

## LOS ALAMOS PODCASTS WORLD HISTORY

Submitted by Heather McClenahan

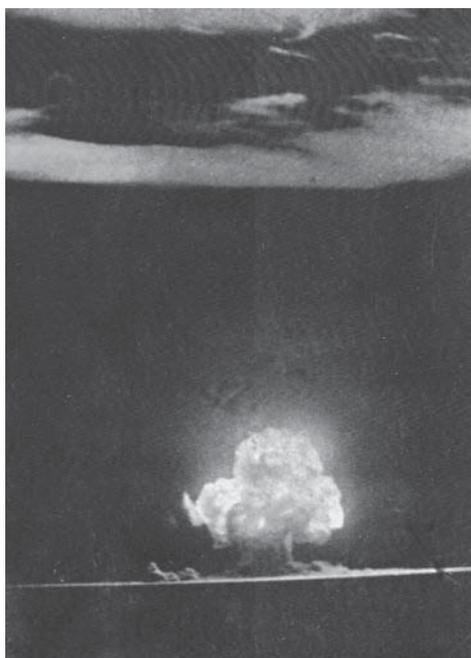
Like all local history museums, the Los Alamos Historical Museum and Archives contains a collection that is unique to its locale. What happened in Los Alamos, though, changed the history of the world. That makes sharing Los Alamos history with the world an important goal for the museum board and staff.

To meet this objective, the staff is working on ways to reach new audiences with new technologies – within a limited budget. Some of these efforts include an online curriculum for teachers, a page on the social networking site MySpace.com, and a podcast that makes use of the museum's oral history collection. The popularity of these endeavors continues to grow, sending Los Alamos history way beyond the physical doors of the museum.

### History of the Archives

The Los Alamos Historical Society was created in 1967 to, among other objectives, “foster an appreciation of the history, cultural heritage, and natural history of the Los Alamos, New Mexico area and related regions; to advance historical research and preservation; to collect, record and preserve by purchase, gift, devise, or otherwise, the title to or custody and control of books, maps, manuscripts, papers, images, records, historical artifacts, and other tangible assets.” The museum archives grew out of this lofty ambition.

Today, the collection contains more than 19,000 cataloged items, along with thousands of accessioned items waiting to be cataloged. These include geological specimens from the massive volcanic explosion that formed Los Alamos' isolated landscape. Pottery from the ancestral Pueblo people who lived in the area for hundreds of years and an old pot-bellied stove from a Hispanic homesteader's cabin are also small parts of the diverse collection. Skis, Boy Scout uniforms, and dishes are among the historic items from the elite Los Alamos Ranch School for boys. The archives houses the papers and photographs from many of the scientists of the Manhattan Project who built the world's first atomic bombs. Tens of thousands of photographs have been donated over the last few years by former Los Alamos National Laboratory photographers and some avid photographers of southwestern petroglyphs. Finally, the papers of a multitude of community, civic, and cultural organizations, and the usual local newspapers, magazines, regional books round out the collection.



The only known color photo of the world's first nuclear bomb, Trinity, as well as the camera that took the picture, are in the collection of the Los Alamos Historical Society.

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Society of  
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## THE SOCIETY OF SOUTHWEST ARCHIVISTS

The Society of Southwest Archivists is a professional organization established to stimulate and make available research in archival administration and records management; promote sound principles and standards for preserving and administering records; foster opportunities for the education and training of archivists, records managers, and custodians of private papers; strengthen relations with others in allied disciplines; and cooperate with organizations and institutions having mutual interests in the preservation and use of our recorded knowledge.

We invite you to join or extend your membership. All memberships run January through December. A membership form is included inside the back page. The form is also available online at: <http://southwestarchivists.org/HTML/Membership.htm>.

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**SSA WEB SITE:** <http://southwestarchivists.org>

The SSA Web page is maintained by Gina Costello at Louisiana State University.

# METAL EDGE, INC.

## Archival Storage Materials



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## FROM THE EDITORS: STAYING CONNECTED

Deadlines for submissions are:

April 10th  
July 10th  
October 10th  
January 10th

We accept advertising; contact the editors to request current rates.

Employment postings from individual and institutional members are published gratis.

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Back issues are available online in pdf format; select the Publications link at:  
<http://southwestarchivists.org>

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As the official newsletter of the Society of Southwest Archivists, the *Southwestern Archivist* serves many purposes, but perhaps most important is the way it connects members with each other and with broader issues and trends affecting our profession. As submissions began rolling in for this issue, we quickly realized that staying connected was a recurring theme. In addition to the usual plethora of repository news articles, there are four full pages of SSA news, and another several pages devoted to preparations for the next annual meeting.

Heather McClenahan's cover article on our spotlight repository, the Los Alamos Historical Society, demonstrates the way technology can help archivists stay connected with and engage the public through podcasts and other innovations. And a submission from Russel James (p. 38) encourages members to jump on the Web 2.0 and wiki bandwagons to record events that have shaped the profession's history. Even this issue's "How-to" article by Diane Worrell (p. 36) fits the theme by providing tips on connecting with the public through effective press releases.

And finally, it is important to remember that archivists are not in it alone and that there are many other groups out there with which to connect. Co-editor Katie Salzmans article on History Day (p. 34) encourages members to get involved in efforts to inspire future researchers. And Al Stein's article on the way archives in our region are working with the National New Deal Preservation Society (p.14) reminds us that these connections are not fleeting; they can have an impact far into the future.

We encourage your comments, suggestions, and contributions. News items about repositories in the SSA region and about the professional accomplishments of SSA members, wherever they reside, are especially welcome. Submissions by SSA members from repositories outside the SSA region will be published if space is available.

Please send all submissions to the state liaisons as listed below. Electronic submissions as text in the body of an e-mail is preferred; photographs relating to submissions are desired as well. Please note that submissions may be edited to conform to style conventions and space limitations. Postal mailing addresses for state liaisons are available at: <http://southwestarchivists.org/HTML/Publications.htm>.

**Arizona submissions**

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## FROM THE PRESIDENT

Tim Blevins, SSA President 2007-2008



Some of you have been asking, “what happened to the proposed dues increase?” You may recall that a vote to raise the membership dues was planned to take place at the annual business meeting in Oklahoma City—this did not occur. During the conference, many colleagues spoke to board members and expressed their concerns about the proposed increase. Because of this feedback, the board decided not to bring the proposal to a vote.

Based on the conversations I had, many members were “on the fence” regarding the increase. They did not oppose the increase, but wanted more justification—a common perception was that the society is flush with funds and there needed to be a good explanation for why the additional money was necessary before the proposal would gain their support. Some thought the increase was just too much. Others understood the desire to cover the approximate \$17 per member cost each year, but did not want a dues increase to impact students or those who may not be able to afford to pay more.

I was impressed by the genuine altruism articulated by so many members—many of you expressed that you are willing to pay a sustaining level of dues, or even more, to help cover the costs for the benefit of other members who

pay \$10 dues each year. I am proud to belong to an organization whose members feel so strongly about keeping membership affordable. I think almost everyone would agree that what’s most important is keeping the benefits of membership accessible to everyone interested in the archives profession.

Your participation as a member is more important to the organization than your money; however, if you can afford to contribute more than the minimum dues it will be a much-appreciated expression of your support for the Society of Southwest Archivists.

Will there be another effort to raise the dues? Probably; but I don’t know when. The board is committed to representing the SSA membership, as well as ensuring your organization’s fiscal well being. There is sufficient funding, outside of the “untouchable” endowment for scholarships, to keep the status quo for a while. The board will deliberate members’ concerns about any potential dues increase before another proposal is considered.

Please know that you are invited to contact me if you have any comments, suggestions or concerns regarding anything about the Society. My contact information is on page two of this newsletter. I look forward to hearing from you!

## FERRIS RECEIVES 2007 DISTINGUISHED SERVICE AWARD

Submitted by Brenda Gunn, CA



For her contributions as a leader to both the Society and to her profession. **Kathlene Ferris** is the 2007 recipient of SSA’s Distinguished Service Award. Kathlene has worked since 1985 as an archivist in the University of New Mexico Libraries’ Center for Southwest Research. In 2001 she was appointed Head of Processing and Digitization and in 2004, Head Archivist. Her work in the Center for Southwest Research is exemplar as a teacher, researcher, and advocate for the preservation of the historical record. Her colleagues noted in support of her nomination that Kathlene has enhanced the access to archival materials in New Mexico and the Rocky Mountain West through her leadership in the Online Archive of New Mexico, the Rocky Mountain Online Archives, and



in the Western Waters Digitization Project.

Kathlene is a Past President of SSA and served this organization with distinction. One of her most important contributions as a leader in this organization has been as a member of the SSA SAA Emergency Disaster Assistance Grant Fund (*see p. 12*). She unhesitatingly accepted the offer to be a member, and as each application came in, she responded promptly with her input.

Her colleagues wrote that she is a “dedicated professional committed to increasing access to the wealth of historical collections preserved and managed in archives, museums, and libraries. She represents in experience and attitude an ideal archivist and worthy of the distinguished service award.”

*The Society of Southwest Archivists Distinguished Service Award is sponsored by Metal Edge.*

*The award includes a stiped, which is generously donated by Metal Edge.*

LOS ALAMOS . . . *continued from page 1*

As Ranch School graduates and Manhattan Project veterans age, they and their children are donating more and more items to the collection. This is both a blessing and a curse. A blessing in that the society has been able to preserve more. A curse in that we are running out of room!

The collection is stored in a magnificent three-story upright log lodge that was built in 1928 as a dining hall for the Los Alamos Ranch School. While beautiful, the building is woefully inadequate for collection storage, with risks of heat, cold, humidity, pests, and fire, to name a few. Thankfully, Los Alamos County, which contracts with the Los Alamos Historical Society to administer the museum and archives, is embarking on the planning process for a new archival facility.

### Podcasting

One of the significant assets of the collection is a terrific series of oral history interviews that includes not only Manhattan Project veterans and their wives but also some of the early homesteaders and Ranch School teachers. The Web master decided in the spring of 2006 to use segments of the interviews as podcasts, enticing listeners with interesting tidbits. The point is not to share entire interviews, some of which run several hours. Rather, it is to pique the listeners' interest in the topics and hope they will come searching the museum or Web site for more.

Since it debuted in the summer of 2006, the podcast has been far and away the most popular part of the society's Web site, with nearly 2,000 subscribers to the RSS (really simple syndication) feed and more than 4,000 individual file downloads. That means thousands of people – some of whom may never have heard of Los Alamos – are now discovering aspects of the community's history, from housing shortages to the best horseback riding trails. Small signs about the podcasts are posted in related museum exhibits.

Technically, creating a podcast is not difficult. Sometimes the hardest part is finding a usable clip. Recording quality on some of the older tapes has proved problematic, even after using audio software to clean up the fuzzy sounds. And some interviews are just not conducive to interesting tidbits. Cassette tapes must be converted to digital sounds and recorded on CDs.



The collection of the Los Alamos Historical Museum is housed in Fuller Lodge, built in 1928 as a dining hall for the elite Los Alamos Ranch School for boys.

Once those obstacles are overcome, it is a matter of creating an .mp3 file, uploading it to the Web site, and connecting it to Web visitors. Free audio software such as Garage Band or Audacity made sound editing and file conversion easy. If you are interested in creating a podcast, find a tutorial. Apple has some tips at <http://www.apple.com/itunes/store/podcastsfaq.html>.

Ken Dickson of the Ontario Science Center, who has a terrific podcast called the Red Shift Report, has a very helpful tutorial at <http://www.archimuse.com/mw2006/papers/dickson/dickson.html>. Ken has been happy to answer questions and assist with technical issues.

### The Future

Collections at most museums have a lot of stuff, and the public never gets a chance to see most of it. That can change, though, using new technologies.

Museums are just beginning to tap into the vast array of resources made available by the Internet as a way to share their collections. Especially Web 2.0, with its built-in ways for users to interact with the sites they visit, opens up many ways for museums to share their hidden treasures – without damaging those treasures. Online museum galleries, free interactive software such as Zoomify and Flickr, and some creative ideas we haven't yet thought of will capture the attention and perhaps even the imaginations of museum visitors now and in the future.

Of course, time and money are issues at all institutions, but those problems will always be with us. They should not stand in the way of using new tools to share our vast collections with the world.

## SPOTLIGHT ON NEW MEXICO

The Los Alamos Historical Society Web site is at <http://www.losalamoshistory.org>.

For more information on the Society's podcasts, check out <http://www.losalamoshistory.org/pods> or subscribe to the podcast at <http://www.losalamoshistory.org/sound.xml>.



# 2008 SSA Scholarships

Don't miss these opportunities to obtain assistance in professional development and annual meeting attendance! All scholarship applications must be postmarked by **February 1, 2008.**

**Otis Hebert Jr. Continuing Education Scholarship:** In honor of SSA's founding president, this scholarship is intended to further the professional training of working archivists in the Southwest.

**John Michael Caldwell Scholarship:** Presented annually, this scholarship enables an SSA member enrolled in a graduate archival program to attend the SSA Annual Meeting.

**Annual Meeting Scholarship:** Presented annually, this scholarship was created to provide financial aid to an SSA member archivist with limited funding to attend the SSA Annual Meeting.

Eligibility requirements and application guidelines can be found at:

<http://southwestarchivists.org>

For more information, contact Scholarships Committee Chair

Emily E. Hyatt  
The History Center  
102 N. Temple  
Diboll, TX 75941  
ehyatt@consolidated.net

## CALL FOR NOMINATIONS

Charles Rand  
Nominating Committee Chair

## REMINDERS FROM THE TREASURER

Gerrienne Schaad, CA  
Treasurer

## SSA Needs You: Get Involved in SSA

Opportunities abound to meet other archivists, to gain valuable experience, to feel a sense of community, and to earn the respect of colleagues by serving in an elective office.

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The Nominating Committee is seeking candidates for the following positions:

- Vice-President/President Elect (one-year term)
- Secretary (two-year term)
- Executive Board (two-year term, three positions)
- Nominating Committee (two-year term, one position)
- Scholarship Committee (three-year term, one position)

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The responsibilities of each position are found at <http://southwestarchivists.org/PDF/constandbylaws.pdf> and <http://southwestarchivists.org/PDF/ssaman7.pdf>.

If you would like to serve, or know someone who might be an ideal candidate, please contact a member of the Nominating Committee:

- Chuck Rand [chuckrand@nationalcowboymuseum.org](mailto:chuckrand@nationalcowboymuseum.org)
- Carol Roark [carol.roark@dallaslibrary.org](mailto:carol.roark@dallaslibrary.org)
- Pati Threatt [pthreatt@mcneese.edu](mailto:pthreatt@mcneese.edu)

Chuck Rand  
Nominating Committee Chair



Dues notices will be sent out at the end of December. Remember that the membership year runs January through December, regardless of when you sent in your check for this year's dues. Even if you paid your 2007 dues mid-year, you'll still receive an invoice in January for the 2008 membership year.

