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The life of Timothy H. O'Sullivan
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The life of Timothy H. O'Sullivan

The story of the Irishman who helped shape American--and Arizonan--photography.

by Margaret Regan Tucson Weekly

Long before photography was considered a cool art, and long before photography prices shot through the proverbial museum roof, Ansel Adams got hold of an album of forgotten 19th-century photographs of the West.

Almost 2 feet long and bound in brown linen and leather, the fading book had 25 pictures of Arizona, New Mexico and Nevada printed on fragile albumen. A handful were by the photographer William Bell, but most--and certainly the best--bore the imprint of Timothy H. O'Sullivan.

Dated 1871 and 1873, these images by O'Sullivan were some of the first-ever photographs of what would become quintessential Arizona subjects. With his cumbersome wet-plate camera, he beautifully captured the chiseled cliff dwellings of Canyon de Chelly, the forbidding Black Canyon at the western edge of the Grand Canyon and spindly saguaros rising up in the desert.

His straightforward images of Native Americans, photographed in their own landscape, are thoroughly unromantic.

So in 1942, when Adams' friend Beaumont Newhall asked his advice for a show on photography of the Civil War and the American West, at New York's Museum of Modern Art, Adams eagerly brought up O'Sullivan. He also sent along the album, which nowadays rests in fragile splendor in the archive of Tucson's Center for Creative Photography.

"They were in correspondence over what should go into the show," says Keith McElroy, an elfish UA professor who teaches the history of photography.

Adams was promoting the great Western photographer, and Newhall was pushing a great Civil War photographer.

"It was serendipity," says McElroy. "They finally realized they were talking about the same person--Timothy O'Sullivan. He was right at the heart of American photography, East and West."

Not only was O'Sullivan one of the most intrepid and successful of the U.S. government expedition photographers who roamed the West under appalling conditions in the late 1860s and 1870s, he was one of the best of the Civil War photographers. His photos of the war's anonymous

dead, lying bloated in the bloody fields of Gettysburg and elsewhere, are emblazoned into the consciousness of Americans.

"His pictures are part of the American people, whether they know it or not," says Tucson's Terry Etherton, an O'Sullivan champion and dealer. "They're in every history book." And thanks to Ken Burns, who used these images extensively in his TV series on the war, "even people who don't know anything about O'Sullivan know his Civil War photos."

His Western pictures are equally significant to photographers; each new generation comes to O'Sullivan, McElroy notes, "and he never fails." Most of the photographers sent to document the West's native peoples and its geologic formations tried to make this strange new land accessible, even picturesque. Not O'Sullivan. At a time when Manifest Destiny demanded that Americans conquer the land, he pictured a West that was forbidding and inhospitable. With an almost modern sensibility, he made humans and their works insignificant. His photographs picture scenes, like a flimsy boat helpless against the dark shadows of Black Canyon, or explorers almost swallowed up by the crevices of Canyon de Chelly.

"His figures were small, overwhelmed by the landscape," says Mark Klett, an ASU photography prof who tried his own hand at many O'Sullivan subjects in the 1970s Rephotographic Survey Project. "There's not the sense that people were the equal to or above the landscape. They were not in charge."

Other Western photographers, William Henry Jackson, Carleton Watkins and Eadweard Muybridge--had a long lifetime to perfect and promote their work. But O'Sullivan died young, of tuberculosis at the age of 41 or 42, in 1882. His exalted reputation, which continues to grow in tandem with his skyrocketing prices, rests on a body of work completed in little more than a decade, between 1862 and 1874. And he made his groundbreaking photographs while dodging Confederate bullets, warding off malaria, swimming against rapids and desperately digging for water in Death Valley--in August.

"His life," declares Etherton, "is worthy of a screenplay. It's a great story."

O'SULLIVAN WAS BORN IN 1840, one year after the new-fangled invention of photography, but his exact birthplace remains a mystery.

His father listed Ireland as the place of birth on his son's death certificate, and historians generally agree that he was Irish-born.

Etherton says one contemporary remembered him speaking with an Irish brogue. But O'Sullivan himself, in a job application to the United States Treasury Department in 1880, declared that Staten Island was his native place.

