

## NEVADA LEGISLATURE - 54TH SESSION

SENATE COMMITTEE ON  
FEDERAL, STATE, AND LOCAL GOVERNMENTSMinutes of Meeting Held  
March 29, 1967

The 31st meeting of the Senate Committee on Federal, State, and Local Governments was called to order at 1:10 p.m. on Wednesday, March 29, 1967, in Room 50, State Capitol, by the Chairman, Senator James I. Gibson.

## Committee members present:

Senator James I. Gibson, Chairman  
 Senator Alfred J. Alleman (entered meeting at 1:25 p.m.)  
 Senator Vernon E. Bunker  
 Senator Francis W. Farr  
 Senator Chic Hecht  
 Senator Clifton Young (entered meeting at 1:17 p.m.)

Absent: Senator Warren L. Monroe

## Also present:

Mr. Russ McDonald, Legislative Counsel  
 Mr. James )  
 Mr. Ed Johnson ) From Bureau of Indian Affairs  
 One other man )

Assemblywoman Eileen Brookman )  
 Three men interested in bills ) Entered meeting at 1:20 p.m.  
 on Indian affairs ) and left at 1:24 p.m.

Mr. Cy Ryan, Newsman (entered meeting at 1:22 p.m.)

The Chairman called on Mr. James, who had indicated he wished to be heard on:

A.B. 399: Prohibits sale of unlabeled imitation Indian handicraft. Introduced by Committee on Federal, Indian and Military Affairs.

Mr. James urged the committee's support of the bill for two reasons: 1) To eliminate competition from foreign countries; 2) to require labeling of original Indian arts and crafts for the protection of tourists against makeshift foreign imitations and for the protection of the sellers of original Indian art and craft work. Senators Farr and Hecht questioned Mr. James about foreign labels and imports.

Mr. James indicated he would like to comment on two Assembly Joint Resolutions of interest to his group. These were:

A.J.R. 19: Memorializes Congress to approve and fund a new multi-purpose building at Stewart Indian School. Introduced by Committee on Federal, Indian, and Military Affairs.

A.J.R. 20: Memorializes Congress to allow time for orderly process of Indian claims against United States. Introduced by Committee on Federal, Indian, and Military Affairs.

As to A.J.R. 19, Mr. James stated that the Stewart gymnasium is too small and is in a hazardous condition. In response to Senator Gibson's question as to whether the new building is in the Stewart budget, Mr. James said it was, that their request has been submitted to Congress. Mr. Johnson added his plea to that of Mr. James for the committee's support of the resolution, saying that both Senator Bible and Senator Cannon have said they need state support for this project, since the Bureau of Indian Affairs places a low priority on this type of building.

Mr. James then spoke in support of A.J.R. 20. He said the Indian Claims Commission was set up in the early 1950's to hear Indian claims against the United States for compensation to the various Indian tribes in this country for the taking of their lands without just compensation. He said the claims affect all Nevada Indian tribes--the Northern Paiutes, the Western Shoshones, and the Washoes. (Assemblywoman Brookman and three other supporters of the Indian legislation entered the meeting at this point, 1:20 p.m.) Mr. James said Congress is conducting hearings on the current bill to extend the time to present claims, and it is believed the bill will pass, but his group feels an expression from the Legislature of state support "would be in order." He said the amount to be awarded is questionable, but is estimated at over \$100,000,000 for Indians of this state, and the bill provides that the money shall be used to develop the Indian reservations in the state. (Mr. Cy Ryan entered the meeting, 1:22 p.m.) Mr. James pointed out that the money to be spent on the reservations would be most helpful to the state's economy. Senator Gibson asked what the Indian population is in the state, and Mr. James said the Indian population on reservations is 5000 and off the reservations is estimated to be 10,000.

The Chairman thanked the proponents of the above measures for the information provided. (Messrs. James and Johnson, Assemblywoman Brookman, and the four others interested in the foregoing three measures left the meeting at 1:24 p.m.)

The Chairman then called for consideration of:

A.B. 144: Provides for election at large of hospital trustees in certain counties and places one county commissioner on hospital board in certain counties.