Please send in your dues before February 29th (next year is a leap year, so you have an extra day to get those dues paid!). The *2008-2010 Membership Directory* will be printed this year. The Publication Chairs have to follow deadlines to produce the directory in time for the annual meeting; the list of current members will be pulled from the database on the first working day of March. If you haven't paid by the end of February, you will miss out on inclusion in the new membership directory.

While you are renewing your membership, please take a few minutes to verify that all of your contact information is up-to-date so it will appear correctly in the membership directory.

One final note: You'll notice this year that the return address for your membership dues is Gaithersburg, Maryland. If you're thinking that Maryland isn't in the Southwest Archivists' region, you are correct! But this is where my career has taken me, and rest assured that I'm still working for you in the capacity of SSA Treasurer. If the change of address requires your organization to gather new vendor forms to process your membership payment, you may want to take care of this issue well in advance of the February deadline.

The post office box in San Antonio will forward mail until summer 2008 - just be aware that your check could be delayed for a number of weeks during the forwarding process.

If you have any questions about your dues, please let me know. I look forward to hearing from you!

Gerrienne Schaad      [SchaadG@doaks.org](mailto:SchaadG@doaks.org)  
Treasurer

Get involved in SSA!    Run for an office.    Pay your 2008 dues by February 29th.

## THE PDC QUARTERLY REPORT

Mat Darby, CA and Trish Nugent, CA  
Professional Development Co-Chairs

## SESSION PROPOSALS REQUESTED

Ann Hodges, CA  
Annual Meeting Program Chair

What are you thinking? Based on feedback from evaluations at this year's annual meeting, the Professional Development Committee has some idea. We are busy reviewing your comments, determining upcoming workshops, and seeking out potential instructors. Some topics mentioned most frequently are electronic records, handling audiovisual materials, and implementing minimal processing.

Although pre-conference workshops will not be finalized for a couple of months, we can confirm that NARA Southwest Region will be conducting a two-day workshop entitled "Basic Electronic Records Management," May 20-21, 2008, to coincide with the annual meeting in Houston. We are also hoping to work with the Oklahoma Historical Records Advisory Board (OHRAB) in its effort to bring Jim Reilly and colleagues from the Image Permanence Institute to the region to present an in-depth workshop on photographic preservation. Other details are still being worked out, so stay tuned.

Some of you have contacted us wondering how SSA members can receive discounts for the many Society of American Archivists workshops offered throughout our region (*see p. 20*). Several SAA workshops are scheduled for the coming months, and the committee will coordinate with SAA's Director of Education to make sure you know about them and can plan accordingly. Remember, SSA members can receive \$25 off SAA's non-member rate.

More PDC news will be coming your way in the weeks and months ahead. And please check the SSA Web site where we'll be posting additional workshop information as it is confirmed. As always, we would like to hear what else you are thinking.

Mat Darby                      msdarby@mail.utexas.edu  
Trish Nugent                    panugent@loyno.edu  
Co-chairs, Professional Development Committee

## Call for Papers

The theme for SSA's 2008 conference in Houston allows us a wide scope of session topics. Please help build on the solid foundation already laid by the Houston local arrangements committee by sending in your ideas for conference sessions.

Full session proposals are encouraged. Sessions are scheduled for 90 minutes and typically include three papers. For proposals, include title and brief description of the session and the titles and brief descriptions of each paper; names of session organizer and each presenter with affiliation, address, email address, and phone number for all. Individual papers may also be submitted with the appropriate information included in the proposal. The committee may form sessions based on individual papers submitted.

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The deadline for session proposals is  
Friday, December 7, 2007.

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### NEW THIS YEAR!

Submit your Paper and/or Session Proposals online at  
<http://southwestarchivists.org/HTML/Program.htm>.

Or, if you prefer, send proposals to:

Ann Hodges, CA  
The University of  
Texas at Arlington  
ann.hodges@uta.edu  
f: (817) 272-3360  
p: (817) 272-7510

Society of  
Southwest Archivists  
Houston  
May 21-24, 2008



Magnolias & Megabytes:  
21st century stewardship

Attend a workshop. Propose a paper for the Annual Meeting. Get involved in SSA!

## HOUSTON'S DISTRICTS: A WORLD OF ADVENTURE AWAITS

By Shelly Kelly, CA



Downtown Houston Skyline. Photo by Shelly Kelly.

### **Skyline District**

The Doubletree hotel is on the edge of the Skyline District, the cluster of skyscrapers that make up the majority of our beautiful downtown skyline. Downtown is the economic heart of Houston, with 23% of the city's total office space and more than 150,000 workers. Fourteen of Houston's 23 Fortune 500 companies are downtown.

### **Theater District**

Houston's Theater District is ranked second, only behind New York City, for the number of theater seats in a concentrated downtown area, and Houston is one of only five cities in the United States with permanent professional resident companies in all of the major performing arts disciplines of opera, ballet, music, and theater. In addition, the Theater District is home to Houston's nine world-class performing arts organizations, the 130,000 square foot Bayou Place entertainment complex, restaurants, movies, plazas, and parks. The Theater District is located in the northwest corner of downtown Houston.

The Theater District is complemented by attractions such as Houston's only outdoor museum, the Heritage Society Museum, with City Hall, Hermann Square, the Houston Public Library, and our conference hotel just a short walk away.

### **Historic District**

The Historic District, also known as the Courthouse District, contains most of Houston's Historic Architecture

and buildings and is Houston's original town center. Some of downtown's oldest buildings remain on the blocks surrounding the magnificent 1910 Harris County Courthouse. In addition to its 1800's-era architecture and eclectic mix of sidewalk cafes, pubs and nighttime hotspots, you'll also find the Harris County courts complex, professional offices, and the University of Houston-Downtown.

### **Warehouse District**

The Warehouse District includes structures that date from the neighborhood's transition to industrial from residential in the late 19th and early 20th centuries, including the Willow Street Pump Station, built in 1902 to serve Houston's first sewer system. Located on downtown's northeast side, you'll find a funky alternative art scene, secluded retreats, unique dining options, live music, artists' studios and downtown's first lofts located here.

### **Main Street Square**

Main Street Square is a relatively new district, with innovative architecture and design built around two light rail stations along Main Street. Anchoring Main Street Square is Macy's department store and The Shops at Houston Center is just two blocks away. Water fountains, unique landscaping, shopping, dining and art have transformed the location into an active town square.

### **Sports and Convention District**

Houston's Sports and Convention District provides a home for the Houston Astros at Minute Maid Park, and the Houston Rockets (NBA), Houston Comets (WNBA) and Houston Aeros (AHL) in the Toyota Center. Sandwiched between these mammoth stadiums is the 1.8 million square foot George R. Brown Convention Center and Discovery Green, a new park opening in March 2008.

### **Tunnel System**

Twenty feet below Houston's downtown streets run more than 6 miles of pedestrian tunnels. After a somewhat humble beginning as a tunnel between two downtown movie theaters, today it includes restaurants and retail shops and connects 95 city blocks.

The Doubletree hotel connects to the tunnel system through the Allen Center and Heritage Plaza, both connected to the Doubletree via sky bridges.

## A STROLL THROUGH HISTORIC HOUSTON

By Will Howard

The bayou was the defining feature around which Sam Houston's namesake town grew. It sprang from its position at the confluence of two great rivers of commerce – the eastward flowing Buffalo Bayou and the southward flowing White Oak Bayou, before the Buffalo's waters joined Galveston Bay, already established, and port for international trading ships. Houston celebrates its birthday on August 30, the date in 1836 when the first newspaper advertisement appeared touting land for sale. Some things never change, and merchants still accept money in trade for their wares.

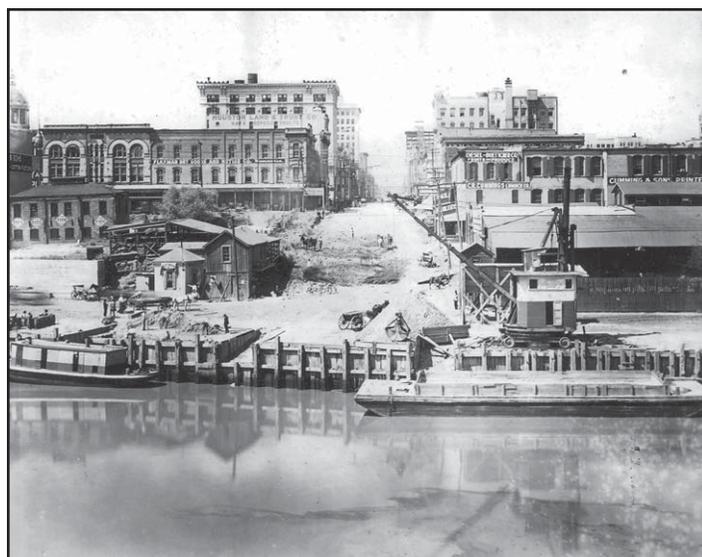
Commercial life began at Buffalo's Allen's Landing, the original port of Houston named for city pioneers John and Augustus Allen. Today, visitors take in the waters and enjoy the Buffalo's adjoining Sesquicentennial Park, gazing upward at The University of Houston's downtown campus that is serviced by the Main Street rail line. History is alive in the park, and some visitors even admit to ghost-sightings while eating at the nearby Spaghetti Warehouse.

Down from the Landing and to the left of Main Street are two sports complexes, home to the Astros and the Rockets, respectively. Behind them, towering skyscrapers built by oilers and bankers stand at the ready, as if burghers on the edge of a medieval town, welcoming you to relax, enjoy yourself, and spend a little money.

Texas Avenue marks the "bottom" of earliest Houston, with historical markers adorning the street corners for blocks. Over time, the city's center drifted westward as City Hall moved from Market Square to McKinney Avenue. The beautiful Julia Ideson library is a piece of astounding architecture of the Twentieth Century, designed by the noted Boston architecture firm Cram & Ferguson in 1926.

Houston is a diverse city and proudly celebrates its ethnic heritages. West of downtown, visitors find the Fourth Ward, a place where many early African American families settled, built homes and businesses, and established churches and schools. The early Twentieth Century brought railroads and jobs, and many Mexican Americans settled east of downtown while working on the railroad. Today, both the African and Mexican American communities flourish in Houston.

Continuing south down Main Street, the rail which originated at Allen's Landing takes you straight to the museum district for traditional and contemporary art, Buffalo Soldiers, craft arts, natural science, health science, and the nearby children's museum. Immediately onward is the



Houston, pre-1900 Main Street, looking south from Allen's Landing on Buffalo Bayou. Courtesy of Houston Metropolitan Research Center, Houston Public Library.

enormous Hermann Park on the left, Rice University on the right, and the stunning, international Texas Medical Center. Eventually you come to, yes, home of the Houston Texans football team who win games often enough to satisfy some local archivists.

This brings us to the end of our tour, but beyond the Loop 610 lies the enormous territory which is modern day Houston, 4th largest city in the nation. You're welcome to it all!

Society of  
Southwest Archivists  
Houston  
May 21-24, 2008



Magnolias & Megabytes:  
21st century stewardship

## UPDATE: NATIONAL DISASTER FUND FOR ARCHIVES

By Brenda Gunn, CA



On August 27, 2007, two days shy of the 2nd anniversary of Hurricane Katrina's landing on the Louisiana coast, the Society of American Archivists Foundation Board voted to re-purpose the SSA SAA Emergency Disaster Assistance (EDA) Grant Fund to a broader, national-in-scope fund. The new National Disaster Fund for Archives proposes to extend the original scope beyond repositories recovering from hurricanes Katrina and Rita and to enable the fund to make grants that respond to other major disasters in other regions. The new fund will continue to focus on assisting in the recovery of archival collections regardless of repository type.

The Foundation board vote came after a teleconference on July 6, 2007 between SAA and SSA representatives. Elizabeth Adkins, Frank Boles, Mark Greene, Carla Summers, Tom Jurczak, and Nancy Beaumont represented SAA while **Brenda Gunn** and **Stephanie Malmros** presented SSA's views and perspective. The teleconference had the support of the SSA leadership and of the EDA Grant Review Committee, whose members include chair **Shelly Henley Kelly**, **Kathlene Ferris**, **Carol Roark**, **Robert Schaadt**, and **Bruce Turner**. Out of the teleconference came a consensus that broadening the scope of the fund would be further recognition of the importance of not only an outpouring of concern after a major disaster, but a continuing commitment to insure support for archival collections hit by disaster wherever they may be.

The Society of Southwest Archivists and the Society of American Archivists announced the formation of the Emergency Disaster Assistance Fund on September 19, 2005 and the first grants were awarded in October 2005. With SSA and SAA providing seed money of \$5000 each, the grant

fund accumulated \$45,800 and dispersed \$30,800 to 23 institutions in Louisiana and Texas. With a balance of \$15,000 and no activity since November 2006, discussions regarding the future of the fund began in May of 2007 with both parties opting for a change in the charge of the fund culminating in the vote at the SAA Annual Meeting in Chicago.

The SAA Foundation Board will be contacting all previous donors to inform them of the change in the purpose of the fund. Donors need to know that their contributions will continue to support the recovery of collections that are damaged by disaster. The outpouring of support after Katrina and Rita was a symbol of the concern archivists and other donors felt for individuals and repositories affected by the hurricanes. Giving money was the only way many of us could help, and updating donors on how their money will continue to be of use on a national scale is good stewardship. The announcement of the repurposing of the fund may also enable other gifts to ensure that the fund can grow.

SAA will continue to raise money for the new fund, and grants will be considered on an as-needed basis as they were with the EDA fund. At this time, the Foundation Board has not advertised an application process, and guidelines and a review structure have yet to be completed. For further information, or with questions about application, contact the Society of American Archivists office.

*If you would like to help demonstrate SSA's ongoing support of this fund through a donation, you may send a check with the coupon below, or you may use a credit card and contribute online at: <https://www.archivists.org/katrina/contribute.asp>. Thank you!*



Enclosed is my gift to the National Disaster Fund for Archives.

I would like to donate: \$25    \$50    \$75    \$100    Other: \_\_\_\_\_

Name: \_\_\_\_\_

Street Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Signature: \_\_\_\_\_ Check # \_\_\_\_\_

Mail your completed form with your donation to:  
 Society of American Archivists  
 Attn: National Disaster Fund for Archives  
 527 South Wells Street, Fifth Floor  
 Chicago, IL 60607

## HEBERT SCHOLARSHIP RECIPIENT REPORTS ON AMIA

By Sibel Melik



Thanks to the SSA and this year's A. Otis Hebert Scholarship Award, I was able to attend the Association of Moving Image Archivists (AMIA) annual conference held in Rochester, NY during the last week in September.

The transition from analog to digital is a major topic in the archival world, and especially so in the specialized world of moving image archiving. Yet film remains at the heart of moving image, and it was particularly meaningful that this year's conference was held in Rochester, which has been Kodak's home base for over 100 years. Sessions and screenings were held at Kodak's Building 28, and also at the George Eastman House, which now houses an International Museum of Film and Photography alongside the restored private home of George Eastman, who founded Eastman Kodak in 1891.