He may not have been above stretching the truth to get a job he really needed. On the same application, he claimed that he had served in the Union Army for six months, but his biographer, Joel Snyder, could find no proof of this in records. Perhaps O'Sullivan thought he had a better chance of winning the post if he were native-born; the accomplishments of America's immigrant

Irish during the Civil War had improved their reputation, but they were still an often-despised minority.

His parents, Jeremiah and Ann, were not living in Staten Island in 1840, according to census records, Snyder reports in his book *American Frontiers: The Photographs of Timothy O'Sullivan, 1867-1874*. Nor does St. Peter's, the family church where he was confirmed and buried, have baptismal records for young Timothy, though the church was founded in 1839. He first shows up in the document as Tim Sullivan, a boy of 15, being confirmed in the church on Nov. 11, 1855.

But whether Timothy was FBI--foreign-born Irish--or CIA--conceived in America--his parents were indeed Irish. When they fled Ireland is unknown, but it's possible that their son's first and most treacherous journey was across the Atlantic on one of the death ships escaping the famine of the mid-1840s.

Little is known of O'Sullivan's upbringing--he left no letters or diaries--but he wrote a with fine hand, suggesting early educational intervention by a nun or two. He was almost certainly raised in an Irish community. Near St. Peter's Church, at the settlement of Tompkinsville, the Americans established a quarantine hospital for the thousands of half-starved Irish travelers struck by cholera on the long voyage to America. Many of the hospital's survivors settled in St. Peter's parish, and young O'Sullivan doubtless grew up on their tales of the perilous journey from a distant land. And he could stand on the hills of Staten Island, which rise up in gentle slopes over New York harbor, and see for miles out to sea, watching ships sailing toward distant shores.

Legend has it, says McElroy, that the photographer Mathew Brady lived near the O'Sullivans on Staten Island, giving the boy an opportunity for his photographic apprenticeship. Whether they were neighbors or not, by about 1856, young Timothy was training in Brady's velvet-lined New York portrait gallery, a singularly cushy place to launch a career that would routinely send him to the battlefield and the wilderness. O'Sullivan soon was shipped down to Washington, D.C., to work in a satellite Brady studio headed by Alexander Gardner, who would also distinguish himself in Civil War photography.

"Brady was a dandy who wore doe-skin pants and thick glasses; he didn't make his own photos," McElroy says. "He hired 'operators,'" as photographers were disparagingly called. "Gardner was the brains behind the operation."

The apprentice got good training in the new craft, and after war broke out in 1861, Brady took him along to the battle of Bull Run. The Union was confident of victory, and the 21-year-old O'Sullivan planned to photograph the fighting.

Both expectations were ignominiously confounded. The South routed the North, and "a shell from one of the rebel field pieces" exploded O'Sullivan's camera, according to a *Harper's* reporter. Photographers and soldiers alike hightailed it back to Washington.

It was going to be a long war.

Brady had a nasty habit of not crediting his photographers for their work, and Gardner soon broke away from the studio, taking O'Sullivan with him. The young photographer went on to

shoot gripping images in the aftermath of most of the war's major battles, from Second Manassas to Appomattox.

"There are no actual battle pictures," Etherton notes. "He did camps, troops and atrocities, not the battle while it was happening. That would have been incredibly hard. With the camera and the wet plate negative in the field, that was not going to happen."

Until the Civil War, photography had been a refined, mostly indoor craft, geared toward people in their Sunday best stopping by the studio for a family portrait. The Civil War changed all that. Its photographers essentially invented photojournalism, though McElroy says they were not always above staging their scenes. In these days, the wet-plate collodion technique required them to haul around a portable darkroom--the soldiers nicknamed them the "what-is-it wagons"--to develop the glass negatives right after shooting the image.

The drill, says McElroy, went like this: Set up the camera. Quickly coat a glass plate with gooey collodion. Put the glass in a plateholder. Insert it in the camera, expose it for some seconds. Rush the plate to the darkroom tent and immediately bathe it in the developer chemicals and the fixer.

The job was simply too daunting for most of the war's fledgling shutterbugs.

"Four hundred photographers were credited by the Union Army, but the number who produced anything of value were relatively few," McElroy says.

O'Sullivan not only successfully made the difficult transition from studio to field; his pictures were among the best of the war. When Gardner published his famous *Photographic Sketchbook of the Civil War*, 44 of the 100 images were by his former protégé.

