Art Exhibitions

Nov. 9, 2018–Feb. 23, 2019
Galleries at Library Square,
West Gallery
Arkansas League of Artists
Exhibition

An annual exhibition from the
Arkansas League of Artists, an
eclectic and diverse nonprofit
organization formed to promote
the visual fine arts and artistic
education in Arkansas to all ages
and across multiple disciplines.
Dec. 14, 2018–March 30, 2019
Galleries at Library Square,
Underground Gallery
Paintings by Terry Brewer: Nepal
Maa Dui Barsa Base (Two Years in
Nepal, 2008–2010)

After a twenty-year career as a
graphic artist, Brewer made
his first trip to Asia in 1998.
In 2008, he returned to Nepal
as a volunteer with Habitat for
Humanity International and stayed
over two years. In between work
assignments and treks into the
mountains, he set up a studio in
Katmandu and began an ongoing
series of portraits and landscapes.
Exhibitions open during each
month’s Second Friday Art Night
(ZFAN), 5–8 p.m. in the CALS
Roberts Library.

Legacies & Lunch
(noon to 1:00 p.m.)

Wed., Nov. 7
CALS Main Library Darragh Center
Patricia Blick, executive director of
the Quapaw Quarter Association,
will talk about the history of the
QQA, which is celebrating its 50th
anniversary. QQA materials from
the Butler Center’s collection will
also be on display in the Research
Room of the Bobby L. Roberts
Library of Arkansas History & Art.

Wed., Dec. 5
CALS Ron Robinson Theater
Authors Mel and Joan Gordon will
discuss the life of General Casimir
Pulaski, a Polish immigrant who
saved George Washington’s life at
the Battle of Brandywine and died
after being wounded at the Siege of
Savannah. December 15 marks
the 200th anniversary of the
establishment of Pulaski County in
Arkansas, one of seven counties
in America named for Pulaski.
Co-sponsored by the UA Clinton
School of Public Service.

More events on page 8

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War Camp Community Service Album
Now Available Online

Streetscape of Camp Pike including Belmont Tailoring Shop, U.S. Cafe, Hippodrome, the Army Souvenir Store, Army Bank, Headquarters Pool Hall, Hotel Belmont (St. Joseph’s Orphanage), the Halt Place, and Belmont Theatre; circa 1918.

The War Camp Community Service photograph album is now available for research. The album contains photographs from Camp Pike and from West 9th Street in Little Rock, Arkansas, during World War I.

Camp Pike, constructed in 1917, was home to the 87th Infantry Division until the division shipped out to France in August 1918. It continued as a training facility until after the Armistice, when it was designated as a demobilization center. The facility, home to the Arkansas National Guard between World War I and II, was renamed Camp Robinson in 1937. It was reactivated as an army post in 1940 and expanded in 1942. Many of the photographs in the album show expansive sections of World War I–era Camp Pike, captured in panorama. The album includes streetscapes from the camp, the baseball field, Hotel Belmont, and group photos of soldiers and nurses.

Taborian Hall on West 9th St. in Little Rock is depicted in the photograph album as well. Constructed between 1916 and 1918, it is the last remaining original building in the area of West 9th Street that served as the center for African American businesses and culture in Little Rock. During World War I, the first floor of Taborian Hall informally became the Negro Soldiers Club for black soldiers stationed at Camp Pike. The album offers a rare look inside what is believed to be this club.

The Mosaic Templars of America National Cont. on page 2

Honoring a Courageous American Life: Dedication of the Elizabeth Eckford Commemorative Bench

On September 4, 2018, Elizabeth Eckford walked slowly down Park Street to sit on a special commemorative bench dedicated in her name. Surrounded by an applauding crowd of over 300, Eckford was escorted with honor by students, including the team from the Little Rock Central High (LRCH) Memory Project that led the effort to create and install the bench. Eckford reflected on her historic experience, and the racially diverse group of students presented their work to an audience that included numerous community sponsors and civic leaders. The event was covered by local and state press and was featured in the New York Times and Washington Post.