Today as part of its restructuring, Kodak is in the process of demolishing buildings. By the end of 2007, about 100 buildings will be left at Kodak Park. In the mid-1990s, there were 212. Today, the company employs approximately 10,000 people in Rochester, about one sixth of the work force of twenty years ago. (*See the press release at:* [http://www.auburnpub.com/articles/2007/10/01/news/state/state04.txt.](http://www.auburnpub.com/articles/2007/10/01/news/state/state04.txt)) The shuttered storefronts, for rent signs, and idle smokestacks that we passed on our daily 5 mile schoolbus ride from the conference hotel to Kodak Park provided visible reminders of the decline in Kodak's fortunes. Throughout the conference, Kodak managers and engineers assured us that even as they navigate the transition to digital media, the company remains committed to the manufacture of film as long as there are enough customers.

On display in Rochester: publicity spread for the Maltese Falcon, 1941.



Thanks to the Hebert Scholarship, I was able to add to my conference experience by attending an additional one-day workshop on Archival Film Projection. I also attended a morning workshop on assessing magnetic media, and learned more about new file formats for storing digital media without compression.

As part of my duties at the New Mexico State Archives, I teach a class on Film and Video Preservation for archivists and librarians at smaller repositories in our



Top: Entrance to the Motion Picture Department at Kodak. Above right: A view of Kodak Park, including a smokestack.

state. At the JPEG2000 session, I learned that there wasn't much point in transferring already compressed digital formats like miniDV to JPEG2000. More importantly, I now have some new sources for information on the subject, to apply both to practices within our own moving image archives and to pass along to those who take the class next spring. I also return to the Archives with the intention of adding preservation information to our catalog records.

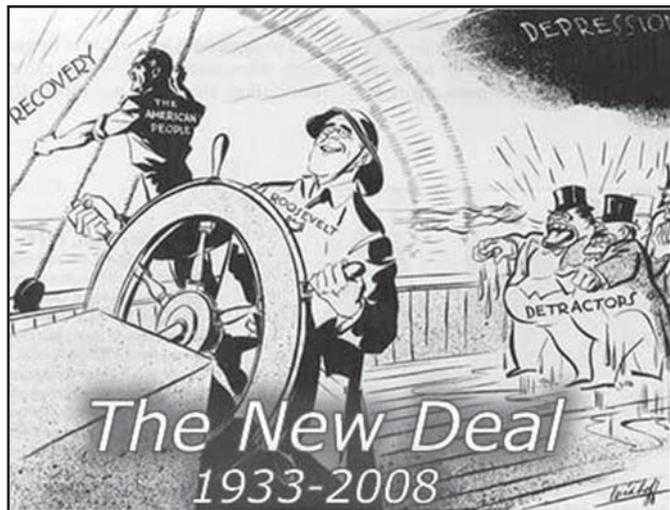
Attending professional conferences really is as much about meeting colleagues as it about sharing information and new developments in the field. I met some wonderful people, such as Petra from the Public TV Station in the Virgin Islands, who told me about the geography of the islands, and Sue from the Yorkshire Film Archive, who shared her strategies for seeking out home movies from diverse communities in her region. I chatted with professors and curators from universities and archives, projectionists from art-houses in Los Angeles and Toronto, students of library science, and owners of laboratories. What these very different people share is a passion to preserve and celebrate our moving image heritage. It felt good to be among them, and to realize that specializing in the preservation of motion picture film and video is indeed where my interests lie within the archival profession.

## THE NEW DEAL IS STILL A BIG DEAL

By Kathryn A. Flynn, with Alan H. Stein



*Kathryn A. Flynn is the Executive Director of the National New Deal Preservation Association. Alan H. Stein is a NNDPA Board Member, and newly appointed Federal Documents Librarian at the New Mexico State Library.*



Depression-era cartoon featuring Franklin D. Roosevelt, featured on the New Deal Web site: <http://www.newdeal75.org/>.

The year was 1933 and the country was in the midst of the worst economic crisis in its one hundred and fifty-seven year history. Millions of people were out of work; many had lost their savings in the collapse of the country's banking system. The Dust Bowl was ravaging croplands in the heartland of the nation. The future looked bleak. Indeed, the Great Depression was the worst of times, yet ironically today, makes for the best of historical collections – represented by the unparalleled archives of the Federal Arts Projects at the Library of Congress and National Archives.

While most members of the Society of Southwest Archivists did not personally participate in the New Deal programs, they have parents, friends, and relatives who did. The folks of the “Greatest Generation” who are 70 or over probably remember the CCC camps that sprung up around the country. And there are still artists and musicians alive who can testify to the success of the myriad of New Deal cultural projects. Public buildings in the Southwest abound with Depression era art -- such as post offices, courthouses, city halls, schools, universities, hospitals, museums, libraries, fire stations, and bus and train stations.

Next year marks the 75th Anniversary of Roosevelt's New Deal Programs, and events and activities will be held throughout the nation to help celebrate what FDR and the New Deal participants created. Spearheading the commem-

oration is The National New Deal Preservation Association (NNDPA), a non-profit organization based in New Mexico that works to identify, document and preserve the legacy of the New Deal. To date, organizations and agencies in more than a dozen states have planned events and activities for next year, and a major kick-off is being planned for Washington, D.C. on March 31, 2008. For a list of the D.C. activities, visit <http://newdeallegacy.org/activities.html>.

To say that FDR and his New Deal saved the nation from ruin is not an understatement. Not only did the New Deal revive the economy of the country and give its citizens back their self-respect, its cultural legacy lives on in the thousands of paintings, murals, buildings and conservation projects that can still be found throughout the United States. Today, archivists and librarians are entrusted as keepers of those collections.

Below are a few 75th Anniversary projects underway in the southwest:

**ARIZONA**—“The New Deal in Arizona: Connections to Our Historic Landscape.” Arizona is planning a 75th Celebration for May 3, 2008 at Colossal Cave Mountain Park. The Arizona Humanities Council awarded a We The People grant for a project called, “The New Deal in Arizona: Connections to our Historic Landscape.” The grant will be used to create a comprehensive catalogue for Arizona and a map highlighting 100 New Deal Projects, along with a Web site to hold more sites/info. The Pima County Parklands Foundation/Colossal Cave Mountain Park is the sponsoring organization. So far the group includes; Robin Pinto, Peter Booth, Robert Leinghinger, Michael Smith, and J. J. Lamb. They hope to get more folks ‘on board.’

**LOUISIANA**—The New Orleans Public Library's obituary card file index was started as a WPA project in the City Archives in the 1930s. The card file contains 650,000 paper record index cards – each with multiple newspaper citations. The Historic New Orleans Collection teamed up with NOPL to computerize the card file index, and currently The Obit Project has 486,000 records in the database – recently finishing the X, Y and Z's; they are still working in the M, R and S drawers and there are about 19 file cabinet drawers left all together. For further information about the WPA Obit Index Project contact: Gerald F. Patout, Jr., Curator of Library Collections / Head of Research Services [geraldp@hnoc.org](mailto:geraldp@hnoc.org).

*NEW DEAL . . . continued*

## LHRAB PUBLIC HEARINGS

Press Release



**NEW MEXICO**—New Mexico's Museum of Indian Arts and Culture plans a three-day symposia focusing on the New Deal Native American accomplishments. New Mexico's NNDPA chapter is partnering with the New Mexico Humanities Council to create a traveling photography exhibit and six regional maps of New Deal sites and treasures in the state. The New Mexico State Historic Preservation Office will feature the New Deal historic sites during the National Historic Preservation Month. Thirteen New Mexico Mainstreet towns will feature their New Deal treasures during the 75th; and two New Mexico universities are working with their treasures and a Public Broadcasting station to feature a variety of programs.

**TEXAS**—Texas State Parks has received a grant from the Texas Humanities Council to create a map or similar project of New Deal sites and is looking at holding an event in the New Deal Resettlement Town of Ropesville, Texas.

The Louisiana Historical Records Advisory Board (LHRAB) invites participation in a series of public hearings on the board's strategic plan. The LHRAB would like input on the implementation of its strategic plan and on how the plan affects other agencies and collections.

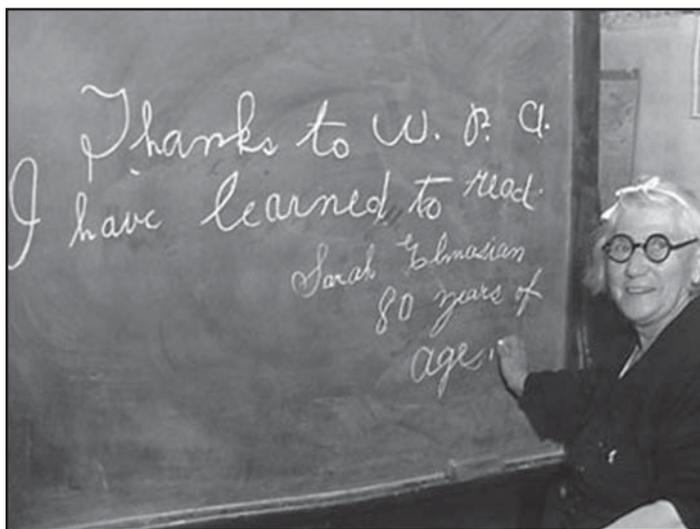
The public hearings will be held at 10 a.m. on the following dates and locations:

- **Thursday, Oct. 11, 2007**  
Louisiana State Archives, Baton Rouge
- **Wednesday, Nov. 7, 2007**  
Louisiana Tech Library, Ruston
- **Wednesday, Jan. 9, 2008**  
ULL Dupré Library Lounge, Lafayette
- **Thursday, Feb. 21, 2008**  
UNO Library, New Orleans

The strategic plan is available on the LHRAB Web site at: <http://www.sos.louisiana.gov/tabid/80/Default.aspx>. To pre-register for one of the hearings, or to submit comments to the LHRAB, contact:

LHRAB Public Hearing Comments  
Attention: Carolyn Lefebvre  
Louisiana State Archives  
P. O. Box 94125  
Baton Rouge, LA 70804-9125  
[clefebvre@sos.louisiana.gov](mailto:clefebvre@sos.louisiana.gov)

Following the hearings, the LHRAB will review comments received and determine how to incorporate them into the plan. A revised plan will be mailed to registered participants in the early summer of 2008.



WPA Education Project "Thanks to W.P.A. I've learned to read" expressed by an 80-year-old woman. Photo: Courtesy of the Living New Deal Project. Web site: <http://newdealproject.org/>.

Let us know of your plans or gestures to celebrate the New Deal next year. For more information on the New Deal 75th Anniversary or to find out how you can become involved in Southwest Regional events, contact NNDPA at [newdeal@cybermesa.com](mailto:newdeal@cybermesa.com) or write to P.O. Box 602, Santa Fe, NM 87504. Their phone number is 505-473-3985. A list of all activities can also be found at [www.newdeal75.com](http://www.newdeal75.com).

The Mission of the Louisiana Historical Records Advisory Board (LHRAB) is to assist in, support, coordinate and advocate the identification, collection, preservation, management, use and accessibility of records that document all of Louisiana's people, communities, organizations, businesses, and governments. It is the Vision of the LHRAB that the historical records of all Louisiana's people will be identified, collected, preserved, maintained, made available to and used by Louisianians to increase their knowledge of the history and cultures of this diverse state and to ensure their rights.

## FORT WORTH PUBLIC LIBRARY DEVELOPS WOMEN'S ARCHIVE

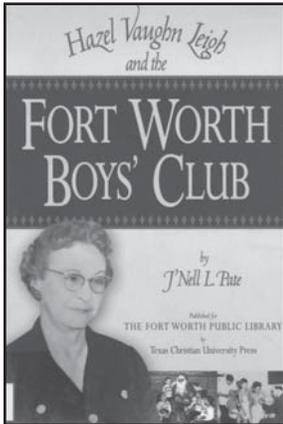
Submitted by Betty Shankle



Fort Worth Public Library created a Women's Archive in March 2007 to augment the Library's general archive and the developing Jazz Archives. The mission of the Women's Archive is to preserve, document and provide access to the history of women in Fort Worth and their contribution to the business, cultural, social and political communities. Items collected by the Archive are photographs; correspondence; journals; scrapbooks; yearbooks; and ephemera.

Efforts to develop the Women's Archive have been successful and are an on-going endeavor. Short biographies of collections in the Women's Archive follow.

**Hazel Vaughn Leigh Papers:** Hazel Vaughn Leigh (1897-1995) founded the Fort Worth Boys Club in 1935 and devoted her life to improving the quality of life for boys in Fort Worth and Tarrant County. Among her many awards is the 1992 Pioneer Award granted by the Fort Worth Commission on the Status of Women. Following Mrs. Leigh's death in 1995, J'Nell Pate wrote about Hazel Vaughn Leigh and the Fort Worth Boys' Club using documentation from the Hazel Vaughn Leigh Papers held in the Fort Worth Public Library Archives.



**Electra Carlin Art Gallery Archive:** Electra Marshall Carlin (1913-2000) opened one of the first private art galleries in Fort Worth and operated the gallery from 1959 to 1987. She exhibited the works of nationally known artists such as Peter Hurd and Henriette Wyeth, as well as Fort Worth artists like Emily Guthrie-Smith and James Blake. Carlin was one of the first gallery owners in the Southwest to exhibit and sell Inuit art. The materials in the collection provide insight into the lives of the artists with whom Mrs.

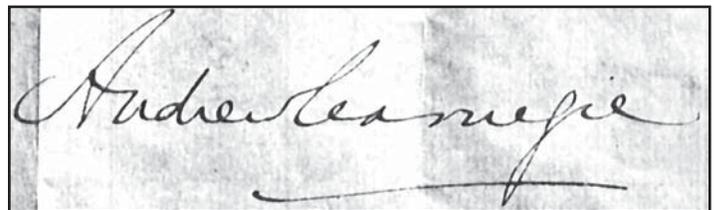


Carlin maintained regular correspondence and document in meticulous detail the art objects that were exhibited and sold.

**Mary Daggett Lake Papers:** Mary Daggett (1881-1955), pioneer and historian, was born in Fort Worth and married Will F. Lake, a local cattleman in 1899. She was the garden page editor of the Fort Worth *Star-Telegram* and a charter member of the Fort Worth Garden Club. She was president of the Texas Federation of Garden Clubs and held offices with various state, regional and national garden clubs. Not only was she involved with local history, but she wrote a series of articles in the 1920s on the first 100 families in Fort Worth. She wrote the brochure, "The Legend of the Bluebonnet," and the songs, "Have You Ever Been to Texas in the Spring?", the official song of the Texas Federation of Garden Clubs, and "Pioneer Mother," the official memorial song of the Daughters of the Republic of Texas.



