

Minutes of Nevada Board of Museums and History
June 11, 2021

Robert Stoldal	Excused/Absent:
Alicia Barber	Seth Schorr
Sarah Cowie	E'sha Hoferer
Doris Dwyer	Dan Markoff
Anthony Timmons	
Jan Peterson	
Mercedes de la Garza	
Myron Freedman	
Robert Ostrovsky	

Deputy Attorney General Harry Ward

Freedman: Okay. It's confirmed.

Stoldal: I didn't check this morning; but, are all the minutes on the—the transcripts on the website for the (inaudible)?

Freedman: You're asking me if all the minutes are on the division website?

Stoldal: Yes.

Freedman: They're not all on there. We have—we just got the transcripts from the finance meeting. I believe everything else is on there. I'll have to double check.

Stoldal: Because that's a lot of minutes for us to approve and—

Freedman: Yeah. There's a lot to go through; and some of them are very brief summaries. Others—I'm going to send a note to the board members to review the transcripts from the website if they want the full minutes.

Stoldal: Right. One more. Although my atomic clock is off literally by a minute and ten seconds; so, I think it's 8:00 everywhere else. Is that correct?

Freedman: It is in Carson City.

Stoldal: All right. I'd like to call to order the Nevada Board of Museums and History for Friday, June the 11th of 2021. Has this been properly posted?

Freedman: Myron Freedman for the record. Yes.

Stoldal: If I can now move to item number three, which is the roll and determination if we have a quorum. Please call the role.

Freedman: Myron Freedman for the record. Alicia Barber?

Barber: Here.

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Freedman: Sarah Cowie?

Cowie: Here.

Freedman: Mercedes de la Garza? Doris Dwyer? E'sha Hoferer? Dan Markoff? Robert Ostrovsky?

Ostrovsky: Here.

Freedman: Janet Peterson.

Peterson: Here.

Freedman: Anthony Timmons?

Timmons: Here.

Freedman: Seth Schorr? Robert Stoldal.

Stoldal: Present.

Freedman: Chair, that gives us six members present, out of a total of 11.

De La Garza: This is Mercedes. I'm present.

Freedman: Oh, sorry, Mercedes. Thank you. We have a quorum, chair.

Stoldal: The size of our board is 12, correct?

Freedman: Right, but we're down one.

Stoldal: Got you. Great. We do have a quorum. We confirmed that. Back to item number two, public comment and discussion. Public comment is welcomed by the Board. Because of time considerations, the period for public comment by each speaker may be limited to 3 minutes at the discretion of the Chair, and speakers are urged to avoid repetition of comments made by previous speakers. Pursuant to Governor Sisolak's Declaration of Emergency Directive 006, Section 2, public comment options may include, without limitation, written public comment submitted to the public by U.S. Mail or any (inaudible). Did we receive any public comment by any member of the staff, first?

Freedman: Myron Freedman, for the record. I have no—I have not received any comments.

Stoldal: (Inaudible) by the Board? Any board member; have they received any comments that need to be included from the public? And Rebecca, has any of

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your team or staff received any comments that should be included in the public record?

Palmer: For the record, this is Rebecca Palmer. No.

Stoldal: Thank you. Let's move on to item number four, board announcements and the meeting logistics. This is a Zoom meeting. It is being recorded. That items that have been listed as action items are those that we can vote on; and we will take public comment before we vote on any action items. The meetings are being recorded, as I mentioned, on audio; so, please identify yourself, either as a member of the general public or the Board before you speak. Any thoughts or questions before we move on? Logistically, hearing none, seeing none. Then, let's move on to item number five, agency report, State Historic Preservation Office, Rebecca Palmer. Rebecca?

Palmer: For the record, this is Rebecca Palmer. You have our board report in front of you; so, we would be happy to answer any questions. But, before I do that, I just have one minor update. Our Preservation Plan is finally hitting the last hurdle, and we are printing it by the end of this month. I know, we have all of the pieces except one remaining; and that's the executive letter to go in the front. So, we're hoping to get that by the end of the week or sooner; and then go to the printing office for printing. So, you should be receiving copies before your next board meeting in September.

Stoldal: Rebecca, when is the next Preservation Plan due?