The dedication ceremony took place on the sixty-first anniversary of the day when a young Eckford rushed down the same street to sit on the original city bus bench after being denied entry to Central High School. That day in 1957, she was pursued by an angry white mob that opposed allowing her to integrate Central as a member of the Little Rock Nine. The bench now dedicated to her is a faithful replica of the one on which she took refuge from the mob.

The iconic, painful photographs of fifteen-Cont. on page 9
Grand Temple on West 9th Street is also included in the album. The Grand Temple was constructed in 1913, and it served as the national headquarters of the Mosaic Templars of America from 1918 until the organization’s dissolution in the 1930s. The original building was destroyed by fire in 2005. The Department of Arkansas Heritage reconstructed the building, and it reopened as the Mosaic Templars Cultural Center in 2008.

The album has been digitized in its entirety. The finding aid and digital photos are available for online viewing here.

For the past two years, Concordia Hall in the CALS Roberts Library has been filled with artifacts and memories of one of the darkest moments in American history—the Japanese American incarceration.

In 2016, the Butler Center received a grant from the National Park Service to host a series of four exhibitions about Arkansas’s involvement in the wartime imprisonment of Japanese Americans. Confinement sites interpreter Kim Sanders was the main curator for the exhibitions.

The premiere exhibition, *The American Dream Deferred*, introduced visitors to the topic of the incarceration and addressed themes of identity, community, and civil rights. This exhibition used paintings, drawings, and other works of art produced by individuals held at the Rohwer and Jerome centers during World War II to illustrate the experience of the approximately 16,000 people held in the state from 1941 to 1945.

The second installment, *The Art of Injustice*, guest-curated by Dr. Sarah Wilkerson Freeman (Arkansas State University), included photographs taken by Paul Faris in 1945, near the end of World War II. Faris, a Hendrix College professor and photographer, was commissioned to photograph Rohwer’s artists as they worked, and to capture images of their artwork. Faris’s wife, Ann Faris, took notes and interviewed many who appeared in the photographs. Freeman worked with Mary Ann Thurmond and Tim Faris, the children of the late Paul and Ann Faris, to collect the forty photographs featured in the exhibition. Paul’s photographs were captioned by Ann’s notes and Freeman’s extensive research.

*Education in Exile* was third in the series. Partially curated by seventh- and eighth-grade students throughout the state, *Education in Exile* offered a unique perspective into the school systems at Rohwer and Jerome. Student-selected works of art from the Butler Center’s Rosalie Santine Gould-Mabel Jamison Vogel collection illustrated what life was like for students living behind the barbed wire at Rohwer and Jerome.

few weeks after I started working at CALS in January of 2005, CALS director at that time Bobby Roberts invited me to go with him to see his old buddy Ron Robinson. He said, “You’ve got to see Ron’s collections of Arkansas things.” I was new to Little Rock, and, though I knew a little about the big advertising and PR firm CJRW, I didn’t know that Ron was the R in CJRW. It soon became obvious that that was just one of a jillion interesting things I didn’t know about Ron. He died on August 15, and I’ve thought a lot about him and about that first visit since then.

Ron’s Arkansas collection consisted of a lot of political memorabilia, especially things related to Joe T. Robinson (no known relation) and to the USS Arkansas and such “big” things, but it also included funny postcards and souvenir pillows and commemorative items from all kinds of anniversaries and observances around the state and posters from movies made in Arkansas or featuring someone from the state. He ended up giving the Butler Center those Arkansas-related movie posters, and we had a nice exhibition of them several years ago called *Ark in the Dark*. For some of those films, the Arkansas connection was fairly obvious, such as *The Legend of Boggy Creek*. But for a lot of them, you really had to drill deep into the cast or crew or producers to find the Arkansas tie-in. But Ron knew. He had already done the drilling. He’d hold up a poster and ask if you knew the Arkansas connection and, in at least a good handful of instances, say something like, “Well, the cinematographer grew up in Dumas.” That’s when I began to understand some of Ron’s more unusual characteristics. It was interesting that he had been the editor of the *Arkansas Traveler* student newspaper at UA, that he had served as a U.S. Air Force officer in Vietnam during the war, that he had worked his way up from the bottom—literally—to the top—again, literally—of what is now CJRW by the force of his talent and his engaging personality, and that he had chaired the Citizens’ Stamp Advisory Committee of the U.S. Postal Service. And he had a boatload of stories about all of those experiences and more. But what I found remarkable about Ron was the way his mind worked. He was interested in everything and seemed as if he never forgot anything. He never met a fact he didn’t like, especially about Will Rogers and any number of other people and things. And he didn’t just remember trivia. He could tell you the date of the first time he met you. He remembered scads of birthdays. And he worked pretty tirelessly to make sure his friends all got a birthday greeting. Ron loved Arkansas. He loved just about everything about it. And he loved the work CALS and the Butler Center were doing to let people know about the state, its history, and its prospects. We were honored when he let us put his name on the Ron Robinson Theater here at Library Square, which he did because he knew we would do things in that magnificent room that would make people understand Arkansas better and love the state as he did.