**Virginia Reilly Papers:** The focus of the Virginia Reilly Papers is the establishment and operation of the Carnegie Public Library, later to become the Fort Worth Public Library. The collection consists of correspondence, pamphlets, and statements. The majority of correspondence is addressed to or from Mrs. Charles (Jennie S.) Scheuber (1860-1944) who was the first Fort Worth Public Library director: 1901-1938. A letter dated June 30, 1899 from Andrew Carnegie to Mrs. D. B. Keeler conveys Mr. Carnegie's decision to fund a "Free Library" for the City of Fort Worth. The letter states, "If the city of Fort Worth will furnish a site and agree to maintain a Free Library, which would cost not less than \$4,000- per year, I shall be glad to provide funds for the building as needed, up to fifty thousand dollars."





### League of Women Voters of Tarrant County:

The League of Women Voters (LWV) promotes democracy through involvement in local, state, national and worldwide government. LWV, “a nonpartisan political organization, encourages the informed and active participation of all residents in government, works to increase understanding of major public policy issues, and influences public policy through education and advocacy.”



**Shirley Johnson Papers:** Shirley Johnson (1924-2007) was active in both the civic and political arenas in Fort Worth. She held positions as a Fort Worth City councilwoman, was president of the League of Women Voters of Tarrant County, and served on the Community Action Agency and the Community Development Council. Raising six children did not deter Mrs. Johnson's life goal of improving the quality of life in Fort Worth. Wednesday lunch meetings were often held in her home to discuss hot topics that would later become campaign issues for social change.



**Gina Puente-Brancato Family Collection:** Gina Puente-Brancato (1968-) excels in the world of Hispanic business. In 2001 she was awarded Fort Worth Hispanic Business Woman of the Year. She received the 2007 Enterprising Women of the Year Award from Enterprising Women Magazine, the Latina Women's Recognition Award in Business, and the Latina Style Entrepreneur of the Year Award. Local Fort Worth organizations on which Gina serves include: Fort Worth Business Assistance Center Board, Fort Worth Women's Policy Forum, Hispanic Women's Network, Texas Christian University Hispanic Alumni Association, National Cowboys of Color Museum/Hall of Fame Board, and Fort Worth Museum of Science and History.



### A Brief History of the Fort Worth Public Library

The city's first library began in April 1892 as an idea by 20 women, meeting at the home of Jenny Scheuber, to form the Fort Worth Public Library Association. Within one month, this association had received its state charter, but it took the association's contacting wealthy philanthropist Andrew Carnegie for it to bring the Fort Worth Public Library and Art Museum into existence. Carnegie, who was donating building funds for libraries throughout the English-speaking world, suggested the women ask the local gentlemen for “the price of a good cigar” to help raise the necessary local supporting funds. When the City Council approved spending \$4,000 per year to run the library, Carnegie contributed \$50,000 for the building.

The Carnegie Public Library of Fort Worth opened on October 17, 1901, at Ninth and Throckmorton streets, with Jenny Scheuber as librarian overseeing a collection of 6,907 volumes. This building included an art gallery, establishing the close relationship between the Library and the arts in Fort Worth that continues to this day.

One hundred-plus years later, the Fort Worth Public Library has grown from a library with 1 building, 5 staff, a budget of around \$4,000 and just under 7,000 books, to a system with 15 locations, over 220 staff, a \$16.3 million dollar annual budget, and over 2 million books, DVDs, CDs, online databases, magazines, government documents, and microfiche. The Fort Worth Public Library Foundation celebrates Mr. Carnegie's generosity each year with its annual Cigar Smoker Benefit. We celebrate his legacy every day as we continue to find new ways to provide exciting programs, collections, and other library services to the residents of Fort Worth. *History from <http://www.fortworthgov.org/library/>*

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Visit the Library's archival collections online at <http://www.fortworthgov.org/library/info/default.aspx?id=5586>. For more information about the Women's Archive or to make a donation, contact **Betty Shankle** by email [Betty.Shankle@fortworthgov.org](mailto:Betty.Shankle@fortworthgov.org) or by phone at 817-871-7740.

## RECENT DONATION ENRICHES AVIATION HISTORY

Submitted by Patrizia Nava



The John (Jack) B. Jaynes Papers were donated by his grandson, Jack Jaynes III, in 1986 and comprise thirteen manuscript boxes and one oversize box, totaling 6.31 linear feet. The collection is arranged in eight series out of which the first three series are further arranged into sub-series dealing with Jaynes' private life, his military career—he was among other things the commanding officer of the 446th Bomb Group (Very Heavy) stationed at Carswell Air Force Base in Fort Worth—and civil career as an Airline Inspector for the Federal Aviation Administration (FAA) and its predecessors from 1918 through 1960. Over three-hundred photographs of aircraft and personalities—one signed by Jimmy Doolittle and dedicated to Jaynes—and numerous clippings support the documents in depicting Jaynes' life and career. Of particular interest is the large amount of office correspon-

dence reflecting Jaynes' business and general duties as an airline inspector.

John (Jack) Belmont Jaynes, was born in 1897 in Cass County, Texas, and grew up in Fort Worth. He developed a lifelong love for aviation in his early youth while observing Canadian aviators training at different airfields in the Fort Worth area. Jaynes completed his flight training by the time of the Armistice. During the twenties, he worked for a car dealership and participated in flying exhibitions both in the United States and abroad. In 1929, Jaynes started working for the Department of Commerce's Aeronautics Branch as an airline inspector. In conjunction with Dr. Fred Fagg Jr., Director Bureau of Air Commerce, and others, Jaynes helped draft the original Civil Air Regulations. In May 1942, C. R. Smith, the president of American Airlines, and then Colonel in the United States Air Force, solicited Jack Jaynes to work for the Air Transport Command (ATC). After the Second World War, Jaynes returned to the Civil Aeronautics Administration (CAA) to work as an inspector. At the same time, the War Department approached Jack Jaynes to organize, re-activate, and command the 446th Bomb Group at Carswell Air Force Base.

Jaynes retired from the FAA in the mid 1960s and wrote his autobiography, *Eagles Must Fly: A History of Aviation from Open Cockpits to Jets as Participated in by Jack B. Jaynes*, over the course of ten years. It was published as an author's edition in 1982. John B. Jaynes died 1986 in Fort Worth at the age of eighty-eight.



"Eager Beavers," 1918

Jack B. Jaynes is in the center, Sam Rayzor is on the right holding a cigarette.

For more information about the Fred Walker Papers, the John (Jack) B. Jaynes Papers, or the History of Aviation Collection at The University of Texas at Dallas, please contact:

**Paul Oelkrug**

Coordinator for Special Collections  
(972) 883-2553  
oelkrug@utdallas.edu

**Patrizia Nava**

Library Assistant II  
(972) 883-2577  
patrizia.nava@utdallas.edu

## WALKER PAPERS ACQUIRED

Submitted by Paul A. Oelkrug, CA



## SERVICE &amp; SACRIFICE EXHIBIT

Submitted by Mark Lambert, CA



Earlier this year, the History of Aviation Collection, located in the Special Collections Department, McDermott Library, The University of Texas at Dallas, acquired the papers of Fred Walker, Chief Pilot for Air America. Consisting of 25 cubic feet of material, the documents in this collection chronicle the history of Air America.

Walker's aviation career began in 1942 when he worked for Consolidated Vultee as a wing inspector examining completed B-24 Liberator wing assemblies. He left Consolidated in 1942 to join the United States Army Air Corps.

The USAAF assigned Fred to the Troop Carrier Command operating in the China-Burma-India Theater. While there, he flew airdrop and re-supply missions to forward bases in China, crossing the Hump sixty times. The USAAF awarded him two Distinguished Flying Crosses, four Air Medals, and four Battle Stars. He was honorably discharged in January 1946.

In 1948, Civil Air Transport (CAT), the predecessor of Air America, hired Walker as Captain and Assistant Traffic Manager. He left CAT in 1954 to work for Slick Airways, Inc., but two years later he went back to work with CAT where he served until 1961. During this period, he flew hundreds of check flights in a variety of aircraft such as the Douglas DC-4, Curtiss C-46, Douglas C-47, and many others.

In 1961 he transferred to Air America where he held the position of Regional Chief Pilot in Southeast Asia. In this position, Walker supervised all pilots at five bases located in Vientiane, Laos; Udorn and Bangkok, Thailand; Phnom-Penh, Cambodia; and Saigon, South Vietnam. In 1964 he was promoted to Assistant Base Manager and Manager, Flying Department in Vientiane, Laos. He trained over 600 pilots and devised flight operations procedures in Laos for Air America. From 1969 until 1971 he was Manager, Flying Department in Bangkok, and from 1971 to 1975 his position was that of Captain. He involuntarily retired from Air America when the company ceased flying operations.

Because of his position and tenure with CAT and Air America, Fred Walker compiled extensive records that document the operations of these companies along with many of the pilots that flew under him. These documents include air navigation maps of Southeast Asia, airfield data books, correspondence, files on pilots, aircraft manuals, messages, photographs, and personal papers.

On Saturday, July 21st, the Austin History Center, Austin Public Library held the opening reception for their new exhibit entitled *Veterans of Austin and Travis County: Service and Sacrifice*.

The exhibit is featured in the lobby and grand hallway of the Austin History Center through January 11th, 2008, and is a collaboration between the Austin History Center and several local veterans' organizations, which formed a steering committee to guide the work. Groups represented in the steering committee included Tejanos in Action, Catholic War Veterans, the GI Forum, the Jewish War Veterans, Texas Women Veterans, and the Disabled War Veterans.

The opening reception was covered by the local media and included the presentation of colors, music, food, and remarks by several dignitaries, including Austin City Council member Lee Leffingwell, Travis County Judge Sam Biscoe and Congressman Lloyd Doggett. City and County proclamations were also obtained concerning the exhibit, and the *Austin American-Statesman* even wrote an editorial supporting the project.

The exhibit includes items from the existing collections of the Austin History Center, as well as newly donated items from local area veterans. The History Center staff took the opportunity of the planned exhibit to enhance the collections of the Center concerning veterans through a strong outreach effort to the local community. The Center is also attempting to obtain biographical and other related information from as many Austin and Travis County veterans as possible.

Items in the exhibit include correspondence, telegrams, government documents, photographs, broadsides, published memoirs, a life-size bronze statue, and several flags concerning local veterans – both male and female – from World War I to the current war in Iraq.

In November, to highlight Veteran's Day in downtown Austin, the historic Scarborough Building's street-level windows on Congress Avenue will also feature a portion of the exhibit. Both exhibits were erected by Steve Schwolert, exhibit technician at the Austin History Center. The exhibit at the Austin History Center is free and open to the public.

## VETERANS ORAL HISTORY WORKSHOP HELD IN AUSTIN

By Mark Lambert, CA



A half-day oral history workshop was held on Saturday, September 8th, 2007, at the Austin History Center, Austin Public Library. The workshop was sponsored by the Austin History Center and local PBS television station KLRU-TV, and was a community involvement aspect of the new PBS television series *The War*, by Ken Burns, with the support of the Library of Congress Veterans History Project. The workshop organizers were **Sue Soy** of the Austin History Center and Karen Quebe of Austin's KLRU-TV, with the assistance of the Austin Public Library and Austin History Center staffs. *The War* explores the Second World War, as seen by four American communities, and includes still images, film footage and interviews with combat veterans. It also relates the at-home experience of their families, friends and neighbors.

Through their connections with the local community, the Austin History Center and KLRU-TV identified forty local veterans to be interviewed for the project, and recruited oral history interviewers to complete the interviews. The twenty interviewers who attended the workshop were required to commit to interviewing two Austin or Travis County area veterans.

At the workshop, the interviewers were given a brief preview of the Ken Burns movie, and told about the Veterans History Project at the Library of Congress. The workshop was led by Gwen Meister of the American Folklife Center of the Library of Congress, who told the participants how the Library of Congress Veterans History Project collects

first-person accounts of the military service of all veterans involved in any American conflict since World War I.

Workshop participants learned about the theory of oral history, actual interview steps, forms to be used to secure the legal rights to the materials, and were then given an in-class demonstration of an oral history interview. Participants critiqued the demonstration interview and heard the critiques from the workshop leaders. Gwen Meister then lectured more about interview techniques and structuring, and the types of recording equipment used, and the participants did a hands-on exercise with actual recording equipment. This was followed by another question and answer session about interview techniques, styles and recording equipment.

Trained interviewers will now be matched with interviewees by Sue Soy and Karen Quebe, and will interview their veterans using equipment provided by the Austin History Center. When the interviews are completed, the recordings will be transcribed by volunteers of the Austin History Center. All interviews and transcriptions must now be completed by December 1st, 2007. The transcripts and interview tapes, as well as a limited amount of photographs and documents veterans wish to donate, will be retained at the Austin History Center. The interview transcripts and copies of all photographs and documents will be forwarded to the Library of Congress Veterans History Project, as well as, if appropriate, the National Museum of the Pacific War in Fredericksburg, Texas, and/or the U.S. Latino/Latina WWII Oral History Project at the University of Texas at Austin.

## LOOKING FOR TRAINING OPPORTUNITIES IN THE REGION?

The Society of American Archivists is offering several face-to-face workshops in our area:

- Legal Aspects of Photography Rights, Archive Management, and Permissions  
November 28, 2007     Santa Fe, NM
- Understanding Archives: An Introduction to Principles and Practices  
March 13-14, 2008     San Antonio, TX

Can't travel? Check out SSA's online on-demand workshops:

- Electronic Records: Preservation Options of PDF
- Thinking Digital...A practical session to help you get started

SSA indicates that a new online real-time program is "in the works" for Spring 2008:

- HIPAA policies, standards, and best practices for archives with personally identifiable health information

More information is available on the SAA Education Calendar at:  
[http://www.archivists.org/prof-education/seasonal\\_schedule.asp](http://www.archivists.org/prof-education/seasonal_schedule.asp)

## CHANGING THE TIRES WHILE THE BUS IS STILL MOVING: ARCHIVES RENOVATION IN TEXAS

Press Release



*Editors' note: Building renovation can be both a blessing and a curse. Recent literature and conference sessions devoted to the planning and management of such projects give testament to the archival profession's commitment to ensuring that the benefits far outweigh the inconvenience and disruption of the renovation process.*

*The Texas State Library and Archives Commission is about to embark on a two-year building renovation project, and the staff has graciously agreed to submit quarterly updates on the progress of their renovation to be published in the Southwestern Archivist. It is our hope that the experiences and survival tips they will share will be beneficial to others who face similar projects in the near future.*

*Below is the initial press release announcing the project. We heartily wish the staff all the best, and we look forward to reading about the ups and downs of their renovation process.*

In early November, renovation of the Lorenzo de Zavala State Archives and Library building will begin. Construction will be limited to renovation of the existing building and will be phased, beginning with the ground floor and working up through the building in stages over approximately two years. Public service areas of the Texas State Library and Archives Commission will remain open during construction; however, service will be limited. Beginning early in the 2008 calendar year, all three public service units (Archives, Genealogy, and Reference/Government Documents) will share space on the third floor currently housing our reference/documents collections only. Once the first and second floors have been renovated, the public service units will be moved to their new homes.