Palmer: The current Preservation Plan extends from 2020 to 2028. So, the next one will be somewhere—will have to be in place before the end of the year 2028. We probably—given the time it takes to prepare such a plan and the amount of public comment that's required; it's very likely that the planning for that document, well I won't be here, will probably start in 2026. And then that gives sufficient time to have the public meetings that are required to prepare the document and get it ready for Park Service review. The current plan, the 2020/2028 plan has already been approved by the Park Service. The three items that we're missing were not required, per their minimum standards; so, they went ahead and reviewed the rest of the document and deemed it adequate for a Preservation Plan. But the printing has been delayed due to the COVID-19 emergency and our inability to get documents from our outside partners. Our outside partners have provided those documents; and we're just waiting for that one executive letter, and then it will all be done. So, I have that we will get that the end of the week; and then we'll go to print. We'd like to print before the end of the fiscal year, because the funding that we're using expires; and so, we have some time until the end of June to put together what I think is going to be a nice, spiral bound document.

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- Stoldal: Thank you very much. We really appreciate the background as we move forward and look forward to the final plan. Any questions? Any comments from the Board? Otherwise, we'll move on. Rebecca, I'm sorry. Sarah
- Cowie: Sarah Cowie, for the record. Yeah. Thanks. I just wanted to say how much I enjoy reading these reports. There are always so much interesting things in them, and then seeing the various nominations. I did just have one question about the active NRHP inquiries. It says that there's at 1101 Keystone Avenue. Can you say what that is? I'm just curious.
- Palmer: For the record, this is Rebecca Palmer. I'd like to, at the Chair's agreement, turn that over to Kristen Brown, my National Register Coordinator.
- Cowie: Okay. Thank you.
- Brown: Yes, good morning. So, generally, we get a lot of inquiries from people who are interested to learn more about the National Register or State Register because they heard about it from someone and need some guidance. Often times, it's a single-family home; and that's the instance here. It's a residential property in Reno that's—the owners—I think it was the owner—a family member of the owner, perhaps, that was looking for information on whether that might help save the property, or where it might lead to some potential funding availability. So, whenever I get an inquiry like that; I submit a lot of information about the programs and how to evaluate significance and how to begin the process. And most often, I don't hear back from the people, once they realize that there's, you know, a bit of work to do on the front end. But if they ever do get back to me; I'm happy to work with them. I did not receive a follow-up for that property in Reno.
- Female: I was curious too because it's hidden in the trees on Google Maps; and you can't see what it is.
- Brown: Yeah, exactly. Any other questions?
- Stoldal: Okay. (Inaudible). Any other comments or thoughts from the Board or the general public on 5A, the staff report? Hearing and seeing none, then let's move on to 5B, nominations to the National and State Register of Historic Places. And this, in fact, is an action item. 5B.1 is the State Register of History places; and the first one, A, is the Copeland Lumber Building in Minden, Douglas County. Rebecca, do you want to kind of just walk us through each of these?
- Palmer: For the record, this is Rebecca Palmer. I'd like to seek the Chair's indulgence and have my staff, Kristen Brown, briefly go over all of the nominations, you know, as you request. Thank you, sir.

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Brown: Thank you, Rebecca. I'd like to welcome Sharon Schlegel of the Carson Valley Arts Council, who owns the Copeland Lumber Building in Minden. Sharon is the author of this nomination; and she and I have been working together to get it ready for your review. So, thanks for attending, Sharon. As you see in the Board report; the Copeland Lumber Building is being nominated for the State Register under Criteria A, because of its association with commerce in Minden, specifically a long-time lumber business. The front portion of the property dates to the circa 1930s; and the rear portion is from the last 1950s or early 1960s. The building has a high level of integrity and is a unique—is pretty unique in that its main warehouse space has some old bowstring trusses that are pretty impressive. So, if there's any questions; I will certainly be able to answer them. But it's the opinion of the History Preservation Office Staff that this nomination contains sufficient information to evaluate the eligibility for listing in the State Register. We did receive some questions and suggestions from a board member that we will be addressing, and we will be making some limited edits to this nomination to get it ready to be listed.

Barber: Thanks, Kristen. It's Alicia Barber. I'll dive in. I had submitted some comments and everything; so, I'm excited to see this one. I think it's a—you know, it's an important building. It obviously contributes to the history of the area; and there's some good description in here of the building itself and of the changes in ownership over time. So, we can see how it started as a yard, and was owned by a number of different people, changed ownership, changed hands, and then eventually to the owner, Copeland, who kind of presided over the development of the warehouse portion, right, and into the period of significance. So, I thought that was really well done. I had had a few questions that I raised; and I think my—what I wanted—so, I wanted—anyway, Sharon, thank you. So, I want to thank you for putting that together. I love having these come from the community. So, questions I had a little bit were about some context; for the context in terms of the commerce that is listed under the criteria in A. Or, I think that's the component of the commerce. So, the property is associated with events or trends that have made a significant contribution to Nevada history. Clearly, here, that's lumber; you know, it's the lumbar industry that it played a role in. I'd really like to see more explanation of that industry; and it wouldn't have to be terribly long. But the business isn't being set into context of the lumber industry; and I think because that's the criteria—you know, the contribution to Nevada history is through lumber specifically, there's a lot of questions that I have in reading it because I'm familiar with the broader, you know, no lumber industry in the Carson Valley and Virginia City and the Flumes and Tahoe and, you know, the whole kind of larger system; but, it isn't really discussed here at all. And so, the questions I'm left with is; how did this fit in? How did this—any of the businesses on this site, because even the ones that predated the building that's there now, obviously were part of a much larger, incredibly significant part of Nevada history. And so, I'd like some information in there about how it fit in. You know, when the original lumber yards were put in; where was the lumber coming from? Where was it going?