Mr. McDonald stated this bill points up the problem of trying to correct a local situation by a general law;

that Clark County likes the law as is, that the small counties like the new language, and that Washoe County wants trustees elected at large; and that this is the best way the bill drafters could work it up--it is a complete compromise. (Senator Alleman entered the meeting, 1:25 p.m.) Senator Young proposed to amend the bill on page 2 to indicate that reference to a population of 50,000 shall be deemed to be as of the last decennial census and to further amend the bill to validate past actions by hospital trustees.

DISPOSITION: The Chairman stated the bill would be held up until the amendments are drawn.

A.B. 145: Provides county ordinance publication procedure for town ordinances. Introduced by Washoe County Delegation.

Mr. McDonald commented that this bill would eliminate double publication.

DISPOSITION: Senator Farr moved, "Do pass"; Senator Young seconded; motion passed unanimously.

A.B. 352: Changes procedures for preparation, administration and audit of local government budgets. Introduced by Committee on State, County and City Affairs.

Mr. McDonald said this bill had been requested by the Local Governments Budget Advisory Committee. He said it is a good bill, that there is nothing technically wrong with it, but that if other bills now being considered in the Judiciary Committee are enacted, a conflict will arise as to references on page 1 to NRS chapter numbers. He therefore suggested that the bill be held up until the fate of the conflicting bills is decided (within the next few days).

DISPOSITION: The committee will hold up this bill pending action on conflicting bills.

The following action was then taken on measures considered earlier in the meeting:

A.B. 399: ✓ DISPOSITION: Senator Farr moved, "Do pass"; Senator Hecht seconded; motion passed unanimously.

A.J.R. 19: ✓ DISPOSITION: Senator Bunker moved, "Do pass"; Senator Young seconded; motion passed unanimously.

A.J.R. 20: ✓ DISPOSITION: Senator Farr moved, "Do pass"; Senator Bunker seconded; motion passed unanimously.

The Chairman announced that the committee will meet tomorrow, starting at 11:00 a.m., in the Assembly Chamber, to conduct hearings on S.B. 446, the Lake Adair bill. He indicated the hearings might be quite lengthy.

The meeting adjourned at 1:40 p.m.

Respectfully submitted,

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Louise Glover - Secretary

I certify that the foregoing minutes are correct.

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Senator James I. Gibson - Chairman

# AMERICAN INDIAN<sup>174</sup> AND ESKIMO CRAFTSMEN

*Presented at 3/29/67  
meeting on Gen. Com.  
on Federal, State, &  
Local Governments,*

by MYLES LIBHART

Supervisor of Museums, Exhibitions and Publications, Indian Arts and Crafts Board.

The contemporary Indian and Eskimo craftsmen of the U.S. occupy the enviable position of being among the first on this continent to express the variety and richness of the land that is America. It is also remarkable that, after centuries of contact with European traditions, several groups of these craftsmen have maintained the distinct identity of their cultural heritage and still produce craft forms similar to those created by their ancestors before Columbus discovered the new world—indicating no influence from foreign sources and no attempt to bridge the gap between themselves and the mainstream of American crafts. It is this very independence which gives uniqueness to the work of contemporary American Indian and Eskimo craftsmen.

Considering the growing numbers of craftsmen in the U.S. today, it is significant that, proportionately, there are more practicing craftsmen among the Indian population than any other racial group. In almost every Indian tribe, crafts continue to fulfill basic economic or spiritual needs. Among the finest achievements of Indian craftsmen today are the pottery and silver and turquoise jewelry of the Southwest, the beadwork of the Plains, the weaving of the Navajo and Pueblo Indians, the

basketry of the Cherokees of North Carolina, the Papagos and Hopis of Arizona, the Eskimo and Tlingit Indians of Alaska, to name but a few crafts and tribes.

Indian and Eskimo are deeply regional in character. Each of the broad culture areas possesses an art of its own, formulated over the centuries by the development of a particular way of living and working and wrought from the natural resources of its particular surrounding. Whatever the special forms invented, it is through them that the craftsmen of each area vividly portray the characteristics of their own world, and the resultant styles differ as much as does the land itself.