While some materials will remain in the building during construction, phased construction requires us to move much of our collections to offsite storage where materials will be accessible with advance notice. In addition, when collections are being moved, either within the building or to offsite storage, they will be inaccessible for limited periods of time.

Our staff will continue to live up to their reputation for excellent customer service, although it may take them a little longer than normal to retrieve materials from offsite storage for researchers and scholars. Advance notice of research needs will allow staff to make sure that materials are available onsite when needed.

I regret the late notice of the temporary suspension of photographic and special imaging orders. This service will be reinstated as soon as possible once renovation is complete. Staff must direct their attention now to preparing collections for offsite storage.

We look forward to inviting you to help us celebrate our newly renovated building in 2009, our centennial.

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## BIRDS OF A FEATHER GATHERED FOR TWO-PART EXHIBIT

Press Release



*Birds of a Feather: Wildfowl Carving in Southeast Louisiana*, a two-part exhibition exploring the craftsmanship of hand-carved wildfowl decoys from southeast Louisiana, opens October 23 in the Boyd Cruise Room at the Williams Research Center, 410 Chartres Street. The exhibition is open to the public Tuesday–Saturday, 9:30 a.m.–4:30 p.m. Admission is \$6 for adults and free for children and students.

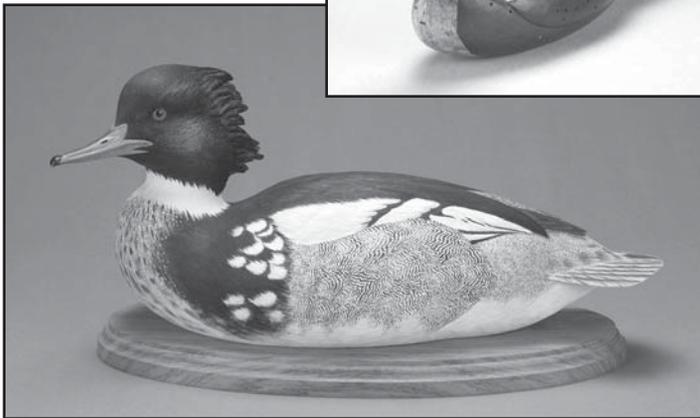
Part I, *Early Working Decoys*, centers on decoys created for use in the field, and is open through January 7, 2008. While the tradition of decoy carving in America dates back to approximately 500 BC, the earliest extant examples from Louisiana are far more recent—dating only to the 1800s. Until the mid-20th century, the primary purpose of “working ducks,” or decoys carved to help hunters attract their prey, was functional, not aesthetic. No formal training existed for early carvers in Louisiana. Instead, community carving circles served as informal apprenticeships.

Part I presents examples of these “working ducks,” with pieces by dozens of artists, including Nicole Vidacovich, three generations of the Vizier family, Mitchel Lafrance, George Frederick Jr., Charles Numa Joefrau and Jim Mossmeier. Showcasing many species commonly found in Louisiana, the first segment features mallards, teals, canvasbacks, scaup (*dos gris*), coots (*poules d'eau*) and other waterfowl.

Part II, *Contemporary Carvings*, which traces the evolution of the carving tradition as a decorative and competitive art form, is on view January 15–April 20, 2008. After World War II, when the introduction of plastic decoys made their wooden counterparts less economically competitive, wildfowl carving began its transition from folk art to fine art. Represented in part II are wildfowl decoys by Jimmie Vizier (continuing the tradition started by his family in the late 19th century), Tan and Jett Brunet (world-championship carvers influenced by the Vizier family) and other active carvers from southeast Louisiana.



Clovis “Cadice” Vizier; unknown photographer. The Historic New Orleans Collection; courtesy of the collection of Brian Cheramie and David Hall.



*Above right:* Working Duck from Part I: *Pintail drake*; Nicole Vidacovich Sr. (1853–1945); The Historic New Orleans Collection, courtesy of an anonymous lender.

*Above center:* Contemporary Carving from Part II: *Red-breasted merganser drake*; Tan Brunet of Galliano; 1985. The Historic New Orleans Collection, courtesy of an anonymous lender.

Carvers featured in the exhibition are from the seven geographic regions that make up southeastern Louisiana:

- Region 1 includes Houma and the area around Bayou Terrebonne.
- Region 2 encompasses Bayou Lafourche.
- Region 3 includes Des Allemands and the Bayou Gauche area.
- Region 4 is New Orleans.
- Region 5 is the area south of New Orleans, particularly upper Plaquemines Parish.
- Region 6 comprises the area around the mouth of the Mississippi River in lower Plaquemines Parish.
- Region 7 is the area east of New Orleans to Shell Beach.

## FORMER PRESS SECRETARY LEADS INDEX ARKANSAS PROJECT

Submitted by Diane Worrell



Joan Watkins is the newly appointed manager and senior editor of the *Index Arkansas* Project, formerly entitled the *Arkansas Periodicals Index*. The project, sponsored by the Special Collections Department of the University of Arkansas Libraries, involves indexing a large number of Arkansas-related journals and other publications dealing with Arkansas topics.



Joan Watkins, Manager and Senior Editor  
of the *Index Arkansas* Project

Watkins, an enthusiastic supporter of Arkansas studies, started her career as a librarian and then went on to a variety of administrative positions in the public sector. She held various positions with Governor Bill Clinton's office, including press secretary and policy advisor, followed by several leadership posts at the University of Arkansas. She also worked as a consultant in the areas of information systems, records management, policy analyses, communications, and management. Watkins graduated from the University of Arkansas in 1973 with a Bachelor of Arts in history and Phi Beta Kappa honors; she earned a Master of Library and Information Science degree from the University of Oklahoma in 1974. "I am intrigued by the fact that this job brings me full circle in my library career, so there is a level of professional comfort," Watkins said. Computer technologies have significantly changed the field of librarianship since Watkins first worked as a librarian for the University of Arkansas. The challenge of this project for Watkins is organizing and providing access to materials electronically. "That's the new part for me and what attracted me to the project," Watkins observed. She named another attraction

as "her devotion to this state and to the people who are trying to understand Arkansas and its geography, its history, and its literature."

"Arkansas is one of the more under-studied states in America," according to **Tom W. Dillard**, head of the Special Collections Department. With Arkansas history education now mandated by state law, more students are doing research in various fields of Arkansas studies. One of the major hurdles faced by researchers on Arkansas topics has been the lack of good, easily available guides to published literature on the state. The need for good indexes has increased as the periodical literature has grown; there has been a substantial increase in the number of county history journals and regional periodicals. "Arkansans need to tell our own story; no one else will do that for us. A comprehensive index such as *Index Arkansas* offers the possibility of dramatically increasing the quantity and quality of research done on Arkansas," Dillard said. The current index is available electronically on the University Libraries Web site at <http://arkindex.uark.edu>, but plans call for updating and improving future editions of the index.

The *Arkansas Periodicals Index* project, predecessor to *Index Arkansas*, has been in development for many years, initiated by librarian Georgia Clark and expanded by the work of Elizabeth McKee and Andrea Cantrell of the University of Arkansas Libraries. The project was recently placed under the administrative supervision of the Special Collections Department, the largest academic archives in the state of Arkansas. Special Collections was created in 1967 to encourage research and writing in the history and culture of Arkansas. With the addition of Watkins' leadership, Dillard hopes to revive this project, which will greatly improve access to the growing published record of Arkansas topics.

For further information, contact Tom W. Dillard, 479-575-5577 or [tdillar@uark.edu](mailto:tdillar@uark.edu).

DO YOU HAVE A PROJECT YOU'D  
LIKE TO TELL US ABOUT?

Send your submissions to your State Liaison.  
See page 4 for contact information.

The deadline for the February issue  
is January 10th.

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## KING OF THE HILL: ARCHIVES AND ARCHIVES ACCESSORIES

Submitted by Katie Salzmann

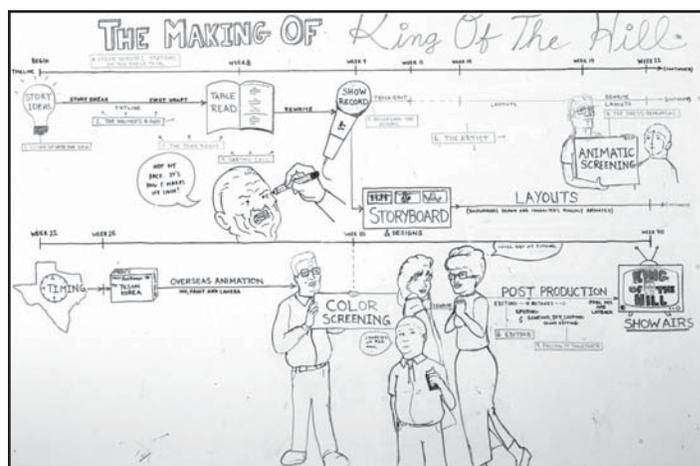


I have lost count of the number of times I have been asked various takes on the question, “what’s the strangest thing you have in the archives?” The question is often accompanied by a sly smile, the person asking it realizing it’s similar to inquiring what secrets are hidden in one’s closet. Other times, the question is posed in all seriousness, as if we have a corner of our storage area marked “strange things,” the contents of which are neatly cataloged and listed.

Realizing that luring people in to look at the valuable, bizarre, or otherwise unique items in our collections is a means of encouraging deeper interest in the research value of our holdings, we are willing to patiently answer the “strange” question. In 2002, an entire section of the New York Times education supplement was devoted to just such a peek into the world of archives, highlighting an odd assortment of personal effects housed in the nation’s archival repositories: a poet’s suicide note, a famous author’s underclothes, a musician’s roach clip, a theatre director’s death mask, and more. Having dealt with these types of items myself, I thought it would be impossible for me to be thrown for a loop. I’d seen it all...or so I thought.

In August of 2005, we received word from Jim Dauterive, a donor to the Southwestern Writers Collection, and a writer/producer on the animated television series, *King of the Hill*. The production company was moving, and they had a few short months to vacate the Century City office suite they’d occupied since the show’s debut in 1997. As we know, moves are a strong motivating factor for materials to be deposited in an archives. If they are not donated in conjunction with a move, they are often lost for good -- relegated to the dumpster or to estate sales, so it was with relief that we received Jim’s email arranging for the donation of the *King of the Hill* scripts, production materials, and promotional items to the Southwestern Writers Collection. Oh yes, there were a few other items that Jim thought we’d be interested in -- a number of four-foot by six-foot whiteboards that had hung in the writer’s room of the suite and contained text and sketches documenting the show’s production history.

Archival repositories have always collected ephemera, but these typically include ticket stubs, receipts, programs, and broadside posters. There is nothing, except perhaps a chalkboard or writing slate, which is by definition as ephemeral as a whiteboard. Developed as a writing surface for erasable markers, the whiteboard, or dry erase board, was designed to be wiped clean after use, and then used again. The way that the writers of *King of the Hill* used these boards was unique, and the text and images on the boards tell us



One of four whiteboards transported from the *King of the Hill* offices. It illustrates the 40-week timeline for the production of just one episode.

much about their creative process as they do the production of the show. We immediately agreed with Jim that they were worth holding on to. It was just a matter of figuring out how to get them from Los Angeles to San Marcos, Texas without erasing them!

Queries to other archives professionals, discussions with conservators, and even a phone call to a company that makes whiteboards, yielded little advice about how to preserve the boards. “You want to keep the ink on the board permanently?” the representative at the whiteboard company asked incredulously, clearly at a loss. Finally, a conservator we’d been referred to suggested using a fine art shipper to build crates for the boards and pack them in the same way one might a fragile charcoal drawing. We settled on that approach, and just weeks later, the whiteboards arrived via eighteen-wheeler at the loading dock of our archives - safe and sound.

Now almost two years later, eleven seasons of the *King of the Hill* archives are processed and open for research, and the Southwestern Writers Collection is celebrating the production and creative processes behind the Emmy Award-winning animated comedy with its current exhibit on view through December 14, 2007. A public exhibit reception and program will be held the evening of Saturday, November 10, with special guest Jim Dauterive, series writer and Executive Producer. (And maybe co-creator Mike Judge!)

For more information about the archives, the exhibit, or the whiteboard, feel free to contact **Katie Salzmann** at [salzmanna@txstate.edu](mailto:salzmanna@txstate.edu).

## GEPHARDT PROJECT NEARS COMPLETION

Submitted by Morgan Davis, CA



The Missouri Historical Society is finishing the third and final year of the Richard A. Gephardt Papers grant project. The collection has grown as the project team was able to work with former Gephardt staffers to locate missing materials, and the off-site processing facility underwent a renovation to double the storage capacities since activities began in 2005.

The Gephardt Papers project team is now using a customized open source Web-based database system (Archon) to complete a folder level inventory of the collection. In addition, the team is digitizing thousands of photographs, videos and audio files that will be presented using Content DM. The materials to be digitized include many obscure and difficult-to-work-with video formats such as 2 inch (Quad) video, 1 inch video and ¾ inch video, as well as thousands of VHS and Beta cassettes.

On Gephardt's birthday this year (January 31) the project team threw a birthday party for the former congressman at their processing facility. Cake and ice cream (butter pecan, Gephardt's favorite) were served to all in attendance.



The Gephardt Project staff poses for a group photo.

Party goers were treated to a rare viewing of Gephardt's appearance on the short-lived TV sitcom *LateLine*, as well as games such as "Guess the Weight of the NAFTA Agreement" and "Pin the Tie on Gephardt." Members of the Association of St. Louis Area Archivists (ASLAA) were in attendance as well as many Historical Society employees.

The Missouri Historical Society became a member of the Association of Centers for the Study of Congress in early 2007. It is hoped that association with this organization will help to promote the Gephardt Papers among scholars and provide avenues to learn more about how congressional papers are used by researchers.

Daniel Ponder, an Associate Professor of History & Political Science at Drury University was selected as the 2007 Richard A. Gephardt Fellow. He has spent several weeks at the processing facility completing research in the collection. His survey of the Gephardt Papers will appear in the American Political Science Association's Presidential Research Group Newsletter.

The project members for the Gephardt collection are Morgan Davis, Diane Everman, Dina Young, Catherine Riggs, Theresa Fitzgerald, Jim Hone, Kelly Kreft, A.J. Million, and Tom Pulhamus.

Gephardt served in the US House of Representatives from 1977 through 2004, representing Missouri's third district. Gephardt served as majority leader from 1989-1994 and minority leader from 1995-2003. He was a presidential candidate in 1988 and 2004. His papers, as well as the online Archon and Content DM databases, will be open to the public in January 2008.

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SAN JACINTO'S EXHIBIT FEATURES LANDMARK MAPS

Press Release



America Septentrionalis by Jan Jansson. 1653.  
 Courtesy San Jacinto Museum of History.

