

IOCTA Spring Meeting 2024

Saturday, May 18, 2024 10:00 am
Perkins Restaurant, Burley, Idaho

Attending

John Briggs
Nancy Briggs
Steve Dayton
Paul Dinwiddie
Dan Dunne
Jeri Dunne
Jerry Eichhorst
Dawn Fazio

Jim Fazio
David Gibbs
Linda Gibbs
Mike Gorringe
Shannon Gorringe
Jan Gurr
Mike Gurr
Jim Hardee

Gary Kaufman
Chet Kendell
Nicholas Lowe (Guest)
Dave Price
Sharon Price

Opening

Jerry opened the meeting at 10:00 am.

Slides from Fall Meeting 2024 (Annotated with Meeting Notes where applicable)



Saturday, May 18, 2024
10:00 am
Perkins Restaurant, Burley, Idaho

2024 IOCTA SPRING MEETING

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AGENDA

- ✦ 10:00 Chapter Meeting
- ✦ 11:15 Paul Dinwiddie
- ✦ 11:30 Nicholas Lowe
- ✦ 12:00 Lunch

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MINUTES OF PREVIOUS MEETING

- ✦ Meeting of October 14, 2023
- ✦ Sent out to Executive Committee and approved via email
- ✦ Now on website

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FINANCIAL REPORT - MAY 18, 2024

Income	
Membership Dues	\$1,025.00
Mountain Home DAR Donation	\$500.00
Sale of books to John Briggs	\$100.00
Interest earned	\$209.15
Total Income	\$1,834.15
Expenses	
Fall meeting lunch - Idaho Pizza Co	\$279.67
Google Advertising, website, domain	\$524.02
Nicholas Lowe - picture framing	\$362.00
Total Expenses	\$1,165.69
NET INCOME / (LOSS)	\$668.46
Previous Meeting Total Balance	\$8,356.23
Current Checking Balance	\$8,729.62
Current Savings Balance	\$295.00
Current Total Balance	\$9,024.69
Difference from last meeting	+\$668.46



Tamara presenting Jerry with check from MH DAR chapter

Vote to approve?

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A motion was made to approve the financial report. The motion was seconded and passed unanimously.

IDAHO CHAPTER FACEBOOK PAGE

- Followers: 60 Engagement: 10
- Post reach last 28 days: 41
- Most popular: Cadaver Dogs video



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B2H PROJECT

- Red line indicates the route of the powerline.
- Black boxes indicate the type of structure to be used.
- Powerline route crosses the Oregon Trail several times.



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B2H TRANSMISSION LINE PROJECT

- Request for Amendment 2 (RFA2) of the B2H Site Certificate is currently under review.
- Property Specific Mitigation and Management Plan (PSMMP) is being updated and reviewed.
- Cultural Resource Verification Program underway.
- Still waiting for General Mitigation Proposal from Idaho Power.
- Conducted a field inventory of existing trail assets along the B2H route.

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B2H TRANSMISSION LINE PROJECT

B2H MITIGATION DISCUSSIONS

For eligible and contributing properties, NHPA Section 106 Requires:
**Avoidance, then
 Minimization, then
 Mitigation**

- Oregon Energy Facility Siting Council (EFSC) emphasizes the first two and often refers to them as "mitigation."
- Avoidance is achieved where possible by the route selection.
- Minimization is addressed through route selection and compensatory actions.
- Mitigation is determined by the BLM (or other government agency). From the government perspective mitigation is never monetized.

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B2H TRANSMISSION LINE PROJECT

B2H Mitigation – Discussions to Date

There are no direct (physical) adverse impacts to the trail due to B2H. All impacts are indirect (visual) as defined by the programmatic agreement.

- Site specific mitigation (signage/interpretation and site preparation)
 - Flagstaff Hill [Oregon NIT and Goodale Cutoff]
 - Farewell Bend/Van Ornum Massacre Site
 - Birch Creek
 - Vale (for Alkali Springs)
 - Idaho Fruitland Rest Stop (Way-finding)
- General mitigation
 - One-time unrestricted donation to OCTA.