Ron thought facts could be fun. There’s no doubt of that. But I think he also thought they had power. They could inspire pride or provoke people to class up their behavior. He was a tireless promoter of the state, and he relied on information about Arkansas as one of the most powerful tools he could imagine to do that promoting. He did it for a living, but he kept doing it after he retired because he loved it, and he was still doing it right up to the time of his death. He had a giant reservoir of goodwill for people. He was giganticly proud of his family, especially his son Reid. And he wanted to leave the state in better shape than he found it so his grandchildren and everybody else’s kids and grandkids could have a fun, interesting place to be. He certainly made things fun and interesting. We will miss him.

We saluted our longtime colleague Rod Lorenzen on October 15 on the occasion of his retirement. Rod ran Butler Center Books for almost ten years and saw more than sixty books into existence. His vast knowledge of the book world was a terrific thing for us to draw on, but his kindness, decency, and everlasting calm were bonus qualities we will miss even more. A lot of books are in print that wouldn’t be if it hadn’t been for Rod’s work, and a lot of people had a great experience creating those books with Rod.

Thanks to these sponsors of the Butler Center’s monthly Arkansas Sounds Concert Series
In October, Butler Center Books author Ann Miles (Spiderwalk, 2018) spoke to the audience of *The Exorcist* at the Ron Robinson Theater about the stunt she did in the 1970s for the movie. She is pictured here on stage and with Butler Center Books manager Rod Lorenzen.

In July, Arkansas Sounds held a tribute to Michael Burks, with a panel discussion followed by a concert. *Left to right:* Lance Womack (drums), Josh Parks (guitar), Bob Margolin (guitar), Heather Crosse (bass), and Stuart Baer (keyboards).

Arkansas Sounds, September, featured Richard Glazier playing Gershwin favorites.

Sounds in the Stacks, September, at the Maumelle Library featured Lee Street Lyrical: *left to right* Buddy Case on guitar and vocals; Casey Penn on guitar, fiddle, and vocals; and Will Penn on bass.

At September’s Legacies & Lunch, Brooks Blevins discussed his book *A History of the Ozarks, Volume 1: The Old Ozarks*.

Rod Lorenzen retired in October after ten years at the helm of Butler Center Books, guiding important works on Arkansas history through the publication process.

The Butler Center’s annual genealogy workshop in July featured Juliana Szucs of Ancestry.com, who is shown here explaining to a full house at the Ron Robinson Theater how to read census documents.

Arkansas Sounds hosted the “Roots of American Music” concert in August. *Left to right:* Tim Crouch (fiddle, guitar, and mandolin), Irl Hees (bass and vocals), Kenny Loggains (drums), Gary Gazaway (trombone and trumpet), and Danny Dozier (guitar and vocals).
In July, a Sounds in the Stacks show featuring Michael Heavner on piano was held at the Milam Library in conjunction with Milam’s twenty-fifth anniversary celebration; attending were (left to right) Milam manager Jan Guffey, CALS executive director Nate Coulter, and CALS deputy executive director of technology and collection innovation Nathan James.

The Butler Center hosted A Prized Evening on Oct. 11 to honor Porter Prize winner Tyrone Jaeger and Worthen Prize winner Mildred Diane Gleason. This year marked the 20th anniversary of the Worthen Prize.

