utah State Constitution Online

The 116-year-old Utah State Constitution is now available with a full-text search on the Utah State Archives web site. The Utah State Archives is also the custodian of the record which now may be viewed alongside a typescript taken from the 1898 Revised Statutes of Utah at <http://archives.utah.gov>.

The “engrossed” copy of the Constitution was adopted by the Constitutional Convention following completion by the engrossing clerk, Joseph A. Smith, “without blot, erasure or interlineation, on parchment sheets, 11 x 17” on May 8, 1895. Voters in Utah approved the new Constitution in November of the same year, and final approval from President Grover Cleveland came on January 4, 1896, when Utah officially became the 45th state in the Union. A complete archival description of the original record will also be available.

“The State Constitution is an important historical record. It is the original document of citizen’s rights in Utah,” comments the State Archivist, Patricia Smith-Mansfield. “Having online access provides the public a wonderful opportunity to see the original State Constitution.”

## Officials’ oaths of office posted online

The official oaths of office for Governor Gary Herbert and Lieutenant Governor Gregory Bell are now available to view on the Utah State Archives web site at <http://archives.utah.gov>. The original signed documents were deposited with the Archives on January 24, 2011, and then digitally scanned the same day for immediate online access.

## Death certificate index recognized

The Utah Death Certificate Index was named one of the best state genealogy web sites for 2010 by Family Tree Magazine in the publication’s December 2010 issue. The site allows researchers to search death certificates from 1904 to 1958. Each name in the index links to an image of the original.

[familytreemagazine.com](http://familytreemagazine.com).

## Archives hosts Utah Archives Month brown bag

A brown bag presentation by John Clark, co-author of “Opening Zion: A Scrapbook of the National Park’s First Official Tourists,” marked the annual observance of Archives Month at the Utah State Archives on October 27.

When Clark’s wife, Melissa, purchased a box of old scrapbooks online, she knew only that she had bought something relating to the University of Utah and Zion National Park. What came in the mail was much more than she had expected. Instead of random mementos, two albums arrived full of photographs and newspaper clippings dating to 1920 that document a trip made by six young women from the University of Utah into the newly formed Zion National Park. With text by John Clark, the scrapbooks are now the basis of a one-of-a-kind publication. Clark discussed finding the collection, its value, and its publication. Clark is author of the Motor Tales series and an avid scholar of Utah automobile history.

## Staff news

Maren Jeppsen retired in December 2010 following four and one-half years of service with the State Archives. Jeppsen was hired as a records analyst in June 2006. She previously worked at the Division of State History, the Family History Library, and as a public school teacher. She was feted at a retirement party on January 5.

For more information, Contact:

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The Conference of Intermountain Archivists (CIMA) has been working closely with the Archives, Manuscripts and Special Collections (AMSC) Roundtable of that *Utah Library Association* to promote archival work in the state of Utah.

AMSC is proud to announce that four sessions and a workshop will focus on archival topics at the annual meeting of the *Utah Library Association*. The annual meeting will be held May 11-13, 2011 in Layton, Utah. Topics to be covered include the basics of archives and special collections, archival literacy, access to archival materials, and online finding aids.

More information can be found at <http://conference.ula.org>

Source: Utah State Archives



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