The wood carver of the Northwest Coast not only portrays men, animals, and fish of that region, but he conveys in form and design the very essence of the gloomy, fog-bound coast, with its dark forests and its mysterious animation. The Pueblo potter, whose most abstract forms abstain completely from representation, still achieves, in color and design, effects that are essentially of the Southwest and could not be associated with any other part of the country.

Indian art, then, does not depict its homeland, it recreates it.

Although specialization in certain

craft techniques by each area is also indicative of the regional characteristics, collectively considered, the most obvious common characteristic is the simplicity of the mechanical means with which Indian crafts are produced. Tools are often made by the craftsman himself, and raw materials are gathered usually within a short radius of home.

Closely connected with the Indian and Eskimo craftsman's concern for an exacting relationship between form and workmanship is the purpose and function of the end product. His objects are the products of a living tribal tradition in which the artist is not at all concerned with aesthetic standards but rather with its "rightness" in relation to his concepts of the object and its function—either ceremonial or frankly utilitarian.

It must be stressed, however, that Indian art has never been a static one. Although the crafts of some areas extend backward for 1,500 years of unbroken tradition, they have been constantly revitalized in one manner or other, either through ceaseless migration, contact with foreign and differing cultures, as well as through the unique achievement of exceptional individuals.

Many Indian craftsmen continue to work close to their homeland



UNITED STATES DEPARTMENT OF THE INTERIOR

Bureau of Indian Affairs  
and

Indian Arts and Crafts Board

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where they enjoy the concepts and motivations of work common to the group. A surprising number of such individuals, working in the comparative isolation of remotely located reservations, have achieved recognition through the exceptional perfection of their work as well as the individuality of their style. One of the most notable Indian craftsmen is potter Maria Martinez of San Ildefonso Pueblo, New Mexico, who, with her late husband, Julian, developed a decorated black-ware pottery based on a traditional Pueblo type.

Other craftsmen who have earned reputations for their achievements are Lucy Lewis of Acoma Pueblo, New Mexico, whose delicate abstract linear designs are painted on traditional pottery forms; Mrs. William Woody, a Navajo from Arizona, whose finely woven *yei-bi-chai* tapestries are masterpieces of the weaver's art; Lincoln Wallace, a master Tlingit wood carver, who has created dramatic statements in cast silver jewelry; George Silverhorn, a Kiowa Indian from western Oklahoma, who has extended the traditional peyote designs of German silver jewelry into a contemporary idiom; Sophie New

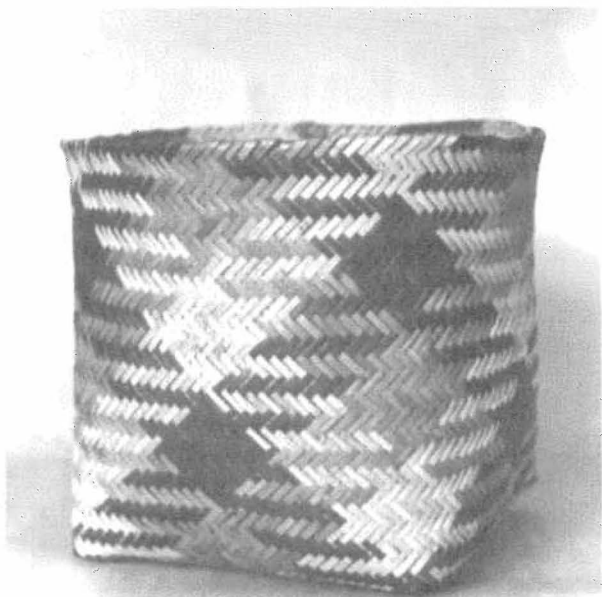
Holy, a Sioux Indian from South Dakota, whose remarkable traditional quillwork is accomplished in an ancient technique practiced nowhere else in the world; Fred Bowannie from Zuni Pueblo, New Mexico, and the Navajo, Ambrose Roanhorse from Arizona, who are both master craftsmen in silver and turquoise jewelry; and Jimmy Osceola, a Seminole from Florida, renowned for his finely patterned and colorful patchwork fabrics.