The Butler Center co-sponsored “Save the River Parks: A 25-Year Anniversary Retrospective and Celebration of the Landmark 1992 Campaign,” a panel discussion led by campaign director Ben Combs.

Sounds in the Stacks on October 18 featured Tonya Leeks (center, on flute, saxophones, and vocals). Her band included (left to right) Eric Ware on guitar and vocals, Yvette “Baby Girl” Preyer on drums, Joel “JC” Crutcher on bass, and Tommy Priakos on keyboards and vocals.

August’s Sounds in the Stacks show featured Brian Nahlen at the Fletcher Library.

Mark Spencer gave a haunted history of the Allen House in Monticello at Legacies & Lunch in October.

In October, the Butler Center co-sponsored “Save the River Parks: A 25-Year Anniversary Retrospective and Celebration of the Landmark 1992 Campaign,” a panel discussion led by campaign director Ben Combs.

August’s Legacies & Lunch featured Don Higgins discussing prehistoric rock art on Petit Jean.
Butler Center Books are available at the Bookstore at Library Square in Little Rock and other bookstores, in the retail gallery at the Galleries at Library Square, from online retailers, and through the University of Arkansas Press (via University of Chicago Press) at (800) 621-2736. View a list of Butler Center Books here.

Arkansas Backstories: Quirks, Characters, and Curiosities of the Natural State, Volume One by Joe David Rice—Highlights numerous intriguing but lesser-known aspects of America’s twenty-fifth state.

It’s Official: The Real Stories behind Arkansas’s State Symbols, 2nd edition, by David Ware—Examines each of Arkansas’s officially designated symbols, outlining their genesis, their significance at the time of their adoption, and their place in modern Arkansas.

Mountain Feds: Arkansas Unionists and the Peace Society by James J. Johnston—The story of the farmers and hill people in North Arkansas who opposed secession during the Civil War.

Remembering Ella: A 1912 Murder and Mystery in the Arkansas Ozarks by Nita Gould—An account of the brutal murder of a young woman in Boone County, Arkansas, that sent shockwaves through the Ozarks and made national news.

The Elaine Massacre and Arkansas: A Century of Atrocity and Resistance, 1819–1919, edited by Guy Lancaster—Essays by top historians reflect on the massacre and how it shaped the following century.

To Can the Kaiser: Arkansas and the Great War, edited by Michael D. Polston and Guy Lancaster—World War I connected Arkansas to the world in ways that changed the state and its people forever, as shown in these essays.
Six EOA Entries Everyone Should Read

By Patrick G. Williams, University of Arkansas professor, author, and the editor of *Arkansas Historical Quarterly*

Some of us flee screaming from any request that we identify our favorite film or book or musician. “What? Just one? How about thirty?” It’s no easier to pick just six must-read articles from the prodigiously endowed *Encyclopedia of Arkansas History & Culture*, surely one of the best things to happen to Arkansas history in Arkansas’s history. But here are six good ones—offered together and in no particular order with apologies to the authors of the many fine pieces left unmentioned. Had I been given ten choices, yours would certainly have been included.

**Arkansas Loan and Thrift, by Ernest Dumas**

Until someone develops an Ernest Dumas app, by which one can instantly access the vast storehouse of knowledge about Arkansas politics and government that he has assembled since going to work for the *Arkansas Gazette* in 1960, the EOA will have to do. EOA editors have secured over sixty articles from Dumas about the good, bad, ugly, and sometimes silly aspects of the state. This one, about a complicated bit of crookedness on the part of men in high places, is a good place to start, but don’t miss Dumas’s brief biographies of such characters as Mutt Jones and Max Howell.

**Cheese Dip, by Anastasia Teske**

Anyone intent on persuading a Texan like myself that it actually was Arkansans—black and white—who fought for the Union and put up a few monuments of their own in the state. This Union veterans’ organization was enormously powerful nationally (something like the AARP of the late nineteenth century) and often boisterous locally. Arkansas’s GAR complicates any notion that old Confederates came to monopolize how the war was remembered or that reconciliation necessarily involved the erasure of African American veterans.