*Drawn from Experience: Landmark Maps of Texas at the San Jacinto Museum of History* is currently on display at the San Jacinto Museum of History, located in the San Jacinto Monument. The exhibit features more than fifty important maps depicting Texas and the Gulf Coast region that date from the 16th century to the present. These beautiful maps—some hand drawn, many produced from copper engraving and lithographic processes—displayed in the exhibit will appear alongside their modern counterparts, including geologic maps of the Houston Ship Channel and views of Texas from space.

In celebration of Veterans Day, the Museum is admitting all military personnel – active and retired – to view this special exhibit for free. The military is also invited to ride the elevator to the top of the Monument at no cost as well. There is no admission fee to view the artifacts in the Museum.

The San Jacinto Museum offers teacher curriculum guides to help make a visit to the museum a meaningful educational experience, there will be a curriculum guide specific to this exhibit. Additional information on the curriculum guide and related educational opportunities are available online at [www.sanjacinto-museum.org](http://www.sanjacinto-museum.org).

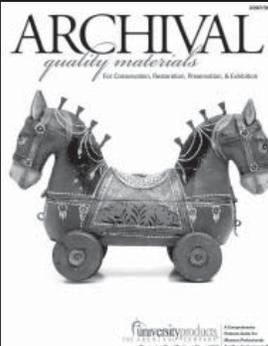
Reenactors dressed in uniforms from the early 1800s will greet visitors in the Museum lobby. Children will enjoy educational crafts relating to the map exhibit. These crafts were designed by teachers from the Deer Park Independent School District.

*Drawn from Experience* was originally developed by the Bob Bullock Texas State History Museum in Austin and was a popular display there. This exhibit at the San Jacinto Museum was, in conjunction with the Virginia Garrett Cartographic History Library, Special Collections, the University of Texas at Arlington Library. Using UTA's research along with many complimentary and unique maps from the museum's extensive collections, *Drawn from Experience* will continue the legacy of the Bob Bullock show while displaying new and exciting materials, including 35 maps from the San Jacinto Museum's spectacular collection of more than 500 maps.

The exhibit is sponsored by the generous donations of The George and Mary Josephine Hamman Foundation, The Charles W. Tate and Judy Spence Tate Charitable Foundation, and The Summerlee Foundation.

The San Jacinto Monument is located on the 1,200-acre San Jacinto Battleground State Historic Site near Houston in the Pasadena/Deer Park/La Porte area. For more information, call the museum at (281) 479-2421 or visit [www.sanjacinto-museum.org](http://www.sanjacinto-museum.org).

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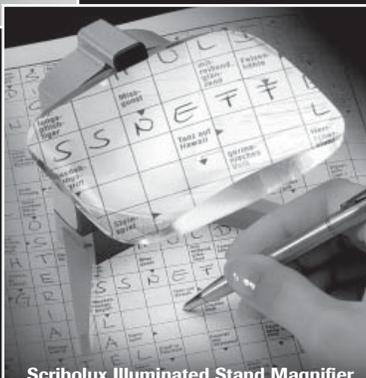
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## LET THE GAME ARCHIVE BEGIN!

Submitted by Brenda Gunn, CA



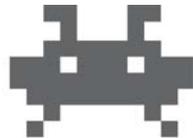
## THE UT VIDEOGAME ARCHIVE

CENTER FOR AMERICAN HISTORY  THE UNIVERSITY OF TEXAS AT AUSTIN

The University of Texas at Austin's Center for American History has established a Videogame Archive which will house papers and records of Texas-based game developers, entrepreneurs, industry organizations, and businesses. The idea for the archive came from within the Austin game community itself and not from academia. Warren Spector, of Junction Point Studios, recently bought by Disney Games, approached the Center with the offer, "take my stuff or I'm sending it to Stanford" (where there already exists a collecting effort). Spector, creator of the *Deus Ex* games, is an ardent advocate for video game preservation, "The fact is that the history of the videogame business is being written every day and, sadly, being lost just about as quickly. Luckily, we're a young enough medium that nearly all of our serious practitioners are still alive and available to be interviewed and invited to contribute to the archive."

The archive will support game studies curriculum, not only at The University of Texas, but to all interested researchers wherever they call home. Formal, academic programs devoted to games studies exist in just a few universities. At the moment, classes focusing on games and digital media are often scattered throughout university catalogs. The trend will be to bring those disparate classes together under a formal unit, with a defined structure and course of study. A proposal for a formal game studies program at UT is in the works; but meanwhile, the new archive will enhance the potential for collaboration among University departments with emerging videogame curricula and will provide support for students and professors involved in these programs.

Richard Garriott, who developed the *Ultima* game series, joined Spector early this year in support of the archive, and they both have committed their personal papers. Others are following suit, including musician George "The Fat Man" Sanger, who has created music, sound effects, voice, and atmospheric pieces for games, television, and film since 1983.



## SCIENCE PIONEERS EXHIBIT

Press Release



## ASU Libraries

ARIZONA STATE UNIVERSITY

New exhibits from the Archives and Special Collections for the 2007-2008 academic year are on now display at Arizona State University Libraries.

*ASU Science Pioneers, 1955-1970* documents the efforts of teaching researchers at Arizona State Teachers College through the early years of the institution's transition to full university status. Significant discoveries in the sciences are featured, including major contributions in Biology, Chemistry, and Meteorite Studies.

The exhibit is on Hayden Library's Fourth Floor in the Luhrs Gallery and Luhrs Reading Room. It will run from October 15, 2007 through January 15, 2008, and is drawn from ASU's presidential and faculty records in the University Archives, plus featured items from the Arizona Taxidermy Artists Association, ASU's Center for Meteorite Studies and LeRoy Eyring Center for Solid State Science.

More information about ASU Libraries' Archives and Special Collections can be found at: <http://www.asu.edu/lib/archives/>, and information about the Libraries Exhibits Program can be found at: <http://www.asu.edu/lib/exhibits>.

A podcast featuring an interview with Head Archivist **Rob Spindler** and Exhibits Curator Karrie Porter Brace can be heard at: <https://thelibrarychannel.blog.asu.edu/>.

University Archives was established by the University Libraries in 1972 with the appointment of Alfred Thomas as ASU's first University Archivist. Thomas had previously served as University Registrar and Director of Admissions. Archives collections were moved to the President's Cottage in 1973; in 1985 the University Archives became part of the department of Archives and Special Collections. Archives collections and reference services were moved to the Luhrs Reading Room of Hayden Library in 1995.

For more information please contact:

Karrie Porter Brace  
Curatorial/Museum Specialist Senior  
Archives and Special Collections  
Arizona State University Libraries  
P.O. Box 871006, Tempe, Arizona 85287-1006  
Phone: (480) 965-4925 Fax: (480) 965-0776  
<http://www.asu.edu/lib/exhibits>

# LOUISIANA DIGITAL LIBRARY RECEIVES FACELIFT

Press Release



The LOUISiana Digital Library Committee revealed a new design for the LOUISiana Digital Library Web site, Louisiana's premier digital archive of historic collections. The new design features improved navigation and increased content accessibility.

The LOUISiana Digital Library serves as an online digital repository for over 84,000 digital materials about Louisiana's history, culture, places, and people. Materials in the LOUISiana Digital Library are currently provided by over 19 participating institutions, including libraries, archives, museums, and historical centers. Each institution contributes the digital items and the descriptive text for their collections. Some collections, such as the GUMBO Project and the Teaching History in Louisiana Project, celebrate the spirit of collaboration and include materials from many institutions.

The purpose of the LOUISiana Digital Library is to provide free access to Louisiana's unique historical treasures. Materials are electronically accessible to Louisiana residents as well as to students, researchers and the general public around the world. The LOUISiana Digital Library contains photographs, maps, manuscript materials, books, oral histories, and more that document Louisiana's history and culture. Access the LOUISiana Digital Library online at [www.louisianadigitallibrary.org](http://www.louisianadigitallibrary.org).



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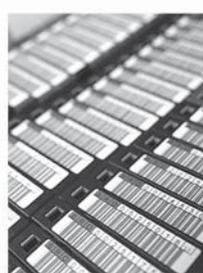
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NEW EXHIBIT SPACE BRINGS *LONESOME DOVE* TO LIFE

Submitted by Mary E. Garcia



The hats, guns, and boots of Woodrow F. Call and Augustus “Gus” McCrae (played by Tommy Lee Jones and Robert Duvall) along with union suits, bandanas (or *wild rags* as they were once called), collars, ties, petticoats and bloomers, tattered pants, a couple of bustles, and even a few flour-sack dresses, all came out of storage to be measured and photographed by Southwestern Writers Collection (SWWC) archivist **Katie Salzmann** during preparations for the October opening of the new *Lonesome Dove* Room.

Customized mannequins now display such artifacts as Lorena’s gold dress and shawl, Jake Spoon’s green vest and black corduroy pants, and the union suit, complete with rips and “blood” stains, that Deets was wearing when hit by that spear.

The *Lonesome Dove* Room is located on the seventh floor of the Alkek Library at Texas State University-San Marcos. This space also displays principal props, costume sketches, set designs, screenplay drafts and script pages, production notes, and other materials from the making of the award-winning miniseries, which was based on the Pulitzer-Prize winning novel by Larry McMurtry.

The SWWC has long desired a permanent display area dedicated to its most famous film archive, which attracts fans from around the world. For several years, parts of the *Lonesome Dove* collection were rotated in and out of two dedicated cases; in the new expanded space visitors experience a significantly greater portion of this popular archive with more items permanently on exhibit, including larger pieces such as the Hat Creek Cattle Company sign.

The bulk of the *Lonesome Dove* artifacts came to the Southwestern Writers Collection through the efforts of Bill and Sally Wittliff, founders of the SWWC and Wittliff Gallery, also located on the seventh floor of the library. Bill, screenwriter and co-executive producer, donated his own materials and convinced many of the crew—including production designer Cary White, costume designer Van Ramsey, property master Eric Williams, and executive assistant Con



*The Hat Creek Outfit*, 1988, by Bill Wittliff.

(left to right) Tim Scott as Pea Eye, Robert Urich as Jake Spoon, Tommy Lee Jones as Woodrow F. Call, D.B. Sweeney as Dish Boggett, Robert Duvall as Gus McCrae, Danny Glover as Joshua Deets, and Rick Schroder as Newt Dobbs. Many of the principal costumes will be on display in the new *Lonesome Dove* Room opening October 13.

nie Todd (who is now head curator of the Collections)—to do the same. The result is a near-complete production record, from Wittliff’s first screenplay drafts to every printed take—almost 80 hours of film “dailies” are included. The *Lonesome Dove* Archives are featured on the Southwestern Writers Collection Web site, where a variety of the miniseries’ memorabilia is displayed and discussed, and the complete materials finding aid is available for viewing: <http://www.swwc.txstate.edu>.

Preparations for the new room began months in advance and the first step was lining the exterior windows with protective film to protect the artifacts from damaging effects of the sun. Next, plans were drawn for the installation of exhibition lighting and for an additional display case made from the same long-leaf pine as the pre-existing cases and doors. Also, an additional wall was added, and, gracing it, is a specially commissioned 32” x 80” x 1½” painted-wood relief carving by Austin artist David Everett depicting the now unforgettable cattle drive. The polychrome mahogany panorama depicts seven of the central *Lonesome Dove* characters riding through a fantastically imagined Rio Grande landscape of native flora and fauna. This makes the fifth

*LONESOME DOVE . . . continued*

Everett piece at the Collections; the others are a large relief-carving portraying Cabeza de Vaca, a reticulated woodcarving of a pinto horse, and the Southwestern Writers Collection and Wittliff Gallery signage plaques that welcome visitors.

The Grand Opening of the *Lonesome Dove* Room took place the night of October 13, coinciding with the artist's reception for the Wittliff Gallery's current exhibition of *Lonesome Dove* toned black-and-white prints by Bill Wittliff, who took numerous photographs during the filming. This exhibition of over 60 images—on view through March 30, 2008—coincides with the publication of Wittliff's third monograph, the latest in the Gallery's series with UT Press, *A Book of Photographs from Lonesome Dove*, which brings the sweeping visual imagery of the film to the printed page at last.



Above: A costume for Robert Duvall who portrayed Gus McCrae. The Mannequin is standing in front of the Hat Creek Cattle Company sign.



Right: One of four costumes for Diane Lane in the archives. She portrayed Lorena Wood.

For more information about the Collections, the photographs, or the new Room, please call (512) 245-2313.

## HEARD MUSEUM HOSTS NEW SPEAKER SERIES

Press Release

The first installment of a new Arizona State University (ASU) Indigenous speaker series, the Simon Ortiz and Labriola Center Lecture on Indigenous Land, Culture, and Community, will take place in January 2008. The series is co-sponsored by the ASU American Indian Studies Program, ASU Department of English, ASU American Indian Policy Institute, ASU Labriola Center, and the Heard Museum. The first speaker, Dr. Ned Blackhawk, is author of *Violence over the Land: Indians and Empires in the Early American West* published by Harvard University Press. Winner of the 2007 Frederick Jackson Turner Award, the 2007 Robert M. Utley Award, sponsored by the Western History Association, and the 2006 William P. Clements Prize for the Best Non-Fiction Book on Southwestern America, *Violence Over the Land* "begins with the premise that too many histories written about the United States downplay the violence perpetrated by its citizens on native peoples." (Harvard University Press) Dr. Blackhawk teaches in the History and American Indian Studies Departments at the University of Wisconsin, Madison.

Dr. Blackhawk's lecture is scheduled for 7pm January 28th, 2008 in the Monte Vista Room at the Heard Museum 2301 N. Central Avenue, Phoenix, Arizona 85004. There is also a conversation and book signing at 10:30AM in the Labriola Center, January 28, 2008.

Both events are free and open to the public. For more information call the Labriola National American Indian Data Center at (480) 965-6490.



Photo by Derek Jennings. Courtesy of Ned Blackhawk.

## HAVE YOU SEEN THE SSA WEB SITE LATELY?

The site is updated regularly, and contains timely information relevant to archivists in our region.

Check it out: <http://southwestarchivists.org/>

## IMLS GRANTS AWARDS TO TEXAS INSTITUTIONS

Press Release and Information from Web site


**\$18 Million Awarded to Advance Innovation and Public Service at Nation's Museums and Libraries**


Washington, DC—The Institute of Museum and Library Services, the primary source of federal funds for the nation's 122,000 libraries and 17,500 museums, announced today the 43 recipients of its prestigious National Leadership Grants for 2007. The projects chosen for funding will receive a total of \$18,661,716. Because institutions receiving grants are generally required to provide matching funds, National Leadership Grants are leveraging an additional \$24 million in non-federal spending this year.

The Institute's mission is to create strong libraries and museums that connect people to information and ideas. The Institute works at the national level and in coordination with state and local organizations to sustain heritage, culture, and knowledge; enhance learning and innovation; and support professional development.