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What was the nature of the industry? Were there a lot of lumber yards around? Was this one of the few? When was Minden founded? You know, that's not in here, right. So, I want to be able--as someone who would be a reader, coming from somewhere else, I would want to know that information to situated it; and that would allow me, as a reader, to evaluate the contribution to Nevada history that lumber and then this specific business in particular, you know, made to, you know, to sort of the broader story. So, I submitted a bunch of comments; and I think my—I need to see that demonstrated in order to make the finding for those criteria. So, I guess, you know, a question I'm going to have a little is, you know, if there is kind of some context that needs to be placed in here, and that is kind of what a nomination rests upon. I know I'd right to see it before I kind of move this one forward. But I'd like to know what others feel too, because I—you know, I'm coming at it from a historian. It's like I know the answer to a lot of this about the significance; but I think it really needs to be in here. So, those are my initial thoughts and see what others have to say.

Stoldal: Comments from any other members of the Board? My comments would be at a little higher—not higher level, but a little lower level in the sense that I always enjoy reading the—always some information that is valuable to the entire state as I read these. And the different ownerships from 1908 all the way up to Copeland was—that was fascinating too. And then the fact that building permits were not required until 1956, which was really—so, the effort to go back and determine ownership and changes and so forth. I think, Alicia, I would concur with your thought that there needs to be some sort of context layered on top of this to really give it the full meaning. And then just a question for Sharon. I mean, I think it's wonderful that you did this. But, why did you do it? Sharon, are you with us? I see your name.

Schlegel: Yes, I'm here. Can you hear me?

Stoldal: Now we can hear you great.

Schlegel: Okay. Yes. Well, the building is so, you know, unique that history has sort of forgotten it; and we want to keep it, you know, as a vital part of history. And, you know, we just thought we should have it on the register because one of the founders, he is already on the State Register, his house; and he lives—he had lived right across the street from our building. So, that's why we wanted to put it on the register.

Stoldal: Great. So, any other questions from the Board? And then, just really a question for Myron or Harry, the procedure to move forward, and maybe Rebecca. If there—the changes seem to be more than just a comma here or a misspelling; they seem to be some—well, I'm not sure—I haven't seen the corrections—the proposed corrections or changes or additions. Are they substantial enough that we need to hold this off? Or, what's the down side and up side and the

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procedure that we could move forward to include the thoughts and comments from the Board, specifically Alicia?

Palmer: For the record, this is Rebecca Palmer. I think the Board would need to look at what their mandate is in statute. The mandate in statute is to evaluate whether the resource in question is eligible for the State Register of History Places, based on the documentation provided. If the Board deems that the documentation provided is not sufficient to evaluate whether it's eligible, not that's a perfect nomination or not that it contains every little piece of, you know, minutia that one might want to see; but whether the document is adequate to evaluate whether it's eligible for the State Register of Historic Places, then that's what should be reviewed.

Timmons: Mr. Chairman, this is Anthony Timmons, for the record. I do have a comment, if I may make it or a question, sir.

Stoldal: Please, go ahead, Anthony.

Timmons: My comment or question is my understanding is this is actually for the state historical register, historic register. So, in that case, aren't we the last people who need to review it before it gets approved? And if so, I'm fine with it if those edits need to be made, because it's not going, my understanding is, to the National Register.

Stoldal: I think, Anthony, really, you are correct. This is the State Register (inaudible). But I guess that I—according to this lumber yard and having some bigger context; I don't think that that's what you mean, Rebecca. I don't mean to put words in your mouth; but that's not minutia to me. That's a significant, contextual thing. Now, getting back to just the bare reading; is this adequate?

Timmons: Mr. Chairman, Anthony Timmons, for the record.

Stoldal: Anthony, go ahead.