**Labor Movement, by Michael Pierce**

It can be easy to think you’ve exhausted the subject of organized labor in Arkansas once you’ve covered the Southern Tenant Farmers’ Union, the Progressive Farmers and Household Union, and the Right to Work amendment. But Pierce chronicles unions’ steady presence in the state after 1880 (Arkansas had 85,000
union members as recently as 1964). Most significantly, he locates labor at the center of some of Arkansas’s most important reform episodes, including its often unheralded—and sometimes criminally ignored—role in advancing the civil rights movement. Regard this article as a sneak peek at a highly anticipated contribution to Arkansas scholarship.

**Union County, by Ben Johnson**

You’re not going to know Arkansas until you know its pieces and, as far as counties go, there’s not a larger or more interesting piece than Union. This chronicle of a county that left cotton behind for timber, then oil drilling, then chemical manufacture and poultry—flirting with environmental catastrophe all the way—is a model of clear-eyed concision by Ben Johnson, known throughout the state as “the Sage of Lower Arkansas.” Union County’s seat, El Dorado, has lately entered what must be a ninth life, this time as an entertainment mecca drawing acts the swells in northwest Arkansas can only dream of seeing.

**Brooks Robinson, by Jeff Bailey**

You Baltimore Orioles fans out there need some cheering up. What better way than featuring Brooks Robinson to recall those better days when the Red Sox and the Cubs were both cursed and ballplayers shaved every day?
Cont. from Eckford Bench, p. 1

year-old Eckford amid the hateful crowd have etched themselves into American history, a permanent record of the sacrifices endured by civil rights pioneers. That day was only the beginning of a long year of abuses from white students who objected to attending school with black students. In her speech at the bench dedication, Eckford referred to her long struggle with post-traumatic stress disorder after her high school years, but she added an unforgettable postscript. “I don’t cry anymore when I talk about the past, and that is because of the efforts of students,” Eckford said. “It is very, very endearing when students want to know about the past.”

The students on the Memory Project team researched and edited a living-history walking tour adapted as a mobile app for digital devices. Now, visitors to the Little Rock Central High School National Historic Site can listen on their cellphones to the sounds of the time and hear about the desegregation crisis moment by moment as they retrace Eckford’s steps. The team also participated in the bench construction, and members are still at work on an ongoing oral history podcast project.

The initial momentum for the project came from LRCH student Adaja Cooper, who realized she could design the bench on her EAST LAB classroom computer. Cooper spoke at the National Rotary Club meeting in Central High’s library on Martin Luther King Day, and the Rotary Club was inspired by her speech to pledge $15,000. Stella Cameron (LRCH media specialist), Tamara McCormack (EAST LAB facilitator) and David Kilton (NPS ranger) worked with students to plan the event.

Butler Center education coordinator George West, who spent many hours mentoring the Memory Project student team, reflected on the work. “This project by the Central High students shows what Arkansas students can produce when they’re given the opportunity—and the obligation—to ask in-depth questions about the history of their community,” West said. “Supporting student-produced public history projects like this one is an important part of the Butler Center’s educational outreach. The students’ work can turn into an engaging resource for teachers and students in other classrooms around the state—and in the case of this project, around the country.”

Jessie Bates, a junior at Central High, worked with the National Park Service and OnCell to create the app for the walking tour, including an audio transcript and historical photos. She found her work rewarding. “The project provides a more personal view of the history we’re so familiar with,” she said. “Textbooks often gloss over it, but reading the primary sources in the words of the students who were there helps us connect to the history.”

Zaria Moore, also a junior working on the Memory Project, said that she enjoyed coming up with ideas to “bring history back,” such as the bench. “I appreciate getting to meet people who made history, like the Little Rock Nine,” she said. Moore is related to another member of the Little Rock Nine, Thelma Mothershed Wair, a connection that reflects the personal relevance of the 1957 crisis to so many people still living in Little Rock.

Eckford conveyed dignity and peace as she described her successful decades-long journey to come to terms with her past experiences at Central High. Her stated desire to continue working toward “true reconciliation” exemplified the engagement and grace that has made her a beloved figure in the city. The Butler Center salutes Eckford for her contribu-

Supporting student-produced public history projects like this one is an important part of the Butler Center’s educational outreach.