At war's end, O'Sullivan returned to Washington, but the studio must have been suffocating after his adventures in the field. But he was soon to find a new outlet. The federal government, fresh from subduing the South, was eagerly organizing survey expeditions aimed at winning the West. O'Sullivan's war work had trained him perfectly for the rigors of the frontier. In 1867, like many young men, he went West.

KLETT, AN O'SULLIVAN admirer, says the photographer "thought a lot of himself."

"He was a braggart, sort of an Irish tough guy," he says.

O'Sullivan was a natural choice for the expeditions. These multi-disciplinary teams, charged with discovering the best ways to exploit the natural resources of the West, brought along geologists, artists and plant scientists, as well as photographers. Some of the explorers, John Wesley Powell of Grand Canyon fame among them, attempted ethnographic studies. O'Sullivan's second expedition employer, George Wheeler, "was just interested in knowing what kind of fuss the Indians would put up," Klett says, and the photographs were used to grease the wheels of Manifest Destiny.

"An argument could be made that these images had a negative effect," Etherton says. "All of the West was looked at as an opportunity, to build a railroad, to dig a mine, to move people out."

In 1867, Clarence King, a 25-year-old Yale graduate, hired the Irish tough guy for his Geological Exploration of the Fortieth Parallel. Funded by the War Department, the plan was to survey the unexplored territory between the California Sierras and the Rockies, with an eye toward finding the best place to lay railroad tracks while gauging mining possibilities and the level of Indian hostility. In May, the party sailed to Panama, crossed the jungle by narrow-gauge railroad and continued on to San Francisco. There, O'Sullivan bought a leftover war ambulance to serve as his traveling darkroom, and four mules to haul it.

Beginning the climb up the Sierra Nevada mountains in July, the team crossed the Donner Pass at night, "when the mountain air froze (the snow) into a crust firm enough to support them," writes Snyder. Most of the crew, excluding O'Sullivan, came down with malaria in a mosquito-plagued valley, and King himself was struck by lightning on Job's Peak and was temporarily paralyzed.

O'Sullivan nearly drowned in the Truckee River (which runs from Lake Tahoe to Pyramid Lake, located in northwestern Nevada) when his boat got jammed against rocks.

"Being a swimmer of no ordinary power, (he) succeeded in reaching the shore ... he was carried a hundred yards down the rapids ... The sharp rocks ... had so cut and bruised his body that he was glad to crawl into the brier tangle that fringed the river's brink," *Harper's* reported in 1869. He also lost his money, when his pocketbook, "freighted with three hundred dollars in gold pieces," landed in the river, but he told the story later with good humor.

"That was rough," *Harper's* quoted O'Sullivan, "for I never found that 'dust' again, though I prospected a long time, barefooted for it."

Despite this near-Biblical string of disasters, King insisted that his men dress for dinner each evening and speak in French, McElroy says, and the son of Irish immigrants seems to have had no trouble fitting in.

"They all liked him," McElroy says. "He had a great personality. His energy made him a good expedition person."

In the three difficult years of the King Expedition, O'Sullivan took mesmerizing pictures, of otherworldly rocks rising out of Nevada's Pyramid Lake, of endless sand dunes overpowering his little mule-drawn darkroom. He even scored a technical first. During the winter of 1867-68, in Virginia City, Nev., he made the first underground mining pictures in America. Deep in mines where temperatures topped out at 130 degrees, O'Sullivan took pictures by the light of magnesium wire.

"He had a unique vision on the Western surveys," Etherton says. "Basically, he was a hired hand sent to bring out information: What are the possibilities of a railroad? What is the situation with the Indians? But he had an incredible eye; he made pictures that don't look like anyone else's pictures at that time. They were not romantic at all."

In October 1868, O'Sullivan was back in Washington, making prints from the glass plates he hauled back across the country. Now 28 years old, he found time to court Laura Virginia Pywell, whose brother was the photographer William Reddish Pywell. He gave his sweetheart a picture of himself, and, Snyder tells us, she wrote on the back: "Given to me by Mr. Sullivan on December 5, 1868." (O'Sullivan seems to have dropped the "O" on his name from time to time.)

Laura had to make do with the picture while the real O'Sullivan roamed the wilderness: They would not get married for another five years.