Timmons: Mr. Chairman, I think the document is adequate. I agree with Alicia, a little bit more information would be handy in this case; but I honestly think it is very adequate for the purpose of listing in the State Historic Register, sir.

Stoldal: Okay. Thank you. Alicia, any thoughts as we move forward?

Barber: Sure. Alicia Barber. Yeah. I mean, I think that, you know, Rebecca wants us to look at; is it eligible? Is it eligible? I think it's eligible. And so, if that's kind of the baseline of moving it forward; I think we can meet that. But I think that the nomination itself needs some edited work; and I'd really like to see that happen. I mean, there's sort of things all the way down to, like, the notes aren't even numbered in order, right. I mean, there are sort of just issues with it as a

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document. So, I have several suggestions; and so, you know, forwarding them along I think will make it stronger as a document that will actually assist people in research when they look at it in the future, that they can learn from. Because another part of it too is that the really cool trusses, right, that are said to have potentially been transported up from—down from Reno—and I know that it looks like kind of ran out on the paper trail of, you know, trying to determine beyond just kind of the lore, right, of where it came from. But one thing I think we really need to see, because those are such a significant component of that building, is at least more information about the Calavada Auto Company that could at least try to explain how it might be possible that they could have derived from that. Because it's listed as—you know, the story is that they came from the Calavada Auto Company on East Fourth Street. So, when was that founded? When was that constructed? Is there any information about it? When did they move their business? Because they did, right? They moved from East Fourth Street to another location. So, if this is sort surmising that they came from Fourth Street; would that have been feasible within a certain time period? There's actually a lot that people know about the Calavada Auto Company. There are photographs of it. There's Sanborn maps of it, right, that demonstrate what material it was made of. So, I think that's a pretty important component of this structurally; so, I'd like that not to just be glided by because that—you know, there's information that we can actually add that can, you know, help determine whether that's actually—you know, is it possible, is it likely? So, that kind of thing, right. So, I think that having a little context there, just look at some secondary sources about the lumber industry; it can be, you know, Ron James, it can be Mike Greene. Put in a little bit of context about the lumber industry, how this fit in. Put in something about when Minden was founded. It was one of the earliest businesses; so, that's very interesting, right. Was it right on the edge of town? Was it in the middle? Was lumber why Minden was founded? You know, those kinds of things that I think to a long-time resident can seem obviously; but to other people, they are not obvious at all. And so, if you can put in that context, try to get the Calavada in, fix those notes up so they actually are sequential and match your footnotes and, you know, other comments that I provided. I feel, you know, comfortable saying it's eligible and should move forward. But I very, very much would like to see those additions and edits made before its finalized as a document.

Stoldal: And Rebecca too—Stoldal, for the record. One additional point. The question is whether or not this document is adequate. I don't think—I look around this board and I don't see a lot of adequate people. I think we need to be a little bit more than adequate, as far as the documentation; but that's the hurdle to jump over to see whether it fits. And again, I look around the board; these documents—this is not just an honorary thing that's occurring with the Copeland Lumber Building. These are documents that we all use 5 years, 10 years, 15 years from now; and we want them to be as complete in as possible when putting them in context. So, I suspect that—and, you know, I see Sarah's hand up. Let's have that comment, and then we'll move to our motion. Sarah?

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- Timmons: Mr. Chairman, Anthony Timmons, for the record. I'd like to make a motion.
- Stoldal: All right. Sarah had her hand up. Let's go ahead with Sarah; and then we'll get to Anthony's motion. Sarah?
- Cowie: Thank you. Yeah, Sarah Cowie, for the record. Yeah. I just appreciate this conversation. I agree, this is a great property. I'm really happy to see—happy to see it nominated and would be happy to support that nomination. But just throwing in an archeologist's perspective here. Archeologists, we tend to get very focused on the artifact or the singular site; and it takes, you know, that extra effort to put it in context to help really make the case for its significance. So, I just would like to agree. I think a little more context is going to improve an already really, really great nomination and help people, in the future, do research on this place and understand why its significant. So, thanks, everybody.
- Stoldal: Sarah, thank you. Anthony?
- Timmons: Mr. Chairman, Anthony Timmons, for the record. I would like to make a motion approving this application to the State Historic Register of Nevada, incorporating the comments made by the Board and any information that's needed and directing SHPO to revise the nomination, as requested by the fellow members.
- Stoldal: We have a motion. Do we have a second?
- Female: Second.
- Stoldal: We had two hands up. I think, Jan, you may have had yours up just a hair—a hair before Mercedes. So, Jan was the second. Further comment from the Board? Any comments from the general public, either written, on the phone, or via Zoom? Hearing and seeing none; all those in favor say, aye.
- Group: Aye.
- Stoldal: Those opposed? Motion carries unanimously with those in attendance with the Chair voting in favor. Rebecca and Kristen, thank you for all of your work in this report document. And Sharon, thank you for putting all of the effort and the time. It was an enjoyable read; and I think with the additional comments, you'll have a wonderful document.
- Schlegel: Thank you, all. And thank you, Kristen. Thank you.
- Female: Thank you, Sharon.