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Congratulations to the Texas institutions that were awarded National Leadership Grants from IMLS. Six grants were awarded to institutions within the SSA region; five of those grants are related to archival materials.

**Texas A&M University - College Station, TX**

Award Amount: \$403,737; Matching Amount: \$420,949

Grant Category: Building Digital Resources

Texas A&M University, through the Texas Digital Library, a cooperative organization of institutions of higher learning in Texas, will develop and implement the Texas ETD Repository, a statewide system for managing the entire life cycle of electronic theses and dissertations (ETDs) from initial submission to final publication. By ensuring consistent standards and interoperability, the Texas ETD Repository will establish a federated statewide repository for long-term preservation.

**Dallas Museum of Art - Dallas, TX**

Award Amount: \$519,435; Matching Amount: \$519,645

Grant Category: Building Digital Resources

Project Title: "The Arts Network: The Arts Broadcasting System (TABS)"

The Arts Broadcasting System (TABS) project will create a flexible, multifunctional system interface for unlimited access to 13,000 digital resources from the Dallas Museum of Art's encyclopedic collections. The project is based on five years of planning, audience research, and consultation, building on two institutional strategic initiatives—the Arts Network and Levels of Engagement with Art. It will allow visitors to customize their museum experiences in the galleries and at home via the Internet. By applying lessons learned about audiences and implementing technology, the TABS project will enhance onsite museum visits, increase accessibility to the collection, and provide data on online museum visits. A public blog, final reports, a 2009 national forum, and conference presentations will share progress and results.

**Rice University's Fondren Library - Houston, TX**

Award Amount: \$979,578; Matching Amount: \$980,613

Grant Category: Building Digital Resources

The Fondren Library at Rice University, in partnership with the Maryland Institute for Technology in the Humanities (MITH) at the University of Maryland, will develop an innovative approach to helping users search, browse, analyze, and share content from distributed online collections through their "Our Americas Archive Partnership" (OAAP). OAAP will incorporate recent Web 2.0 technologies to help users discover and use relevant source materials in languages other than English and will improve users' ability to find relevant materials using domain-specific vocabulary searches. Two online collections of materials in English and Spanish, The Early Americas Digital Archive (EADA), and a new digital archive of materials to be developed at Rice, will provide an initial corpus for testing the tools.

**University of North Texas - Denton, TX**

Award Amount: \$448,548; Matching Amount: \$224,330

Grant Category: Research and Demonstration

The University of North Texas Libraries will develop a model for an iterative user-centered design process in a rapid development framework that digital libraries can implement to improve the usability and effectiveness of their resources for targeted user groups. This project will focus on the information-seeking behavior and needs of genealogists, who constitute a third of all digital library users, who are using the Portal to Texas History, to develop the model.

IMLS GRANTS . . . *continued***Museum of Fine Arts, Houston - Houston, TX**

Award Amount: \$662,187; Matching Amount: \$663,318

Grant Category: Building Digital Resources.

The Art Conservation Database (ACD) being developed by the Museum of Fine Arts will combine detailed text and image records of works on paper, paintings, and three-dimensional art; comprehensive condition reports; and collection care records in one database system in conjunction with an advisory committee working in the field. The Museum of Fine Art Houston's goal is to create a streamlined database, with standardized conservation and preservation vocabulary, for experts and novices within the conservation field as well as museum staff. After significant peer review and system tests of the ACD, the database will be available to other institutions as a model of how to create and integrate conservation data within a museum environment.

The list of grant recipients was distributed by the Texas Heritage Digitization Initiative. For more information, please contact:

**Danielle Cunniff Plumer**, Coordinator  
Texas Heritage Digitization Initiative  
Texas State Library and Archives Commission  
512.463.5852 (phone) / 512.936.2306 (fax)  
dplumer@tsl.state.tx.us

For more information about available grants and the application process, see the IMLS Web site's grant section at <http://www.imls.gov/applicants/applicants.shtm>. The deadline for applying for National Leadership Grants is February 1, 2008.

**DID YOU CELEBRATE ARCHIVES MONTH?**

Submit a paragraph or two about your event, along with a photo, to your state liaison by January 10th.



INFORMATION our focus  
INTERNATIONAL our scope  
INTERDISCIPLINARY our mindset

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University of Wisconsin - Milwaukee CAS in Archives and Records Administration provides advanced coursework for professionals who hold a MLIS or related Master's degree. Students develop their specialty through 15 credits of graduate coursework.

This Program may be completed on-site or entirely on-line.

**ON-LINE COURSES**

- No residency requirement
- Students pay in-state tuition plus an on-line technology fee regardless of location

**FOR MORE INFORMATION CONTACT:**

Amy Cooper Cary  
Ph: 414-229-6929 E-mail: [amyccary@uwm.edu](mailto:amyccary@uwm.edu)

<http://www.uwm.edu/Dept/SOIS/academics/cas.htm>



School of Information Studies

## CLASSIC! GAME EXHIBIT

Press Release



As New Orleans prepares to host the 2008 BCS National Championship Game, The Historic New Orleans Collection is gearing up for a monumental show of its own. Opening November 29, 2007, *Classic! A Celebration of Sugar Bowl Memories* will showcase more than seven decades of Sugar Bowl history.

Through photographs, programs, scrapbook pages, an exclusive film, and interviews with coaches and players, the exhibition will explore classic moments in Sugar Bowl history, beginning with the inaugural 1935 game, and closing with the 2008 championship game.

Highlights include Tulane running back “Monk” Simons’s incredible run in the 1935 game; Kentucky’s stunning upset of Oklahoma in 1951; the breaking of the color barrier by Pittsburgh fullback Bobby Grier in 1956; the classic 1973 matchup between Ara Parseghian’s Fighting Irish and Bear Bryant’s Crimson Tide; Alabama’s gutsy goal-line stand in the 1979 Sugar Bowl, a move that secured the national championship title for the Tide; and many more.

Patrons will also have the rare opportunity to view the original Sugar Bowl trophy, a silver bowl made in London in 1830 and donated to the Mid-Winter Sports Association by the Waldhorn Company of New Orleans in 1934. In addition, the 2008 BCS trophy will be on display at The Collection, but only for a limited time.

*Classic! A Celebration of Sugar Bowl Memories* was developed in recognition of the Sugar Bowl’s decision to name The Historic New Orleans Collection as the permanent home of its archives. Originally housed in the Superdome, the Sugar Bowl archives survived Hurricane Katrina, but a more secure home was needed. During the summer of 2007, the Sugar Bowl donated its materials to The Collection, which houses more than 300 years of history.

*Classic! A Celebration of Sugar Bowl Memories* is free and open to the public Tuesday–Saturday from 9:30 a.m. to 4:30 p.m. and on Sunday from 10:30 a.m. to 4:30 p.m. It will be on display November 29, 2007–January 13, 2008. Visit The Collection online at [www.hnoc.org](http://www.hnoc.org) or call (504) 523-4662 for more details about the exhibition and related programming.

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Founded in 1966, The Historic New Orleans Collection is a museum, research center, and publisher dedicated to the study and preservation of the history and culture of New Orleans and the Gulf South region. For more information about The Historic New Orleans Collection, please visit [www.hnoc.org](http://www.hnoc.org) or call (504) 523-4662.

NEIMAN-MARCUS  
SHOWS ITS ROOTS

Press Release



September 2007 marked the hundredth anniversary of the opening of Neiman-Marcus. From its inception, the company cultivated an image of both trendy fashion and superb quality. Neiman-Marcus provided products that were original and fresh while nurturing an evolving sales and promotional approach that was innovative and sometimes outlandish.

The hundred year anniversary provides a good opportunity to reflect on its contributions to the fashion and retail world as well as Dallas history. Explore the colorful story of Neiman-Marcus - its glitzy Fortnights, anxiously anticipated store openings, eagerly awaited Christmas Books, and unbelievable His & Hers gifts, among others - through photos, posters, catalogs, awards, artwork and more.



*Neiman Marcus, ca. 1910.*

The first Neiman Marcus store – located in the heart of the retail district on the corner of Elm and Murphy streets – officially opened September 10, 1907. The two-story building had a fifty-foot storefront in which to display new clothing – exclusively women’s apparel.

The exhibit *Neiman Marcus, 1907-2007: Dallas Roots, Global Style* can be viewed in the hallway and reading room of the 7th floor Texas/Dallas History & Archives Division at the central Dallas Public Library beginning the first week of October 2007 through January 7, 2008.

The Dallas Public Library is located at 1515 Young Street. For more information, please call the library at (214) 670-1435.

## HISTORY DAY INSPIRES FUTURE ARCHIVAL RESEARCHERS

By Katie Salzmann



One doubts that members of the History Department at Case Western Reserve University imagined the small contest they developed in 1974 to make teaching and learning history fun would turn into the phenomenon known today as National History Day. Every

year, each state holds a series of local and regional history project competitions, and the state winners then go on to a national competition in June in Washington, D.C.

According to its Web site, <http://www.nationalhistoryday.org>, "National History Day's core program is a national contest for students in grades 6-12. The students conduct extensive research related to an annual theme and present their findings in one of four categories: exhibits, documentaries, performances or papers. Students develop critical thinking and problem-solving skills while creating their entries...At the national contest participants have the opportunity to win national awards of up to \$5,000 and university scholarships."

Students often choose to explore local history topics, focusing on events and people that have shaped the communities they are most familiar with. Since one of the goals of the History Day program is to introduce students to primary source research, local history collections in archives and libraries are a natural place for them to find the resources they need to succeed in the competition. In support of this effort, archivists across the country have welcomed these young researchers into their reading rooms.

Providing research guidance to students who arrive at the archives should certainly be commended, but it is just one way that archivists can be involved in National History Day. Consider going a step further by hosting a History Day workshop or contest, or volunteer to serve as a judge in area competitions. If your region has a mentoring program, sign on to serve as a mentor. If such a program does not exist, consider establishing one by bringing together local teachers, librarians, and archivists who share a commitment to arming young students with effective, life-long research skills.

National History Day introduces thousands of middle and high school students to primary source research every year, and it should fall to archivists to ensure that this new generation of researchers remain informed, enthusiastic patrons for years to come. To find out about History Day events in your area or how you can get involved, contact your state coordinator:

**Arizona****Melanie Sturgeon**

Arizona State Archives  
History and Archives Division  
1700 W. Washington Suite 342  
Phoenix, AZ 85007

*Email:* [msturgeo@lib.az.us](mailto:msturgeo@lib.az.us)

*Web site:* [http://www.lib.az.us/archives/national\\_history\\_day\\_in\\_arizona.cfm](http://www.lib.az.us/archives/national_history_day_in_arizona.cfm)

**Arkansas**

Dr. Harry Readnour & Patsy Ramsey

Irby 105F, UCA

201 Donaghey

Conway, AR 72035

*Email:* [pramsey@uca.edu](mailto:pramsey@uca.edu)

*Web site:* <http://www.uca.edu/divisions/academic/history/historyday/historyday.html>

**Louisiana**

There is currently no state coordinator

*Web site:* <http://lsm.crt.state.la.us/nhd/national.htm>

**New Mexico**

Ms. Trevor Carter

New Mexico Endowment for the Humanities

MSC06 3570

Albuquerque, NM 87131-0001

*Email:* [historyday@nmhum.org](mailto:historyday@nmhum.org)

**Oklahoma**

Kelsey Arnold

Oklahoma Historical Society

Wiley Post Building

2100 N. Lincoln

Oklahoma City, OK 73105

*Email:* [karnold@okhistory.org](mailto:karnold@okhistory.org)

*Web site:* <http://www.okhistory.org/>

**Texas**

Stephen S. Cure

Texas State Historical Association

1 University Station D0901

Center for Studies in Texas History

Austin, TX 78712-0332

*Email:* [scure@austin.utexas.edu](mailto:scure@austin.utexas.edu)

*Web site:* <http://www.tsha.utexas.edu/education/thd/>

## HOW-TO: WRITE A PRESS RELEASE

By Diane Worrell

### Preliminary Steps

Do something newsworthy as often as possible. Sponsor programs, lectures, workshops, conferences, receptions, exhibits or contests. Launch digitization and other types of projects. Partner with libraries, historical societies, and other organizations on events and projects. When large or significant collections processed, hold an event to announce they are open for research.

Create a media list of individuals who cover the humanities, human interest features, and/or community events in newspapers, magazines, and radio and television stations. Establish rapport with members of the media. It is helpful to talk to your media contacts first and then send them the press release. They may be able to provide helpful information.

If your repository is part of a larger organization, the parent organization may have a public relations person who can assist you.

Determine your target audience. To whom will you send your press release? Who would benefit most from learning your news? (Examples: local, regional or state newspapers, state historical society newsletters, professional journals and newsletters, radio and television stations, discussion lists and other electronic media.)

### Elements of a Press Release

**Headline:**

A logical statement of the main points.

**Lead Paragraph:**

An introduction and summary of the news.

**Body:**

Explanation, elaboration, and background information. May include people involved, quotations, concluding information, and information about your organization and what it does, if not commonly known.

**Contact Information:**

Can be placed after the end of the article, or between the letterhead and the beginning of the article

### Write the Press Release

**Step 1:**

Start with the date and place (place is optional) from which the press release originates.

**Step 2:**

Before writing your story, consider these points:

- What is the actual news?
- Why is it news?
- What people, dates, places, projects and things are related to this news?
- What is the purpose behind the news?

**Step 3:**

From these points, write your lead paragraph. It should be short (one or two sentences) and summarize the entire story. Try to grab the reader's attention and answer the who, what, why, when, where and how questions.

**Step 4:**

Write the body of the press release, which expands, supports and elaborates upon the lead. Deal with facts – events, products, services, people, targets, goals, plans or projects. If your organization is not well-known, include a brief description of it at the end. Use the inverted triangle structure by ordering the content from most newsworthy to least newsworthy.

**Step 5:**

Write a catchy headline; put it in boldface. Capitalize only the first letter of the first word and proper names. Use present tense and exclude “a” and “the.” Extract the main points and key words from your story and frame a logical statement. Subheads can be used to flesh out the headline and create more interest in the story.

**Step 6:**

Include contact information, which can be at the beginning or end, including:

- Organization's complete name
- Media contact person's name
- Address
- Telephone and FAX numbers
- Email address
- Web site URL

## General Tips

- Improve the chances of getting into print by submitting a press release that is newsworthy and well-written. Editors are overworked; write your story in a way that will require the least work on their part.
- Familiarize yourself with the journalistic style of writing. Review the *Associated Press Stylebook and Briefing on Media Law*; read good newspapers.
- Write clearly, concisely and to the point. Avoid repetition, jargon, fancy language and too many adjectives. Use short sentences and paragraphs.
- Present facts in order of their news value, with the least important information at the end. Known as the inverted pyramid, this structure allows editors to easily reduce the size of your article without sacrificing the most important information.
- Avoid fluff, hype and glowing descriptions of your organization.
- Stick to the facts. If opinions are used, attribute them to their source.
- Identify all people mentioned in the story by their title and/or the organization they represent.
- Include quotations from the newsmakers or experts on the subject.
- Write in the third-person voice; use “We” and “I” only in quotations.
- Double space your article; use wide margins.
- Shorter is better. Keep the article to one page, if possible. If more than one page, type “more” at the bottom center of the first page, with an identifier and page number at the top of the second page.
- The news should be relevant and recent; timing is important. If the story can be published immediately, write “For Immediate Release” before the story.
- Signal the end of the press release by typing this, centered after the text: ###
- A good photograph or illustration enhances a press release.
- Print the news release on your organization’s letterhead.