In fact, six months after he gave her the gift, he was back in Salt Lake City for his final season with King, exploring the mountains around the Great Salt Lake. He returned East again, but before long, the restless photographer had signed on to a Navy expedition to Panama. He sailed in January 1870. But in the tropics, O'Sullivan found himself out of kilter. He had become accustomed to the American West, where the bones of the land are etched against clear empty skies. In the jungle, he was stumped by the thick green vegetation crowding out the horizon. The Panama pictures are murky, and the Navy did not rehire him.

But O'Sullivan was on the verge of the best work of his career. Arizona awaited.

O'SULLIVAN'S FIRST ARIZONA journey began in September 1871. This time around, he was a military photographer, working for Lt. George Montague Wheeler's grandly named U.S. Geographical Surveys West of the One Hundredth Meridian.

The military, McElroy says, had become jealous of the numerous civilian expeditioners, like King, whom they saw as infringing on their domain. The Wheeler tour of the Southwest was an antidote, meant to "soothe the military's ruffled feathers."

The photographer was a more-than-experienced expeditioner at this point, but the ordeals of the Wheeler survey tested him. All the surveys had their macho side, McElroy points out, glorying in "males naked in the wilderness." But the militaristic Wheeler was extreme, ordering his team on lengthy forced marches (Snyder says one lasted 80 hours), trekking in the summer across Death Valley. It was there that O'Sullivan, abandoned by his guide, went nearly two days without water.

But the Arizona leg was the most outlandish. Wheeler insisted that the team explore the Colorado River by heading upstream into the Grand Canyon--apparently to outshine his rival, John Wesley Powell, who had first gone downriver in 1869. There was no particular scientific reason to do the trip backward.

The team loaded into three wooden boats. O'Sullivan commanded a boat he named Picture. To go upstream over the perilous rapids, men "rowed, towed and portaged" their boats, as the photographer Rick Dingus put it in his book *The Photographic Artifacts of Timothy O'Sullivan*. Wheeler's boat was lost entirely, together with his notes and much of their food.

The expedition geologist, Grove Karl Gilbert, wrote in his diary about "the gloom of the (Black) canyon." On Sept. 21, he noted that a strong wind "interfered with photography and kept O'Sullivan in a perpetual state of profanity" and on Sept. 25, after the toil of pulling the boats, "O'Sullivan's hand so sore we make no pictures here."

After 33 grueling days, and 200 miles of upriver traveling, the party reached their destination, Diamond Creek in the Grand Canyon. Many of the glass plates so arduously produced were broken en route back to Washington.

But despite the travails on the river, O'Sullivan's remaining 400 negatives produced spectacular photographs. Snyder writes that the Black Canyon pictures "begin drenched in light, progress into an abyss of blackness where human figures can barely be made out, and emerge again into the light."

The picture "Black Canyon", looking above from Camp 8, Colorado River, Arizona, 1871" is Etherton's favorite in all photography.

"It's one of the most sublime pictures of the 19th century," Etherton says. "What's great is that it's a flat-out beautiful image, and it has so much stuff about the history of photography. Because of the time exposure the water is smoothed out. The sky is neutral because it was not sensitive to emulsions--you could picture clouds only through a separate negative. The sky becomes a neutral space, a sculptural element."

O'Sullivan spent the 1872 season with King, taking photographs in Wyoming, Colorado and Utah. But by February 1873, he was back in Washington on a personal mission. On Feb. 11, he married Laura Pywell in E Street Baptist Church, his Catholic parents' perspective on this "mixed marriage" unrecorded.

He lingered with his new bride all of three months before returning to Arizona a final time with Wheeler. This time around--wisely--he escaped Wheeler's scrutiny by occasionally heading side exploration parties. He made some gentler Arizona images, trees ringing White Mountain lakes, but it was on this 1873 expedition that he made his pivotal Canyon de Chelly pictures, with his views of Indian life and his New Mexican churches. These images, now so stereotyped by *Arizona Highways* photographers and hordes of amateurs, were entirely fresh.

"There was nothing to go by. These were new subjects," Etherton points out, as there were not yet conventions for Indian photographs. "O'Sullivan had probably seen (Indian) delegation portraits. O'Sullivan would have been aware of formal, interior studio portraits of Indians. His pictures in the field were totally different."

Thus, 30 years before Edward S. Curtis began romanticizing Western Indians' "dying way of life," O'Sullivan matter-of-factly photographed Apache scouts and Navajo weavers. In the 1873 Navajo picture contained in the Ansel Adams album, he's pictured a domestic scene, a woman at the loom outdoors, men gathered around. There's nothing romantic about this picture of defeated people trying their best to put back together a life.