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- Stoldal: Okay. Rebecca, I'm going to turn it over to you for item 5B.1b, as we move forward for another State Register of Historic Places nomination.
- Palmer: For the record, this is Rebecca Palmer. Again, I would like to (inaudible) and turn this over to Kristen Brown, my National State Register Coordinator.
- Brown: Thank you, Rebecca. Okay. So, next up for State Register consideration is the G.S. Garcia Saddle & Harness Shop in Elko, otherwise known as the Cowboy Arts and Gear Museum. This nomination was written by one of your own, Jan Peterson; and it is being nominated to the State Register under criteria A and B for its association with commerce as a long-time tack business in Elko, and for its association with notable saddle maker, G.S. Garcia. So, the building—the period of significance for the building is 1907 to 1938, which is from its construction through when the business closed. It was altered during its history; but then in 2017, it was—the façade was reconstructed using historic documentation to mimic its original appearance. And as you know, it currently houses the Cowboy Arts and Gear Museum. So, it is the opinion of staff at the State Historic Preservation Office that this nomination does contain sufficient information to evaluate its eligibility for listing in the State Register. We have received some questions and suggestions from a board member that we can address in performing final edits to the document.
- Stoldal: Further comments from the—or comments from the Board?
- Female: Great job, Jan.
- Peterson: Thank you. It was—this was my first time ever attempting anything like this; and without Kristen, I could have never done it. She was just absolutely wonderful and supportive and made great suggestions; and I proceeded forth and here we are. Thanks. It was—it was an interesting process, and it was involved but not overwhelming.
- Female: Well, thank you for being eager and happy to work on such a neat project.
- Stoldal: Harry, just a quick question. Since Jan wrote this, does she have to abstain?
- Ward: For the record, Harry Ward, Deputy Attorney General. Mr., Chair, no, I don't think she has to abstain from anything; but just do a full disclosure. So, that's my comment.
- Stoldal: So, Jen, give us a full disclosure.
- Peterson: Okay, full disclosure. I am—this is Jan Peterson in Elko. I am a member of the Board; but I was also the author, is that the correct verbiage, of the nomination.

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- Stoldal: And you don't have any—you don't have any financial connection with this institution?
- Peterson: Oh, I have absolutely none.
- Ward: For the record, Harry Ward. Mr. Chair, and that's where I was going, to make sure she's not benefiting, no financial gain or anything of that nature; and I think she stated that on the record, and I see no problem with her voting in this matter. She's made a good disclosure. Thank you.
- Stoldal: Thank you.
- Peterson: Jan Peterson, again. Cowboy Arts and Gear Museum is a 501C3 non-profit as well.
- Stoldal: Further comments from the Board, questions? Alicia?
- Barber: Thanks. And Jan, it's great. So, thank you for working on this. As you know, I sent you some comments and some thoughts to the SHPO Office too. And they're similar kind of in nature that context—some, I was looking for context a little bit; but also trying to make sure that the document actually does kind of document the significance of the criteria specifically that it's being listed under. So, this one being (inaudible) for events and trends that have made a contribution, but then also association with the lives of persons who are significant to Nevada's history. And so, I had some comments that were a little bit about fleshing out the biography of Garcia, his origins in Mexico, which weren't mentioned, but I think are fascinating. Just, there's a little more; if that's documented. You know, I sort of just saw that as sort of another—a source, right. So, he kind of came from Southern California. There are references to the (inaudible) tradition that, I think, could—you know, just a little bit of explanation. There is a little paragraph about the (inaudible) tradition; but I'm specifically thinking how it relates to the cowboying tradition of Nevada, you know. Is that something different here, in terms of Hispanic members of the population around turn of the century Elko. Was that unusual, you know, to come from that background and become a successful business person. And then, it did seem that he actually not just founded the rodeo, but actually ran the rodeo and even owned the rodeo grounds for quite some time. So, you know, just a couple of those—if that information is information that corroborated or is there, to see that, I think, would just—it would just strengthen the document, you know, as we've been saying, really, as a source of future research and to help establish, you know, even further significance, I think, of both this individual and what his contributions were, you know, if that supports the nomination. So, with those comments and those edits; I think the eligibility is clear. So, those were just my suggestions. But I think it's a really—I didn't know the history of this building at all; and I think it's just really cool.