At the same time, many individuals of the recent generation have become vitally concerned with new and contemporary technologies. One of the most dynamic of these is Lloyd Kiva, a Cherokee Indian from Oklahoma, who has a national reputation for his flamboyant printed fabrics and beautifully styled and sophisticated fashion designs. Kiva was educated at the Art Institute of Chicago, after which he moved to the Southwest where he established a successful fashion and fabric business in Scottsdale, Arizona. At present he is also Director of the Art Department of the recently founded Institute of American Indian Art in Santa Fe, New Mexico.

Another craftsman who has been constantly concerned with experimental forms is Charles Loloma, a Hopi Indian from Arizona, is both an accomplished jeweler and potter and was educated at the School for American Craftsmen. He began his career as a potter and under a John Hay Whitney Fellowship studied native clays and pottery techniques on the Hopi Reservation in Arizona, later moving to San Francisco where he studied contemporary jewelry techniques. At present he teaches at the Institute of American Indian Art in Santa Fe.

The achievements of the most recent generation of Indian craftsmen is typified by the career and work of the designer-craftsman Ronald Senungetuk, an Eskimo from Wales, Alaska, who was also educated at the School for American Craftsmen. Senungetuk has evolved a highly individual style in his jewelry and silverwork which, although completely contemporary in concept, also possesses echoes of the lively, sinuous contours characteristic of many traditional Eskimo craft forms.

Undoubtedly one of the most significant events in relation to these



Basket plaited of river cane,  
by Eva Wolfe (Cherokee - North Carolina).

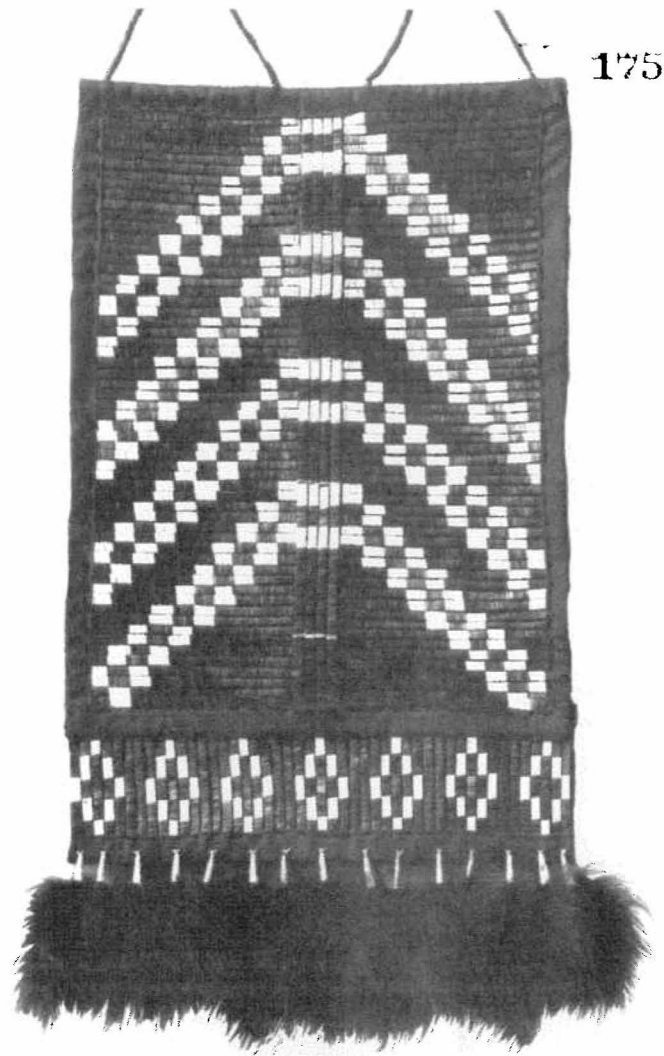


Suede handbag, with beaded design in lazy stitch,  
by Nettie Standing (Kiowa - Oklahoma).

more recent developments of contemporary Indian art has been the founding, in 1963, of the Institute of American Indian Art at Santa Fe, New Mexico, where talented Indian and Eskimo youth selected from all areas of the U.S. can receive professional training in a wide range of craft techniques, including jewelry, ceramics, weaving, textile design and printing, as well as in painting, sculpture, graphics, and the dramatic arts. At the same time, the historic and anthropological backgrounds of American Indian and Eskimo cultures are also stressed along with academic courses.