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LAVA RIDGE WIND PROJECT

- Programmatic Agreement (PA) and Environmental Impact Statement (EIS) are being finalized.
- Monthly Section 106 Consulting Party Meetings have been discontinued.
- If an action alternative is chosen, OCTA will be involved in the preparation, update, and review of the following documents:
 - Visual Assessment of Historic Properties (VAHP)
 - Historic Property Management Plan (HPMP)
 - Historic Property Treatment Plans (HPTPs)

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VERIZON PROPOSED CELL TOWERS

- Three towers requested in the Thousand Springs area
 - Miracle Hot Springs – highly visible in the area of OT
 - Clear Lakes – immediately adjacent to OT
 - Thousand Springs – least visible from OT
- Waiting on photo simulations from Verizon

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FUTURE PRESERVATION PROJECTS

- Desert Ridge Wind Project – private
- Southwest Intertie Project – deliver power from Lava Ridge to Nevada and California
- Salmon Falls Wind Project
- Cat Creek Hydro – private – Jeffreys Route
- Taurus and Long Road Solar Projects

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PRESERVATION PROJECTS

- + So many projects
- + How to keep track of them all?
- + I have been working with the NPS Trails Office GIS expert but he does not understand what we need to track the projects
- + Paul Dinwiddie has developed an application which may provide what we need
- + Paul will demo this app after the meeting

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SIGN PROJECTS

- | | |
|----------------|-----------------|
| + Lane's Grave | Don Wind |
| + Ada County | Paula Davina |
| + Eagle | Jerry Eichhorst |
| + Fort Boise | Dave Price |
| + MOTBCB | Jerry Eichhorst |

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LANE'S GRAVE

Death of a Wagon Train Captain



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LANE'S GRAVE

- + NPS has approved final design of sign
- + NPS will pay for printing and fabrication
- + Total cost about \$1600
- + Still no progress on MOU between NPS and ITD
- + OCTA considering a national MOU with States to address maintenance of wayfinding signs

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ADA COUNTY AND EAGLE

- + Ada County
 - ✗ Signs were installed in Boise parks last fall
 - ✗ Road signs to be installed soon
- + Eagle
 - ✗ Met with Eagle Museum Director/Historian and BLM
 - ✗ Next step is to visit area

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OLD FORT BOISE INTERPRETIVE SITE

- + The Orientation and Interpretive signs are in final review.
- + Current goal is to have the signs manufactured by mid-July.
- + Memorandum of Understanding (MOU) is under development.
- + Preparing for the installation of the signs.
- + Old Fort Boise Days => Second Saturday in June.

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OLD FORT BOISE INTERPRETIVE SITE

Entering British Territory



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OLD FORT BOISE INTERPRETIVE SITE

Fort Boise



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MAIN OREGON TRAIL BACK COUNTRY BYWAY

Directional Signs

- Working with BLM to inventory and repair/replace signs
- Need to get ITD and local highway districts involved

Interpretive Signs

- Working with NPS Trails Office to remake signs

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MEEK'S CUTOFF – WESTFALL, OREGON

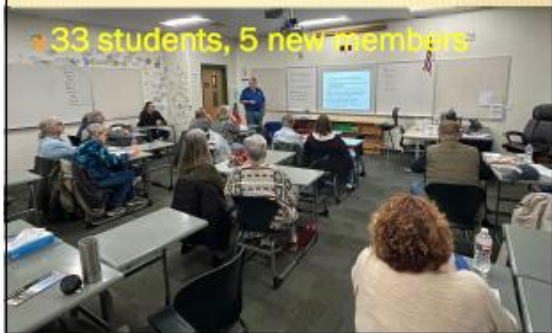
- John Briggs and I met Linda Mae Nuessle at her old store
- She showed us some areas of Meek's Cutoff
- Wants us to come back to see more



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COMMUNITY EDUCATION CLASSES

33 students, 5 new members



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ANNUAL BYWAY TOUR

- Modern Day Wagon Train
- 45 people, 25 vehicles



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MALHEUR COUNTRY HISTORICAL SOCIETY

- Presentation May 9
- Proposed Malheur Country Oregon Trail Scenic Byway



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MODEL A CLUB

- Presentation May 9
- Custom Tour of Byway on June 1
- Video Opportunity



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Ezra Meeker with Pathfinder 1916



27

Ezra Meeker with Model A Ford 1928



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ADA COUNTY OT RECREATION AREA



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OTHER OLD BUSINESS?