National History Day Contact:  
Mark Robinson / 301-314-9542  
mark@nhd.org

### MEDIA ADVISORY— SPECIAL EVENT

#### Award Winning Filmmaker Ken Burns To Speak At National History Day Welcome Ceremony

*National History Day, A Year-Long Education Program, Brings the Classroom into the Community*

#### WHO: Ken Burns

Award winning documentary filmmaker Ken Burns will be the NHD national contest Welcome Ceremony Speaker on June 10th. Burns was nominated for an Academy Award for *Brooklyn Bridge* in 1981. Since then he has been creating acclaimed historical documentaries like *The Civil War*, *Jazz*, and *The West*. On June 10<sup>th</sup> he will discuss his upcoming documentary “THE WAR,” a seven-part series that tells the story of WWII through the personal accounts of a handful of men and women from four quintessentially American towns.

Burns was born in Brooklyn, New York in 1953. He graduated from Hampshire College in Amherst, Massachusetts in 1975 and went on to be one of the co-founders of Florentine Films. He resides in Walpole, New Hampshire.

**WHAT:** National History Day (NHD) Welcome Ceremony on Sunday, June 10 will kick off the 2007 national contest. Young history scholars from across the country will present projects based on months of research related to this year’s National History Day theme, *Triumph and Tragedy in History*.

National History Day is a highly regarded and academically challenging non-profit program. The goal of the year-long program is to promote the study of history by engaging students and teachers in the excitement of historical inquiry, community outreach and creative presentation.

**WHEN:** Sunday, June 10, 2007 at 6:30 p.m.

**WHERE:** University of Maryland, College Park, lawn in front of McKeldin Library

**CONTACT:** Mark Robinson, 301-314-9542, mark@nhd.org

###

Example of a press release

## DO YOU KNOW HOW-TO?

Do you have a “How-To” idea that you’d like to share? Is there something you would like to learn how to do? Simple or complicated, hands-on or theory . . . tell us what you want to teach or want to know.

## HISTORY OF THE ARCHIVES WIKI

By Russell D. James



Wiki is Hawaiian for “fast.” For thousands of Internet users, the word symbolizes fast research results from the high use of Wikipedia—an online dictionary, atlas, encyclopedia, and desk reference in one. But wiki has come to also mean any Web 2.0 social interactive tool on the World Wide Web that is used by many users, edited by anyone (sometimes only those who are registered members of the host site), and viewable by anyone. For the purposes of history courses, a wiki provides a unique tool for developing a timeline of events studied in the course. Sometimes, the history of a profession can be shown in small detail through the eyes of contributors.

In the Fall of 2006, Dr. Joe Turrini of Auburn University offered a “History of Archives and Recordkeeping” course through the SAEC, the archives collaborative administered out of Louisiana State University, coordinated by Dr. Elizabeth Dow, and consisting of five member institutions: Louisiana State University, Auburn, The University of Kentucky, Indiana University, and Middle Tennessee State University. Eleven students from four of the schools were enrolled in the history of archives course. Dr. Turrini used a wiki titled “History of Archives and Recordkeeping” as a tool to put together a timeline of events in the history of archival institutions and recordkeeping practices. Turrini did not grade his students for their participation, as it was a pilot project.

When the course ended, the wiki was much larger than it had been when Dr. Turrini added the first few entries. Six of the eleven students had posted events to the timeline, mostly from the readings for their semester term papers.

I have been interested in Web 2.0 technologies for years, having been a user of chat rooms and bulletin boards in the early 90s, just after finishing college. I was an early user of Flickr (social photo sharing site) and YouTube (social video sharing site) to share my works with family and friends. During the development stages of Myspace and Facebook (social interactive networks), I watched closely to see how they could benefit me and my chosen profession—archives. And although I was an early critic of the authenticity and reliability of the entries in Wikipedia, I was a fan of wiki technology from the start.

With the permission of Dr. Turrini and the consent of my classmates, I took over the class wiki project, renamed it the “History of Archives, Recordkeeping, and Records Wiki,” and mounted the information already provided by the class on another site, one especially designed to host wikis for anyone and everyone. At the time, there were a dozen or so sites on the Web that offered these services, but the one I chose (The Wiki Scratchpad) was simple to use and edit and took very little, if

any, training in HTML and little knowledge of Web 2.0 social networking tools.

My inclination early on was to offer this tool as a worldwide project involving as many archivists and records managers as were willing to participate. In February 2007, I sent my first email to every archives and records management listserv I belonged to (and some I did not) and invited others to go to the wiki, post an entry, and leave their particular imprint by placing their initials after their entry and then entering their initials, name, and affiliation at the bottom of the wiki, under the appropriate month of editing. The plan was, and continues to be, to send out an email to all the listservs I belong to every two months. So far, the results have been promising.

Contributors add the date of the founding of their local archives society, the date of the start of their institution’s archives program, or the birth/death dates of their favorite archivists. The wiki covers ancient, Medieval, pre-modern, and modern archives events, including the 516 B.C. re-establishment of the Jewish Temple archives in Jerusalem by the prophet Nehemiah and the 1632 A.D. publication of the archives treatise *De Archivis* by Bishop Baldassare Bonifacio. European, as well as American and Canadian, archival events appear, such as the 1821 founding of the Portuguese national archives program. Wiki contributors have added events from the East, like the construction of two history archives by King Sejong of Korea in 1439 and the founding of the National Archives of India in 1891. Any event in archives history is fair game. As of the writing of this article, 244 entries have been made by thirty two contributors. The entries range from death dates of famous archivists to the first use of original order to legislation that affect records managers in Australia to the publication of seminal archival classics.

The wiki is an ongoing project, with screen-shots and the HTML page being saved at the end of each even month. Hopefully, the wiki can be featured in publications and presentations for years to come. The value of the wiki as a collection of the history of the archival and records professions is tremendous. Though no entry goes into great detail, the collection of events from all over the world and from the advent of human history to the present is an accomplishment each contributor should feel proud to have added to.

The URL for the wiki is too long for most browsers to copy and paste, so a tinyurl.com URL was secured for the wiki. Go visit the wiki at <http://tinyurl.com/sqglt> and contribute something. Learn a little about wikis. And please don’t forget to add your contributor information at the bottom of the page.

**National Archives  
at College Park  
trusts us to preserve  
their collection...  
You Can Too!**



*The use of mobile systems at the time of construction saved 1,000,000 square feet and allowed NARA to meet budget goals.*

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# Worlds of Transcription

Diane E. Saylor

*Preserving Yesterday's World Today for Tomorrow's World*

## Transcribing

### From Yesterday's World

- History
- Biography
- Autobiography

### In Today's World

- Guarantee accuracy
  - Proofread - Three-step process
  - Research partial details
- Index transcript

### For Tomorrow's World

- Libraries
- Museums
- Individuals

## EMPLOYMENT POSTINGS



**Research Director**  
**Panhandle-Plains Historical Museum**  
 Texas

The Panhandle-Plains Historical Museum, on the campus of West Texas A&M University, in Canyon, Texas, seeks a Director of its Research Center. Applicants are required to hold a Masters of Library Science degree with an emphasis in archive administration or a Master of Arts degree in a relevant field with library/archival experience. A total of five years archival or library experience is required as well as supervisory skills and experience. High proficiency with management of computerized records is also required.

Preferred qualifications for this position are: knowledge of Texas and southwestern history and art; certification through the Academy of Certified Archivists; and experience with capital improvement projects including relocation supervision and document re-housing.

The Panhandle-Plains Historical Museum is the largest history museum in Texas with an extensive Research Center focusing on the history of the southern high plains region as well as American artists of Texas and the Southwest. For more information, please visit [www.panhandleplains.org](http://www.panhandleplains.org).

For a complete position description and to apply online, go to [jobs.wtamu.edu](http://jobs.wtamu.edu). Only applications submitted online through the WTAMU Web site will be accepted. Texas law requires that males, age 18 through 25, be registered with Selective Service. A criminal history report will be obtained on position finalists. AA/EOE

**Collections Archivist**  
**Tarleton State University**  
 Texas

Tarleton State University, a member of The Texas A&M University System, is seeking a Collections Archivist. Tarleton is a regional, comprehensive university, located in Stephenville, Texas, one-hour southwest of Fort Worth. Academic programs are also offered in Killeen, Waco, Fort Worth, and Weatherford for a combined enrollment of approximately 9,500 students. Additional sites include the Dora Lee Langdon Cultural and Educational Center in Granbury, and the W.K. Gordon Center for Industrial History of Texas in Thurber.

The Collections Archivist is a joint appointment responsible for the processing and description of archival and manuscript collections of the Dick Smith Library and the Gordon Center, development of related Web resources; supervision of archive staff, student assistants, and volunteers; assisting with outreach activities at the Gordon Center; and teaching and other duties related to the delivery of a graduate track in Public History.

This position requires a Master's degree in library science or history, 3-5 years archival experience, strong verbal/written communication skills, and the ability to work well in a team environment. A certified archivist with experience working with electronic materials and digitizing and supervision experience is preferred.

The search committee will begin review of applications on November 19, 2007, and will continue until the position is filled. The desired starting date is January 1, 2008, but is open to negotiation. This is a twelve-month appointment with salary commiserate with qualifications. Benefits include choice of group medical and retirement programs; state holidays; paid vacation/sick leave; no state or local income tax; and tuition program.

Apply online at: <https://jobs.tarleton.edu>, requisition #0600220. Applications must include a cover letter, resume, and completed Tarleton employment application. References must be made available upon request.

For more information about Tarleton, visit our Web site at: [www.tarleton.edu](http://www.tarleton.edu). Tarleton State University is an EEO/AA Employer and Educator, committed to excellence through diversity.

The Leadership Log will return in February.  
 We apologize for any inconvenience.

**REPORT YOUR ARCHIVAL  
 LEADERSHIP ACTIVITY**

The Leadership Log is designed to keep SSA members informed about colleagues' publications, presentations, promotions, or other noteworthy activities. Submit your news to [carol.roark@dallaslibrary.org](mailto:carol.roark@dallaslibrary.org).

## ARCHIVISTS' DAYBOOK

Selections from the list compiled by Leon C. Miller, CA, Tulane University.  
See the complete Daybook at <http://southwestarchivists.org/HTML/2007.htm>.

**Annual Meeting Sites**

Annual meetings are generally held in the latter part of May.

2002 - Flagstaff  
2003 - New Orleans  
2004 - San Antonio  
2005 - Baton Rouge  
2006 - El Paso  
2007 - Oklahoma City  
2008 - Houston  
2009 - Shreveport  
2010 - Santa Fe  
2011 - Little Rock  
2012 - Phoenix

**Board Meetings**

Officers and Executive Board Members are required to make a quorum. Committee chairs are encouraged, but not required, to attend.

All members are welcome to attend SSA Board Meetings!

October 5, 2007  
Austin, Texas

January 2008  
[to be announced]

May 2008  
Houston, TX

Board Meetings at the Annual Meeting are held just prior to the conference (end of fiscal year) and on the Saturday following the last session (beginning of the new fiscal year).

The membership year runs January-December. Please remember to pay your dues by February!

**NOVEMBER**

1 On this date in 2001, US President George W. Bush issued Executive Order 13233 which erected new barriers to obtaining access to former presidents' White House materials.

1 **Deadline** to register for the Modern Archives Institute, National Archives and Records Administration, Washington, DC. Contact: Modern Archives Institute, Professional Development and Training (PDT), National Archives and Records Administration, Room 3110, 8601 Adelphi Road, College Park MD 20740-6001.

1-3 MARAC fall meeting; Williamsburg, Virginia.

2 On this date in 1882, Sir Hilary Jenkinson was born (d. 1961). Jenkinson's masterwork, *A Manual of Archive Administration*, was first published in 1922.

8 On this date in 1999 the International Records Management Trust (IMRT) launched the Rights and Records Institute. Its mission is to empower developing country governments to manage information in support of citizens' rights and to make public service delivery more efficient, cost effective and transparent.

21 On this date in 2001, the election victory of a center-right coalition under Anders Fogh Rasmussen brought unprecedented budget cuts to the Danish National Archives and the cancellation of the building of the new archives at Oerestad. In spite of a major reorganization of the Danish National Archives, the elimination of the conservation lab, the elimination of some supervisory positions, and a reduction in the IT budget, 22 archives employees lost their jobs. Your vote counts.

25 Feast Day of St. Catherine of Alexandria, considered by some to be the patron saint of archivists, potters, spinners, knife sharpeners, scholars, teachers, and others.

**DECEMBER**

7 **Deadline** for submitting session proposals for the SSA 2008 Annual Meeting. *See page 5 for more information about the Call for Proposals.*

**FEBRUARY 2008**

1 **Deadline** to apply for New York State Documentary Heritage Program grants.

1 **Deadline** to apply for Institute of Museums and Library Services 2008 National Leadership Grants. Visit <http://www.imls.gov/applicants/applicants.shtm> for more information. *See page # for recent awards in the SSA region.*

9 Graduate Student Conference in Archives, Rare Books, and Special Collections; Lilly Library, Bloomington, Indiana.

29 **Deadline** for renewing Society of Southwest Archivists membership for 2008; all active (paid) members as of this date will be included in the *2008-2010 Membership Directory*.

## You are cordially invited ...

SSA membership is open to everyone interested in archival work. Whether archivist, librarian, conservator, genealogist, or concerned citizen, we welcome your participation in promoting the preservation and use of archives.

Mr. Ms. Dr. Sr. Br. Fr. Other: \_\_\_\_\_



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SSA's membership directory is intended to promote and facilitate professional communication. We therefore ask members to submit their business contact information for their membership records whenever possible. *If the above information is for your home, please check here.*

SSA occasionally shares membership information with carefully selected professional organizations or vendors in order to participate in joint membership efforts or obtain greater benefits for our members. *If you prefer not to participate in these joint programs, please check here.*

*N.B.:* SSA's membership year is the calendar year.

SSA's committees offer many ways to become more involved in our society and in the life of the archival profession. Please let us know of any committees or project in which you might be interested and we will be happy to contact you with more information.

Annual Meeting      Internet Outreach      Membership      Nominating      Publications  
Professional Development      Scholarships      Site Selection      Other: \_\_\_\_\_

*Thank you! We look forward to welcoming you as the newest member of the Society of Southwest Archivists.*

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