Within the brief two-year period of the Institute's existence, the work of the student body has dynamically indicated innate versatility in the creation of craft which is as contemporary in spirit as the school itself.

In recognizing the important place crafts play in the lives of Indian and Eskimo people, the Federal Government and many State governments offer programs of assistance to Indian and Eskimo craftsmen as a means of supplementing meager incomes, while at the same time recognizing the values of Indian traditions



Breastplate, porcupine quillwork over rawhide by Sophie New Holy (Sioux - South Dakota).



Worm Woman mask carved from yellow cedar, by Lincoln Wallace (Tlingit - Alaska).



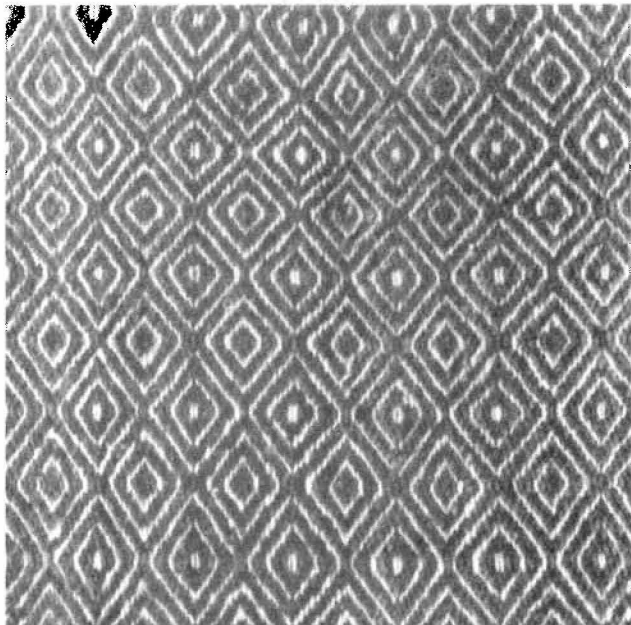
Earthenware jar, slip decorated, by Lucy Lewis (Acoma Pueblo - New Mexico).



Stoneware vase, trimmed with buckskin and beads, by Henry Gobin (Snohomish - Washington), student from the Institute of American Indian Arts, Santa Fe, New Mexico.



Pin, forged silver set with jade, by John Hagen (Eskimo - Alaska), student from MDTA Designer-Craftsmen Training Project, Nome, Alaska.



Detail of wool blanket woven by Rena McCabe (Navajo - Arizona).

and providing the necessary basis for much needed economic progress.

In this respect the Indian Arts and Crafts Board, established in 1936 as an agency of the United States Department of the Interior, acts as an advisory body and clearinghouse for informational and promotional services within the field of Indian and Eskimo arts and crafts. This agency consists of five commissioners appointed by the Secretary of the Interior, who are authorities in the field of Indian art and crafts, and who serve without compensation. Eleven field representatives are located in strategic areas throughout the U. S. where they work with individuals and production and marketing organizations in the development of new products, the attainment of new skills, and the general economic improvement of the status of Indian craftsmen. The Board also coordinates demonstration-workshops in which Indian and Eskimo artists and craftsmen may demonstrate their skills for the benefit of the general public as well as their own people and where they receive assistance in acquiring new technological knowledge while creating new products.

The dynamic developments which are evident throughout the work of the contemporary Indian and Eskimo craftsmen are indicative of the changes wrought within their own lives by the extension of their scope of experience in our contemporary society. It is significant that after hundreds of years of change and contact with foreign influences, that much traditional Indian art has lost neither its identity nor its virility. It is equally significant that a new and adventurous generation of Indian artists and craftsmen, in seeking to extend their range of expression through the sources of new techniques, are seeking to create a series of new forms and content which may well be the beginning of a new phase of Indian art. ■