The Elizabeth Eckford Commemorative Bench project was a collaboration between the Central High Memory Project and the Little Rock Central High School National Historic site (administered by the National Park Service). Other community partners included the CALS Butler Center for Arkansas Studies, the University of Arkansas Clinton School of Public Service, Bullock Temple C.M.E., Central High School and its EAST LAB, the Little Rock School District, the City of Little Rock, Good Earth Garden Center, Friends of Central High Museum Inc., Home Depot, Little Rock Club 99 and other Rotary International Clubs, Washitaw Foothills Youth Media Arts & Literacy Collective, Unity in the Community, Central High Museum Inc., and others.

Also of interest: The UA Little Rock Center for Arkansas History and Culture, in partnership with the Butler Center and the Council on Library and Information Resources, has launched a web gallery focusing on the desegregation of the Little Rock School District—The Road from Hell is Paved with Little Rocks.

The Butler Center’s art administrator Colin Thompson (right) contributed many volunteer hours to the design and construction of the reproduction bench. In the boiler room of Central High, the Thompsons and others (including contractor Steven Pirani, left) designed and constructed the bench.

Thirty-five educators from around the state in the Arkansas Declaration of Learning (ADOL) curriculum project spent June 26 at the Butler Center. They toured the Education in Exile: Student Experience at Rohwer Relocation Center exhibition in the Concordia Hall Gallery in the Roberts Library and immersed themselves in hands-on classroom activities using five objects in the Butler Center’s collection.

The professional development was one day of a week-long training for the educators in how to use historical art and objects to bring history to life in their classrooms and how to connect the stories told by historical objects such as these in the Butler Center to issues affecting life in their own communities today.

This ADOL training marked year four of a national-state, public-private educational initiative, and Arkansas was the first state chosen for the project. Its curriculum model will be used as the ADOL program expands to other states in the coming years. The teachers have been chosen from around the state and include school media librarians, as well as teachers from English, art, and social studies classrooms in grades 6 to 12.

ADOL teachers develop curriculum units and civic engagement projects for the coming school year. Each teacher’s unit uses one or more objects from the collections of the Butler Center and the four ADOL partner organizations: the Arkansas Department of Education, Crystal Bridges Museum of American Art, Clinton Presidential Library and Foundation, and the Diplomatic Reception Rooms program of the U.S. Department of State.

Teachers in year four of ADOL chose from the following five objects selected from the Butler Center’s online collections:

- **Vietnam War Soldier Letter 1968**—Handwritten letter from Capt. Jim Mitchell on a combat mission with his Marine Rifle company, sent to his parents shortly after the Tet Offensive in January 1968, extolling the bravery of his men under fire and at the same time describing the uncertain results of America’s search-and-destroy tactics in terms of winning the hearts and minds of South Vietnamese villagers.

- **1st Day at Central High 1957**—Eyewitness accounts of the first day at Central High for the Little Rock Nine on September 4, 1957, compiled from newspaper reports, editorials, and memoirs of the Little Rock Nine and edited into a script by current students at Central High for an audio walking tour that follows the footsteps of Elizabeth Eckford on her solo walk through the gauntlet of protestors.

- **Rohwer Student Autobiographies 1942**—Excerpts from handwritten autobiographical essays written by tenth- and eleventh-grade Japanese American students for an English class assignment within weeks of their arrival at the Rohwer, Arkansas, incarceration camp, following their families’ forced removal from businesses, jobs, and homes in states along America’s West Coast after the Japanese military’s attack on Pearl Harbor.

- **WWI Subiaco Abbey Loyalty editorial 1918**—Editorial in The Guardian, newspaper of Catholic Diocese of Little Rock, April 13, 1918, expressing alarm at the continuation of false charges about the loyalty to America of the German Benedictine monks at the new Subiaco Abbey in Paris, Arkansas, and the cumulative effect of the rumors on relationships between Arkansas German families and their longtime neighbors in numerous towns in Arkansas.