- ✦ Is there any other OLD business?
- ✦ If not, on to NEW business

30

NEW BUSINESS

- ✦ What is new in the chapter?
- ✦ Motion for lunch to be paid for by the chapter?

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OCTA COLLECTIONS OPPORTUNITY

- ✦ ISU Library Special Collections is interested in housing the overflowing OCTA collections
- ✦ Has space and is expanding their available space
- ✦ National going to contact Special Collections

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A motion was made for lunch to be paid for by the chapter. The motion was seconded and passed unanimously.

DECLO OREGON TRAIL RUTS DISCOVERED



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CITY OF ROCKS ACTIVITIES



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CITY OF ROCKS CALIFORNIA TRAIL RUTS

- ✦ Marked CT in upper Circle Creek canyon



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CITY OF ROCKS CALIFORNIA TRAIL RUTS

- ✦ Discovered CT in lower Circle Creek canyon



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OTHER THINGS JERRY HAS BEEN DOING

- ✦ Planning Upcoming Chapter Activities
- ✦ Morningstar Senior Living Presentation
- ✦ Idaho Genealogical Association Presentation
- ✦ Debunking the Northside Alternate – Summer OJ
- ✦ 1851 Indian Attacks on Snake River – Winter OJ

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UPCOMING IDAHO CHAPTER ACTIVITIES

- ✦ June 8 – Pre-Convention Tour Practice Run
 - ✦ Paul Dinwiddie will lead pre-convention tour going from Caldwell to Huntington
 - ✦ Practice run allows chapter members to take tour
 - ✦ Included are Ward Massacre park, Fort Boise replica, old Fort Boise site, Utter Starvation Camp interpretive site, Keeney Pass, John D. Henderson grave, Vale city park for lunch, Farewell Bend, Van Ornum grave site, Huntington Meeker marker

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UPCOMING IDAHO CHAPTER ACTIVITIES

- ✦ Cadaver Dog Activities
 - ✦ Wednesday, June 26
 - ✦ Go over Granite Pass
 - ✦ Discounted rate at Fairfield Inn in Burley
 - ✦ Use code "IOCTA" for rate of \$149-\$169
 - ✦ Must book by June 10
 - ✦ Thursday, June 27
 - ✦ Search for Goose Creek lost grave
 - ✦ Friday, June 28
 - ✦ Verify graves north of Mountain Home
 - ✦ Final details posted on website once determined

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UPCOMING IDAHO CHAPTER ACTIVITIES

- ✦ Fall Chapter Meeting
- ✦ Saturday, October 12
- ✦ Probably Idaho Pizza Company again
- ✦ Visit new Oregon Trail interpretive signs in Boise parks after the meeting

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UPCOMING OCTA ACTIVITIES

- ✦ 2024 Convention
 - ✦ July 21 -25, Pendleton
 - ✦ Wild Horse Hotel and Casino
 - ✦ Blue Mountain Oregon Trail Driving Guide on our chapter website



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UPCOMING OCTA ACTIVITIES

- ✦ 2024 Convention
 - ✦ The convention will focus on the exploration, settlement of eastern Oregon and Washington, the Oregon Trail, and the impact of these activities on American Indians that had thrived in the area for thousands of years prior to the arrival of emigrants.