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- Female: (Inaudible).
- Stoldal: Board comments? Sarah, I see.
- Cowie: Yeah. I just want to add how much I loved reading this nomination. It was so interesting; and I haven't visited this museum. It's been on my list; and now it's moved up even higher on my list of things that I want to do. It was super interesting. What a great contribution to Nevada's Hispanic heritage and history of (inaudible). And I did not know the connection with, you know, Nevada's rodeos. It's just—it's such an important contribution to Nevada history. I just—I love it. I was really excited to read it. I did have one question; and I think I know the answer to this already. And I'm pretty sure it's not an issue because SHPO, you know, recommended that it's okay; but just for my own education about integrity. I know in the National Register, sort of the facades of buildings are kind of a big deal in terms of integrity, and this one has been reconstructed. I assume for the State Register, that's fine, right? Because it was reconstructed, you know, according to historic photographs and everything? I'm just trying to make sure I understand it. I assume it's okay, right?
- Peterson: And that's why I was not—hesitant to even push this on to a national level because the front of that building is radically changed from its original to its spiffy, modern 1950s look, and then returned back in looks with modern tools and materials. Although, we did find that the pressed tin that we used on the front of the—the reconstruction was from the same manufacturers in Nevada, Missouri as the original manufacturer.
- Stoldal: Rebecca or (inaudible).
- Peterson: Maybe there are four of them in the United States, anyway.
- Stoldal: Rebecca or Kristen, can you address that—the question that Sarah brought up, as far as the integrity of the building and the difference between the national and maybe the state?
- Brown: Yes. This is Kristen Brown. Yes, I think the answer to Sarah's question is yes. It being nominated to the State Register and not the National Register; and I think it's also important to remember that the criteria under which it's being evaluated are A and B, for its history and association with an important person. It would not be eligible under the criteria for significance in architecture or design since so much of its integrity has been lost in that matter; but it still has the feeling and association is very strong with this building, especially after the reconstruction. And it's still—that association is strong regarding its importance for significant person and significant history.
- Stoldal: Okay. Thank you.

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- Cowie: Thank you. That's really helpful.
- Stoldal: Further questions or comments from the Board? I'll look for a motion.
- Barber: I'd like to make a motion to forward this nomination.
- Stoldal: We have a motion. Do we have a second?
- Female: Second.
- Barber: That was Alicia Barber, by the way, with the motion. I forgot to identify myself. Sorry, Harry.
- Stoldal: All right. Doris, I think you—
- Dwyer: I second. Doris Dwyer, second.
- Stoldal: No problem. Further questions or comments? Jan, one quick question on page two. I see you have (inaudible) out of the Elko Independent. Is that from microfilm or is that online?
- Peterson: It's online. I don't have that in front of me. I left it at work. But, all of our—all the document—the newspaper stories are from Chronicling America, which I got online, thank heaven.
- Stoldal: Okay. Yeah. The Elko Newspaper is beyond—the library founders are no online anywhere, which is a—
- Peterson: Well, it's sketchy. Oh, this is Jan Peterson, for the record.
- Stoldal: All right. We have a—
- Female: They actually—they actually got on Newspapers.com, Bob. That happened pretty recently, so we can get Elko now.
- Stoldal: How far back?
- Female: I don't know. This far back, anyway, because I found it.
- Stoldal: We have a motion and we have a second. Is there further comment from the general public? Hearing and seeing none, all those in favor say aye.
- Group: Aye.
- Peterson: I am abstaining, just to sound better.