McElroy swears that "Mrs. Powell designed costumes for the Indians" to be photographed by her husband's expedition photographer. But, "O'Sullivan's Native Americans seem to be the most direct. ... O'Sullivan shows Indians wearing blue jeans. He recorded things just as they were."

O'Sullivan was preternaturally modern in other ways. A close-up of an Arizona rock, "Rock Carved by Drifting Sand," ostensibly photographed to demonstrate erosion, becomes an

abstraction of shapes and shadows. And Klett notes how often he included references to himself as a photographer into his images. A famous picture from El Moro National Monument includes O'Sullivan's yardstick measuring an inscription carved by a Spanish conquistador.

"He was self-conscious," Klett says. "He'll include the dark tent, the wagon, the horse, his bottle or a scale or ruler. These indicate he was a participant in the scene. I've been influenced by that very much. O'Sullivan got me to think of that. It's not an objective document: A person is engaged in making this picture. That's a very contemporary idea. You don't see that in anybody else of his time."

And his Canyon de Chelly landscapes continue to influence photographers. O'Sullivan photographed the cliffs looming over tiny tents pitched in the valley, and he took a beautifully textured view of the rock walls in White House Ruins.

"Ansel Adams was one of the people who brought O'Sullivan out of obscurity," Kless says. "As a landscape photographer himself, he could understand him."

Klett maintains that O'Sullivan is "one of the most important of the 19th-century photographers of landscape. Carleton Watkins has gotten a lot of press. He was a great photographer but O'Sullivan was unique."

McElroy is more measured.

"He was the right person in the right place," he says. "He had a great personality. He was a great photographer. Why wouldn't he hit great stuff? I could take any one of his most famous pictures and find someone who did it equally well. But O'Sullivan had enormous range. ... He was at the nexus of something very important, the Civil War, American culture. His work is still a time capsule of that moment in American history."

O'SULLIVAN MADE ONE MORE trip out West, in 1874, photographing in Colorado and northern New Mexico for Wheeler. At the end of the expedition, he went back to Shoshone Falls in Idaho, to make what would be his last images of the West. Capturing the waters of the Snake River blasting over a precipice, the pictures are at once ominous and sublime, a fitting valedictory for his work in the West.

After Shoshone Falls, O'Sullivan's long run of Irish luck came to an end. He was reunited with Laura in Washington, but he scratched out an unsatisfactory living, printing for Wheeler, working as a commercial photographer. A plan to print his Western views for his own profit went nowhere. In September 1876, he buried his only child, a stillborn son. No minister or undertaker was present at Rock Creek Cemetery, and biographer Snyder believes O'Sullivan laid the baby in the grave himself. In 1880, his good friend Lewis E. Walker, photographer for the Treasury, died, and O'Sullivan applied for the job. Letters of recommendation poured in from his satisfied past employers--it's from these letters that we get much of our information on him--and he must have been relieved to be hired.

But he and Laura were both stricken with tuberculosis shortly thereafter, and he had to quit his new job after only five months. Oddly, perhaps, he went home to his parents' house on Staten Island to be nursed, while Laura apparently stayed with her family.

In October 1881, Laura died without him. He managed to get back for her funeral, and saw her buried next to their infant son; he promised his Washington friends he'd return by Christmas. But his lungs hemorrhaged in December.

On Jan. 17, 1882, the man who had traveled tens of thousands of miles, and survived most dangers the 19th century had to offer, died at home of a commonplace disease.

His grieving father laid his son to rest among the Irish in St. Peter's churchyard, and he lies there still, in an unmarked grave.

for pics: http://www.theatlantic.com/infocus/2012/05/the-american-west-150-years-ago/100304/

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GrantStation

National Funding Opportunities

*Support for Composer/Community Collaborations

New Music USA: MetLife Creative Connections

New Music USA supports the creation of new musical work and the engagement of new work with people and communities throughout the United States. The MetLife Creative Connections program, administered by New Music USA, provides grants to enable American composers to participate in public activities related to specific performances of their original music. The program aims to increase awareness and enhance the creative artist's role in society by strengthening the connections between living composers, performing musicians, presenters, communities, and audiences. Applications are submitted by a sponsoring organization requesting support for one or more composers to participate in community outreach activities organized, sponsored, and/or presented by the organization. The upcoming deadline is January 7, 2013. Visit the New Music USA website for online application information.