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OCTA CONVENTION – PENDLETON

- ✦ Good speakers, food, friends, fun
- ✦ Interesting sites to see
- ✦ No chapter dinner due to no free nights
- ✦ I am going sturgeon fishing on Tuesday
- ✦ I am doing a private trek from Pendleton to John Day on Wednesday using the NPS Auto Tour Guide for Oregon

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NEW BUSINESS

- ✦ Any other NEW business?

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MEETING WRAP-UP

- ✦ Questions
- ✦ Adjourn

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COMING NEXT

- ✦ 11:15 Paul Dinwiddie Project Mapping Demo
- ✦ 11:30 Nicholas Lowe
- ✦ 12:00 Lunch

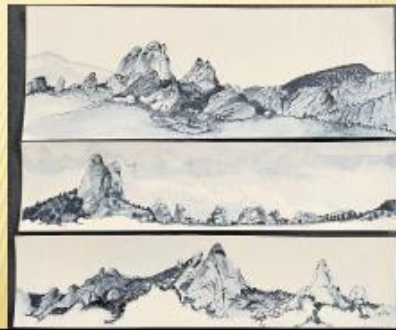
46

CITY OF ROCKS PAINTINGS

- ✦ Artist Nicholas Lowe has followed the California Trail for several years duplicating the paintings of James F. Wilkins of 1849
- ✦ He made three paintings of City of Rocks scenes
- ✦ Offered to donate them to the park if they could professionally frame them
- ✦ Idaho, Utah Crossroads, and CA/NV chapters agreed to pay 1/3 of the cost each (\$340)

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CITY OF ROCKS PAINTINGS



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CITY OF ROCKS PAINTINGS



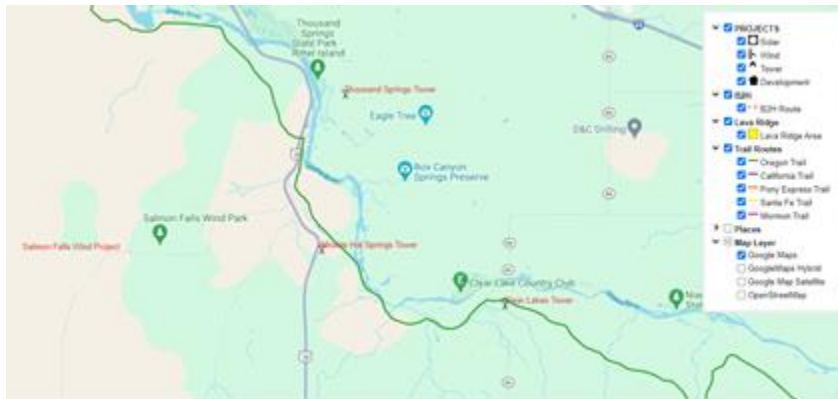
49

The chapter meeting was adjourned at 11:15 am.

Paul Dinwiddie – OCTA Preservation Project Map Presentation

Three Key Points:

- Based on QGIS - A Free and Open Source Geographic Information System
- Simple Data Entry - Data submitted in simple table format (i.e. Excel)
- Project details (Type, Preservation Officer, Web link etc) pop up when cursor hovers over project map icon



Nicholas Lowe – “James F. Wilkins – Painter of Portraits, Panorama Impresario and Overland Traveler”

Presentation to the Idaho Chapter of the Oregon and California Trail Association,
 Burley ID - May 18th 2024

Nicholas Lowe – John H Bryan Chair of Historic Preservation, The School of The Art Institute Chicago.

Following a brief introduction to James Wilkins, I gave an overview of panorama histories, and types in order to set Wilkins in the context of his time as an artist and moving panorama maker. Panoramas were a well-established form of popular entertainment in the 1840’s with famous examples in most major western cities. It was common for Panoramas to tour across the Atlantic in both directions with presentations of American panoramas in London and Paris. Panoramas typically took two forms, circular and linear and were made by teams of very skilled academy trained painters. Amongst the most prominent of the late 1800’s was the Milwaukee Panorama Company which produced some of the most famous panoramas – for example, the Battle of Atlanta Panorama that is still on display in Atlanta. It was recently conserved and renovated and it now on view in a new purpose-built rotunda at the Atlanta History Center.