- **Map of Arkansas Territory 1822**—Close-up section of a map drawn three years after Arkansas became an organized territory of the United States, showing its western boundary extending to the Rocky Mountains; identifying lands inhabited by the Quapaw, Caddo, Osage, and Cherokee; and naming the few settlements of new American immigrants and Arkansas French—a landscape of multiple cultures coexisting that would look very different within the next dozen years.

For more information on upcoming ADOL activities, contact the Butler Center’s education coordinator George West at gwest@cals.org or (501) 320-5713.
Cont. from Internment Exhibition, p. 2

through December 29. This exhibition holds up a mirror to Arkansas and U.S. culture and asks what it means to be an American today. Displaying portraits created by Japanese Americans unjustly incarcerated in Arkansas during World War II, this exhibition invites visitors to reflect on American identity and challenge widely held assumptions about living in a diverse society. In conjunction with the opening of the exhibition in July, the Butler Center hosted (co-sponsored by the Clinton School of Public Service) a screening of Relocation, Arkansas, a film by Vivienne “Lie” Schiffer about the incarceration experience in Arkansas and its effects upon future generations. Following the screening was a discussion with Schiffer and several people who were featured in the film.

Over the course of the four exhibitions, approximately 400 students (and counting) have visited Concordia Hall for tours, including a group from Hiroshima, Japan. To provide educational outreach programs, Sanders traveled throughout Arkansas, visiting one educational co-op, nine libraries, and fourteen schools to speak with more than 2,000 Arkansas students. (Many of the schools had little to no funding to provide these kinds of experiences on their own.) This project was funded, in part, by a grant from the U.S. Department of the Interior, National Park Service, Japanese American Confinement Sites Grant Program.

Locations visited by Kim Sanders for educational outreach.
Entries Needing Media (photographs, etc.):
Joshua Altheimer (1911–1940)
Freda Hogan Ameringer (1892–1988)
Arkansas Peace Society
Arkansas State Crime Laboratory
Arkansas World Trade Club
Joseph Bachman (1853–1928)
E. M. Bartlett (1883–1941)
Bean’s Rangers
Ulysses Scott (U.S.) Bond (1897–1967)
J. L. Brown (1853–1938)
Arthur Brann Caldwell (1906–1987)
Sarah Caldwell (1924–2006)
Sterling Robertson Cockrill (1847–1901)
Cornelius Robinson Coffey (1903–1994)
Lorraine Albert Cranford (1918–2004)
Cross Hollow (Camp)
Charles E. Cunningham (1823–1895)
Doris Lafferty Curtis (1908–2006)
William Emmet Davis (1918–2016)
Freda Hogan Ameringer (1892–1988)
Amis Robert Guthridge (1908–1977)
Arthur Brann Caldwell (1906–1987)
Solomon Van Brant (1921–1988)
Cross Hollow (Camp)
Jesse Smith Henley (1917–1997)
Robert Minor Wallace (1856–1942)
Mary Dengler Hudgins (1901–1987)
J. Paul Williams (1937–2010)

Entries Needing Authors:
Arkansas Lawyer [Magazine]
Arkansas Military Veterans’ Hall of Fame
Arkansas Pearl Harbor Veterans and Survivors Association
“Arkansas Seesaw” [Song]
Arkansas Coalition to Abolish the Death Penalty
Arkansas Military Veterans’ Hall of Fame
Arkansas Pearl Harbor Veterans and Survivors Association
“Arkansas Seesaw” [Song]

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Griff Stockey
Judy & Michael Warrick
William C. Word, Elk Grove, CA
The modern technique of digitization can lead us back in time—in this case, to an airfield in Little Rock more than seventy years ago.

The Butler Center’s archivists have recently digitized the thirty-five-page program for the official dedication of Adams Field, Little Rock Municipal Airport on Armistice Day, November 11, 1941. The booklet contains biographical information on George Geyer Adams (for whom the airport was named) and articles on the history of Adams Field. The booklet also contains a number of aerial photographs of city and area landmarks and neighborhoods.

Learn more about Adams Field—known today in a much expanded form as the Bill and Hillary Clinton National Airport—on the Encyclopedia of Arkansas here.