Programs Addressing Food Issues in Native Communities Funded

First Nations Development Institute: Native Agriculture and Food Systems Initiative

The First Nations Development Institute invests in innovative institutions and models that strengthen asset control and support economic development for American Indian people and their communities. In 2013, First Nation's Native Agriculture and Food Systems Initiative will provide up to ten grants, averaging $37,500, to support projects working to address food issues in Native communities. Priority will be given to projects aimed at increasing the availability of healthy, locally-produced foods in Native communities; projects that work to reduce food insecurity; and entrepreneurship programs that create systemic change by increasing community control of local food systems. Native American-controlled nonprofit tribal organizations and community-based groups such as community garden projects, and/or food pantries that serve Native communities are eligible to apply. Online proposals must be submitted by December 21, 2012. Visit the First Nations website to learn more about the funding guidelines and application process.

Grants for Pediatricians Developing Child Health Initiatives

American Academy of Pediatrics: Community Access to Child Health Program

The Community Access to Child Health (CATCH) Program, a national initiative of the American Academy of Pediatrics, is designed to improve access to health care by supporting pediatricians and communities that are involved in efforts for children. The CATCH Implementation Funds program provides grants of up to $12,000 to pediatricians in the initial and/or pilot stage of developing and implementing a community-based child health initiative. The funding categories for the 2013 grant cycle include the following: medical home access, access to health services not otherwise available, connecting uninsured/underinsured populations with available programs, secondhand smoke exposure reduction, initiatives to address community barriers to immunizations, and Native American child health. The application deadline is January 31, 2013. Online application instructions are available on the American Academy of Pediatrics website.

Youth Projects Combating Hunger Supported

Youth Service America: Sodexo Foundation Youth Grants

The Sodexo Foundation and Youth Service America (YSA) are calling on young people to "take hunger personally" and join the fight to end childhood hunger. Grants of $500 are available for youth-led service projects that bring together young people, families, and other community members to address childhood hunger. Young people in the United States, ages 5-25, are eligible to apply. Funded projects should take place on or around Global Youth Service Day, April 26-28, 2013. The application deadline is January 31, 2013. Visit the YSA website to access the online application.

Regional Funding Opportunities

Funds for HIV/AIDS Policy Programs in the South

AIDS United: Southern REACH

Southern REACH (Regional Expansion of Access and Capacity to Address HIV/AIDS), a special initiative of AIDS United, supports the improvement of HIV/AIDS-focused policy/advocacy activities in the U.S. South (Alabama, Arkansas, northern Florida, Georgia, Louisiana, Mississippi, North Carolina, South Carolina, and Tennessee). This initiative will fund projects in three different categories: addressing the HIV/AIDS related needs of Latino populations in the South, self-identified state and/or local jurisdiction HIV/AIDS policy advocacy priorities, and moving toward a unified vision through advocacy and capacity building. An emphasis will be placed on engaging organizations that have strong access to priority populations, including civil rights and social justice organizations that may not have HIV/AIDS work as their primary mission. One-year grants of up to $100,000 are available. The application deadline is January 7, 2013. Visit the AIDS United website to download the application materials.

Grants Strengthen Oregon Communities

Jubitz Family Foundation

The Jubitz Family Foundation supports nonprofit organizations in Oregon that strive to strengthen families, respect the natural environment, and foster peace. The Foundation's specific areas of interest include early childhood development and education, with an emphasis on children at-risk; environmental stewardship, with an emphasis on rivers and their watershed ecosystems; and peacemaking activities, with an emphasis on teaching peace and conflict

resolution. Grants generally range from $5,000 to $15,000. The first deadline for letters of inquiry in 2013 is January 1. Visit the Foundation's website to learn more about the application process.

Support for Environmental and Human Well-Being in Maine
Elmina B. Sewall Foundation
The Elmina B. Sewall Foundation is dedicated to supporting conservation of the natural environment and the well-being of animals and human beings in the state of Maine. The Foundation's grantmaking priorities include the following: The Animal Welfare category focuses on organizational capacity building and reducing the unwanted cat population. The Environment category promotes land protection, community conservation, and local foods. The Human Well-Being category encourages food security and vibrant communities. Online applications must be submitted by January 15, 2013. Visit the Foundation's website to learn more about the grant priorities and the application process.