The word Panorama was coined probably in the late 1700’s and is strongly associated with Robert Barker. Although Barker who took out a patent in 1787 called his invention ‘La Nature à Coup d’Œil’ (‘nature at a glance’). The patent description outlines the construction of the rotunda, the ways a viewer enters the space and the importance of natural light to created its spatial effects. From that point on, the rotunda structure became the most well-known and extant form. These three–hundred–and–sixty–degree rotunda painting displays that were typically an average of four–hundred feet in circumference by seventy–feet high. Constructed with a three–dimensional landscape called a Faux–terrain, in front of the painting, and a circular viewing platform in the center of the space, from which both the painting and its foregrounded landscape were viewed. The idea was to produce an immersive spatial experience and many of the rotunda panoramas were famous for their ability to create a physical illusionary sensation of space.

The second most well-known popular form is called the moving panorama. Moving panoramas were again monumental in their scale and aimed to produce an immersive experience for the viewer. Consisting of lengthy paintings on rolls of cotton or canvas, moving panoramas typically consisted of painted scrolls of around one–hundred–and–fifty ft. long and about seven ft. high. These painted scrolls were usually a three to four hour-long evening entertainment, presented in a theatre from a proscenium stage, as a sequence of three to four (or more) reels each about one–hundred–and–fifty ft. long. Performances were accompanied by a spoken lecture-like presentation, music, light and sound effects, projections and stage tricks. This kind of panorama typically depicted a journey presented on the sole authority of its protagonist, who as the key witness to their own journey, was usually the creator of the panorama. As the maker, impresario and showman the presenters of moving panoramas were typically as well known for their personality as for their artwork – in terms of both the painting and its artful presentation. One of the most famous moving panoramas of the 1850's was John Banvard's 'Panorama of the Mississippi River.' Reputed to be on 'Three Miles of Canvas'. Later editions of his show were said to have included depictions of the Ohio the Missouri and the Mississippi Rivers. Three miles of canvas would amount to about one hundred and five reels.

Both forms of panorama are understood to be technologies that sit both at the beginnings of the museum on the one hand and of the cinema on the other. By the mid to late 1800's as panoramas had become synonymous with natural landscape displays featuring particularly in the World's Fairs well into the 20th Century. Dioramas and cycloramas now a common feature of museum display, are understood as related display forms. Likewise the format of moving panoramas as theatrical presentations, viewed as a series of reels, is recognized as being informative to cinematic technologies and to audience habits in cinema.

The focus on river travel for Moving Panoramas was consistent with the heyday of the steamboat which as the main form of mass transit in mid 1800's brought most early travelers into the continental interior of North America. And as the North American continent began to open up and travelers ventured West, a number of moving Panoramas of the westward trails followed as popular entertainment across cities in the eastern states, and some of these toured to Europe.

James Wilkin's is written up as one of the first artists to have made images of the landscapes west of the Mississippi River. Though it was common for map makers, surveyors and prospectors to take accurate visual notes of particular landscape features, gathering visual information about the trails and their adjacent landscapes, it is typically understood that no one had previously made the journey west with the sole intention of making art. Wilkins is understood to have been a pioneer in this sense. James Wilkins kept a travel journal (now in the collection at the Huntington Library - call number HM 27511.) and he includes descriptions of his motivations alongside his overland narrative. In gathering visual details Wilkins saw himself as an innovator, he articulates the idea that he wanted to depict the journey as a moving panorama, in order that it would set the record straight as a faithful and accurate representation. In his journal he acknowledges the integrity of the map makers and prospectors. He writes, '...Cap'n Farnham Cap Fremont Bryan and Major Emory where the first who gave us everything like a connected written description of the country. But they were not artists and a pictorial representation had never been attempted.' [sic] In another part of his journal he complains about artists who were making images based on descriptions of landscapes that they had read, rather than on having seen it for themselves. He identified a problem which is consistent in the production of travel guides in the same decades too. A comparison of which quickly shows how useful and accurate descriptions ranged in some guides from practical and useful to fabrication and fantasy in others.