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- Stoldal: Well, Harry says you really shouldn't.
- Peterson: Okay. Then I vote aye.
- Ward: For the record, Harry Ward, Deputy Attorney General. I know we do have a quorum. I don't think Ms. Peterson needs to abstain; but I think the vote has been cast. I think she has voted aye. So, I don't see this being a problem at all. For the record, Harry Ward. Thank you.
- Peterson: Thank you.
- Stoldal: And yeah, if there's any questions; we'll defend your rights. Doris?
- Dwyer: Yeah, I just—just point of information for board members. You know, if you make your way to Elko, you know, Jan will give you a first-class tour of that museum. And I mean, I've been through the tour, and maybe a couple other people on the Board have. But am I speaking out of turn, Jan?
- Peterson: No. Anybody is welcome anytime.
- Dwyer: Yeah. It's a wonderful—it's a wonderful museum, even for somebody like me who doesn't know anything about cowboy gear. I was fascinated by that museum; and the building is really quite—yeah, it's a really nice building.
- Stoldal: I think we did take a vote. I think it was unanimous, with the Chair voting in favor. Unanimous with the board members in attendance, and the Chair voted; and there were no negative votes on this. So, Jan and Kristen, thank you for the work in bringing this forward. Rebecca, let's move on to item 5B, another action items, which is (inaudible) to the National Register of Historic Places, the First Church of Christ, Scientist, Reno, Nevada, additional documentation. Rebecca, would you walk us through that, please?
- Palmer: Thank you, sir. For the record, this is Rebecca Palmer; and again, I'd like to beg your indulgence and have my National and State Register Coordinator walk through. I would like to note, for the record, that this is a property already listed in the National Register of Historic Places; so, this is an addition to the existing nomination. And with that, I will turn it over to Kristen Brown.
- Brown: Thank you. So, the Lear Theater, First Church of Christ, Scientist in Reno; this amendment was born out of a request from the public, actually. Mr. Just Loomis, who is the grandson of Anna Loomis, was finding some information about his grandmother's involvement in the construction of this building; and he was wondering if there was a way to amend it to include that information for posterity. So, he ended up getting in touch with the original author of this nomination, Mela Harmon; and the two of them discussed some of the new information that had become available, and Mela agreed to write this

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amendment on her own time. She was in touch with the church and looked through some additional records that weren't available during her original time drafting the first amendment—or nomination; and she was able to find more information that strengthened the document and the included information about Anna Loomis, as well as more information about Luella Garvey, who was the principal donor. During her research, she also realized that it would make sense if this—the significance level for this building was increased. It's currently listed at the local level; and she's hoping that it will be considered for state level of significance based on the fact that other buildings by Williams, including Luella Garvey's home, are already at the state level. So, it would follow that this one should be considered at the state level as well. So, that is the summary of it. We recommend that it be sent to the keeper for consideration to amend the existing nomination.

Stoldal: Just a little bit confused; and we'll get to Mercedes in a second. It's on the city's register now?

Brown: No, it's—no, I mean, it's the—it's on—the National Register listing states that it's level of significance is local, because there's local, state, and national levels of significance within the National Register; and this one, when it was originally listed, was listed at the state level of significance. But the original author, Mela Harmon, believes that it has a higher level of significance.

Stoldal: Okay. Mercedes?

De La Garza: Mercedes, for the record. Kristen, what prevented Mela from accessing this material earlier? What—you said—you had commented that it was not available prior.

Brown: That's actually a great question. I don't know if there was anything that prevented her, or that it just—these documents just weren't discovered the first time around. That was more the impression that I got, was that maybe someone cleaned out a closet or something; I don't know. But it turns out that there was more (inaudible) and some notes and things that were uncovered that—she showed me some handwritten notes in the church records from that time period; and I think that she just—they weren't there the first time, and then someone found them and let her know about them.

Barber: Yeah. This is Alicia Barber. I'll corroborate that. I was kind of involved in this whole investigation that happened when Just came to town and was trying to do some research and found the church archives. So, I think it wasn't really known that the First Church of Christ, Scientist had an archive that, I think, maybe had not been completely organized; so, got in touch with the folks who have those materials. And he was just trying to find, you know, everything he could because he had had an understanding of what the relationship was of, you know, his grandmother, I guess, right, to the church; and he was trying to clear it up,

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you know. And so, he—you know, they learned more information; and it's just exciting because to actually get, you know, these handwritten documents that talk about the roles of the various committees. The building committee, you know, how they selected Williams, who also is in the running. I mean, with all of the increased focus on Paul Revere Williams now and his legacy is just being more and more. And Mercedes knows this as an architect, just recognized and commemorated; his archive of his own materials was just kind of found and donated. A lot of people thought that it had been lost in Los Angeles, and it's going to the Getty and the USC School of Architecture; and so, there's just more and more interest in him. So, this was such a thrill to find this information, to be able to put it in there, because it actually corrects the record, you know. There was sort of a previous thought about, you know, who funded it and who selected him; and this really clears it up. So, it's just wonderful to be able to get this kind of information. And then we also were working on trying to figure out, like, how Luella Garvey got here in the first place. And we saw that she came to get a divorce, which we didn't know before; and that's something that electronic databases for historical newspapers really allowed us to find, because it was just one little reference, you know, in the Reno papers to her getting divorced from this person who we still don't know a lot about. So, anyway—so, this is really, really exciting; and that's really how it happened. It was just not really look—not asking the right people yet, looking in the right place and, you know, having these documents found. So, there's all—this is why people talk about revisionist history, you know, like it's a bad thing; but history is always being revised as we find more information and are able to interpret in light of new materials and understandings. So, I'm thrilled about this; and I'm happy to make a motion unless there are other discussion. But I'd make a move to—a motion to definitely forward this on.