Breast Cancer Health Programs in Hawaii Funded
Hawaii Affiliate of Susan G. Komen for the Cure
The Hawaii Affiliate of Susan G. Komen for the Cure is dedicated to combating breast cancer throughout the state. The Hawaii Affiliate offers grants to nonprofit organizations that provide breast health and/or breast cancer education, screening, or treatment services to low income, uninsured/underinsured, and underserved women and men throughout the Hawaiian Islands, with a focus on Native Hawaiians, Pacific Islanders, and Filipinos living in rural and remote areas. The funding priorities of the Hawaii Affiliate's grant program include the following: increasing education on the importance of breast self-awareness and screenings; removing cultural, linguistic, transportation, and economic barriers for screening tests and treatment; and improving post diagnostic support for breast cancer survivors. Grants of up to $25,000 are provided. The application deadline is December 14, 2012. Visit the Hawaii Affiliate's website to download the Request for Applications.

Federal Grant and Loan Programs

Grants Benefit Museums
Institute of Museum and Library Services
The National Leadership Grants for Museums program supports projects that address current and future needs of the museum field. Funding categories include creating engaging learning experiences, supporting the role of museums as community anchor institutions, and enhancing collections stewardship. The application deadline is January 15, 2013.

Support Available for Anthropology Training
National Science Foundation
The Cultural Anthropology Scholars Awards program provides support for methodological training by cultural anthropologists who are active researchers. The purpose is to help cultural anthropologists upgrade their methodological skills by learning a specific analytical technique which will improve their research abilities. The application deadline is January 16, 2013.

Newspaper Digitization Funded
National Endowment for the Humanities

The National Digital Newspaper Program supports a national digital resource of historically significant newspapers published between 1836 and 1922, from all the states and U.S. territories. Over a period of two years, organizations will select newspapers and convert them into digital files. One organization within each U.S. state or territory will receive an award to collaborate with relevant state partners in this effort. The application deadline is January 17, 2013.

*Program Supports Agriculture Education
Department of Agriculture
The Secondary Education, Two-Year Postsecondary Education, and Agriculture in the K-12 Classroom Challenge Grants Program provides support to promote and strengthen agriscience and agribusiness education. Program goals include increasing the number and diversity of students who will pursue and complete degrees in the food and agricultural sciences, and enhancing the quality of secondary and two-year postsecondary instruction. The application deadline is January 18, 2013.
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Peru has officially passed a law banning genetically modified ingredients anywhere within the country for the next ten years.

Read Story Here ===> http://bit.ly/Peru-Passes-Monumental-Ten-Year-Ban-on-Genetically-Engineered-Foods
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http://www.upworthy.com/if-children-are-our-future-i-think-this-girl-just-solved-it?c=upw1
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LOVE YOUR LIBRARY? TELL A FRIEND!
The Las Vegas-Clark County Library District and The Chuck Jones Experience at Circus Circus Las Vegas have teamed up to present "Love your Library? Tell a Friend!" It's a library card sign-up campaign that begins Saturday, Dec. 1, and continues through Dec. 31. Just sign up for a free library card during December, or if you already have a library card, like LVCCLD on Facebook, and be automatically entered to earn a chance to win a framed Chuck Jones animation cel from The Chuck Jones Experience. Existing library cardholders will receive a 50% discount off general admission at The Chuck Jones Experience Dec. 1-March 15. For more details, go online.
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DOLLAR GENERAL JOB FAIR DEC. 7
Dollar General will hold a job fair Friday, Dec. 7, from 9 a.m. to 4 p.m., at the Foundation for an Independent Tomorrow (FIT) building at 1931 Stella Lake Drive. This job fair will employ folks in one of four Dollar General stores in the valley, including the new store under construction in Enterprise Park near Martin L. King Jr. Boulevard and Mt. Moriah. Nearly 50 retail positions will be available, including store manager, assistant store manager, perishables manager, food manager, non-food manager, shift manager, front-end lead and sales associates. Participants should bring resumes. Training will begin in January, with the new location scheduled to open the last week in January. For more information on the job fair, contact FIT at (702) 367-4348. For more information on careers with Dollar General, go online.