Wilkins traveled west to the pacific coast in April 1849. From his home in Shobonier, Illinois he took the California trail to Placerville, (formerly Hangtown) California. His journal is paralleled by others, but notably the diaries of James Goldsborough Bruff who also made extensive drawings along his journey, and James M. Hutchings whose written descriptions vividly echo with the things Wilkins included in his drawings. Both J.G. Bruff and J.M. Hutchings traveled west in the same year, and within just a few days after each other.

Based on my research of Wilkins's drawings and writing following his route all the way to California, I took the opportunity of a sabbatical from my teaching position at the School of the Art Institute of Chicago to make the journey myself. I took to the trail twice that year, first in the fall of 2017 and then in the spring of 2018. In just under six weeks I made a journey of just over four thousand odometer miles. Whereas for Wilkins it took six months to cover something over two–and–a–half thousand miles. My route meant that I doubling back often, dropping into and off trail sites via contemporary roads. To understand the formal and physical details of certain locations, aside from Wilkins's records, I followed the maps and descriptions from a number of 1840's guidebooks, while referencing

contemporary studies by Gregory Franzwa and others to confirm the particular details of locations today. My travel was regulated by the descriptions Wilkins made, I was only paying attention to these places, I took the decision to research his locations as a starting point from which to view the wider narratives and experiences. It is generally understood that Wilkins made around two-hundred drawings (watercolor) and that number is reached by observing the indicator marks in his travel journal. Each time he made a drawing he inserts a hash-tag like mark [#] in the margin of his hand written text. There are at least two-hundred of these marks. The group of fifty drawings that remain depict locations from Fort Leavenworth to Steam Boat Springs, [now Lava Hot Springs, Idaho]. These drawings are in the collection of Wisconsin Historical Society, in Madison Wisconsin. While the journal is in the Huntington Library, San Marino, California.

Wilkins's approach to making images to inform his moving panorama is indicated with some clarity in his journal, the text seems self-conscious and the approach in his image making too. Some show single views as if they are static, while others have a longer panoramic format and seem to suggest a lateral movement with an emphasis on the line of ox carts in his wagon-train, depicted as if seen from a distance. Moving panoramas depend upon an episodic approach to story-telling. And a passing landscape is sometimes depicted in long stretches, as if observed while moving. While there are also stationary depictions that can be understood to mimic stationary viewing. Views of landscapes, rock formations and other landmarks for example with static viewpoint overlooks from raised promontory positions are common too. In many Panoramas the narrative includes pastoral and picturesque descriptions interspersed with high drama and horror too. Subjects might include a violent storm on the plains, or a prairie wild fire, wild animal encounters, with rattlesnakes and bears are tempered by idyllic views of mountains and grazing deer and antelope. There are inevitable encounters with Native inhabitants and these are as often depicting their stoicism as their evident resistance as natural resources are consumed by the passing herds, which are described alongside. The content of Wilkins panorama is likely to have been informed by popular subject matter of the day as it will have been by his experiences of the overland journey. It was typical for a Panorama showman to embellish and renew their narrative to generate interest and repeat viewers.

My approach to understanding Wilkins work was based on identifying the trail sites that he depicted, and then to look unsentimentally at their contemporary state. I decided to record each location with pencil drawings, watercolor, photography and video. Traveling each day to the next location in Wilkins's portfolio and journal I would spend at least three hours each day painting, drawing and photographing and recording the place. In consequence I have around 90 drawings in pencil and around 60 watercolors. I made thousands of digital photographs and a prodigious quantity of video footage. Some of the material makes direct visual comparisons with Wilkins's watercolor images, while others concentrate on the physical landscape features that appeared most prominently today. I made a daily routine, waking in the morning early, packing up my camp, to then go on to a particular location, make the work. Following a three to four hour working time I would head to my next camp. Settle in and usually spend time writing. I made an average of about one-hundred to one-hundred-and-fifty miles per day, sometimes less.