De La Garza: Mercedes second. Bob, you're muted.

Female: You're muted.

Stoldal: It's an unusual thing for me to be muted. But one other thing that's nice about this, we have a motion, we have a second, is that it was updated by Mela and that's a real a plus. Further questions from the Board? Does the general public have any thoughts or comments?

Palmer: Sir, if I could beg your indulgence, one more opportunity. This is Rebecca Palmer, for the record. I think I made a very poor choice of word, and my sincerest apology. These are—all of these documents are very important to the public; and we strive to make sure they are as well documented as possible. But I would like to note, for the record, that this development of nominations, and this is a perfect example, is an iterative process. These are not set in stone. If more information is found for any of these or anything else listed in the National Register; we are always striving to improve the information known or the documents provided. So, my caution here as I leave this position and transition

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to something else, is that my successor sees these as living documents that are always, you know, expanding our information. So, while I sincerely apologize for my very poor choice of words; I do want to know that we strive to always expand our knowledge about anything listed in the National or State Register as well.

Stoldal: Rebecca, I don't think anybody that knows you or has worked with you, as many people on this board, doubts or questions your integrity or the seriousness of how you take each of these nominations, whether they are on the local level, the state level, or the national level. I think that you and your team have a lot to be proud of regarding the nominations. So, there's no apology necessary. So, thank you for all that. And I'm just going to say I speak for the Board and everybody on the Board in this particular case. I see a lot of nodding. So, we have a motion and we have a second, I believe. Did we vote on this? Jan?

Peterson: I'll second. This is Jan Peterson, for the record. I'll second.

Stoldal: Okay. I thought we had a second.

De La Garza: I already seconded.

Peterson: Oh, never mind.

Stoldal: Alicia was the motion maker, and Mercedes was the seconder, if there's such a word. Further comments? General public? Hearing none, all those in favor say aye.

Group: Aye.

Stoldal: Those opposed? Motion carries unanimously with those in attendance with the Chair voting in favor. Then let's move on to item number 6. I believe that was the last—item number 6, public comment and discussion. Public comment is welcomed by the Board. Is there any public comment that is online or via Zoom? Is there any—

Male: For the record, I have received no public comment on email or on Zoom. Mr. Chair, I also want to point out that Doris Dwyer did join the meeting shortly after role was called.

Stoldal: Thank you. Rebecca, has your team received any public comment?

Palmer: For the record, this is Rebecca Palmer. No, we have not received any public comment.

Stoldal: Alicia Barber, I see your hand raised.

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Barber: Well, can I ask as a member of the public, if Rebecca might want to elaborate on her several references to the fact that she won't be here and that she's transitioning away?

Stoldal: I think it would ease the Board's mind. Those were interesting words, transition. Rebecca, is there anything you want to enlighten us with?

Palmer: For the record, not at this time. But as—as we all are, you know, thinking about our roles, especially post COVID-19, you know, I too am examining that. And just for the record, I really want to thank—if I could, with the Chair's indulgence, thank Alicia for all of her efforts to support the National and State Register Program. Her level of scholarship has raised all of these nominations and helped everybody, including the public who are really interested in these programs, to understand the significance of these resources; and I will miss you greatly.

Barber: Thank you so much. I'll miss you too; and I'm very—I'm sad that these are the last nominations I'll be reading as a member of the Board. I know we'll have another meeting that I'll participate in; but it has been one of my great joys to contribute to that. And Rebecca and Kristen, I have just loved working with you in this capacity. And as you know, I have offered to continue to read them as a volunteer on the outside, if that could ever be of use of you or definitely in any consultation as a historian of the state. (Inaudible) environment I would love to participate. So, thank you, Rebecca, for everything you have done. You're fabulous. Kristen, you're fabulous and everyone too. So, thank you.

Stoldal: And I just think we echo that too (inaudible) likely there will be a formal process where we can thank you for all of your work and the passion and the intellect and the leadership. If Rebecca says something, that's good enough for me. I don't need any Cliff notes or backup documentation. Your word has always been solid; and I look forward to hearing what your next adventure in life is. Thank you. Thank you very much. With that, I don't have my gavel, but we're adjourned. Thank you, all, for coming in. I'll see you next—see you next Friday.

Female: Thank you so much.

Female: Thank you.

Stoldal: We will start promptly at 8:00; and we will be moving through a very important agenda. So, thank you, all.

Female: Thank you.