The journey for me, was organized to approximate the 1840's experience of travelling on such a protracted journey, not to replicate it faithfully. I was curious about the capacity of an artist to work observationally in a concentrated manner, observing and recording the landscape while traveling. My mode of conveyance was a 2016 Subaru, and I decided to offset the relative hardships with many contemporary conveniences. Wherever possible I stayed in my tent, but leaving Illinois in September meant that by the time I reached Scots Bluff (September 21st) there was already snow in Wyoming and by the time I reached Casper (September 25th) I had begun to see the elephant in terms of the weather and I switched to motel accommodation as night time temperatures became a challenge.

I made a rule for myself in other practicalities also. I decided that I would not buy food on the journey. Moreover I had planned to eat only the food that I could pack and carry from home in my car. I carried measured portions of dry goods like rice and pasta, oats and quinoa. And counted my days though canned tomatoes, and other fruit and vegetables I had grown that summer, beans, peaches, apples and cherries. I bought tins of fish for the protein. Out of curiosity rather than authenticity, in a definite gesture towards the 1840's experience I researched and made my own hard tack. Finding a British Naval recipe on-line for Ships Biscuit, I set about grinding my own flour from ancient grains (pre industrial crops, like sorghum, oats, and spelt) and using a sourdough method the idea played out with successful results. As instructed I baking my hard-tack three times, which made it really dry and it endures to the present day and still looks potentially edible. It was a tasty addition to my canned tomatoes becoming a pretty good thickener when added to thin soupy food. I cooked on a single-burner alcohol fueled camping stove. Oatmeal every morning and staples and vegetables every evening, my portions were smaller than usual, but it felt like a healthy intake.

The array of visual material I made have subsequently undergone a series of edited presentations though the vast majority of the material has not been publicly presented by any means. Organized into groups that correspond to Wilkins's trail locations it is still yielding details and new work. A few pieces have been exhibited. Initially a small selection of sixteen watercolors was shown in the Gallery's at the School of the Art Institute of Chicago exhibition in Chicago. And unexpectedly in St. Louis. I was invited by curators at the St Louis Art Museum to contribute to an exhibition called Art Along The Rivers: A Bicentennial Celebration. (St Louis Art Museum, Oct. 3, 2021 -Jan. 9, 2022.) I was invited to exhibit The curators Melissa Wolff and Amy Torbert included two of my watercolor images and two more recent sculptural works, alongside two of James Wilkins's drawings. Placing my work directly in dialogue with his was a remarkable honor and a unique opportunity.

Of the watercolors I had made in 2017 I paid particular attention to the landscapes west of southern Idaho. The fact of the absence of most of the visual work by James Wilkins that relates to his panorama seemed critical to me. Again, the last in the sequence of Wilkins's trail drawings depicts the place that is now known as Lava Hot Springs in Idaho. There is no record of where the subsequent drawings from his travels are, or if they even still exist. The drawings along with his painted panorama scrolls are presumed to have perished. In consequence I wanted to pay particular attention to the City of Rocks area and to the landscapes following on to California. To meet this aim I had pre-arranged with Wallace Keck to stay in the City of Rocks – Castle Rocks preserve sites for a few days in the national reserve facilities. I made more paintings in the City of Rocks area than in any other location along the trail. It has been important to me and a real pleasure to have been able to return to solidify the opportunity by bringing three of these watercolors back to the National Park Service Ranger Center. Finally, and in conclusion I am especially grateful to Jerry Eichhorst and to everyone in the I-OCTA chapter, and to those members of the Oregon and California Trails Association CA-NV Chapter and Oregon-California Trails Utah Crossroads Chapter, for facilitating the framing and gifting of these three watercolors to the Ranger Center. Likewise with gratitude to the ranger team but particularly to Wallace Keck, Tara McClure-Cannon, Sophia Bates, who did everything on their side to make the gifting of these three watercolors possible.

Submitted by Dave Price.