

~~XXXXXXXXXX~~ Bureau of Indian Affairs

April 6, 1967

Mr. Robert G. Hart
General Manager
U. S. Department of the Interior
Indian Arts and Crafts Board
Washington, D. C. 20242

Dear Mr. Hart:

Thank you very much for your letter of April 3 and the copy of
SMOKE SIGNALS featuring articles and information on work by Oklahoma
Indian craftsmen.

We are taking you up on your offer for additional copies. We
were so impressed with this booklet that we would like to send
copies to our Indian leaders in Oklahoma.

With every good wish, I am

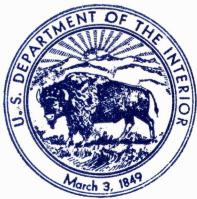
Sincerely,

CARL ALBERT, M. C.
Third District, Oklahoma

CA/hn

Thanks -

Get extra copies +
let's send one each to
Oulton James, Jimmy Belvin,
& others we can think of -



UNITED STATES
DEPARTMENT OF THE INTERIOR

INDIAN ARTS AND CRAFTS BOARD

WASHINGTON, D.C. 20242

APR - 3 1967

Hon. Carl Albert
House of Representatives
Washington, D.C. 20515

Dear Mr. Albert:

Enclosed for your information is Issue No. 52 of the Indian Arts and Crafts Board publication SMOKE SIGNALS, containing a feature article on Plains and Woodlands Metalwork, which includes information on work by Indian craftsmen in the State of Oklahoma.

We have placed an additional ten copies on reserve for your use, and you may obtain them by calling us on IDS Code 183, Ext. 2773.

Sincerely yours,

Robert G. Hart
General Manager

Enclosure



UNITED STATES
DEPARTMENT OF THE INTERIOR
INDIAN ARTS AND CRAFTS BOARD

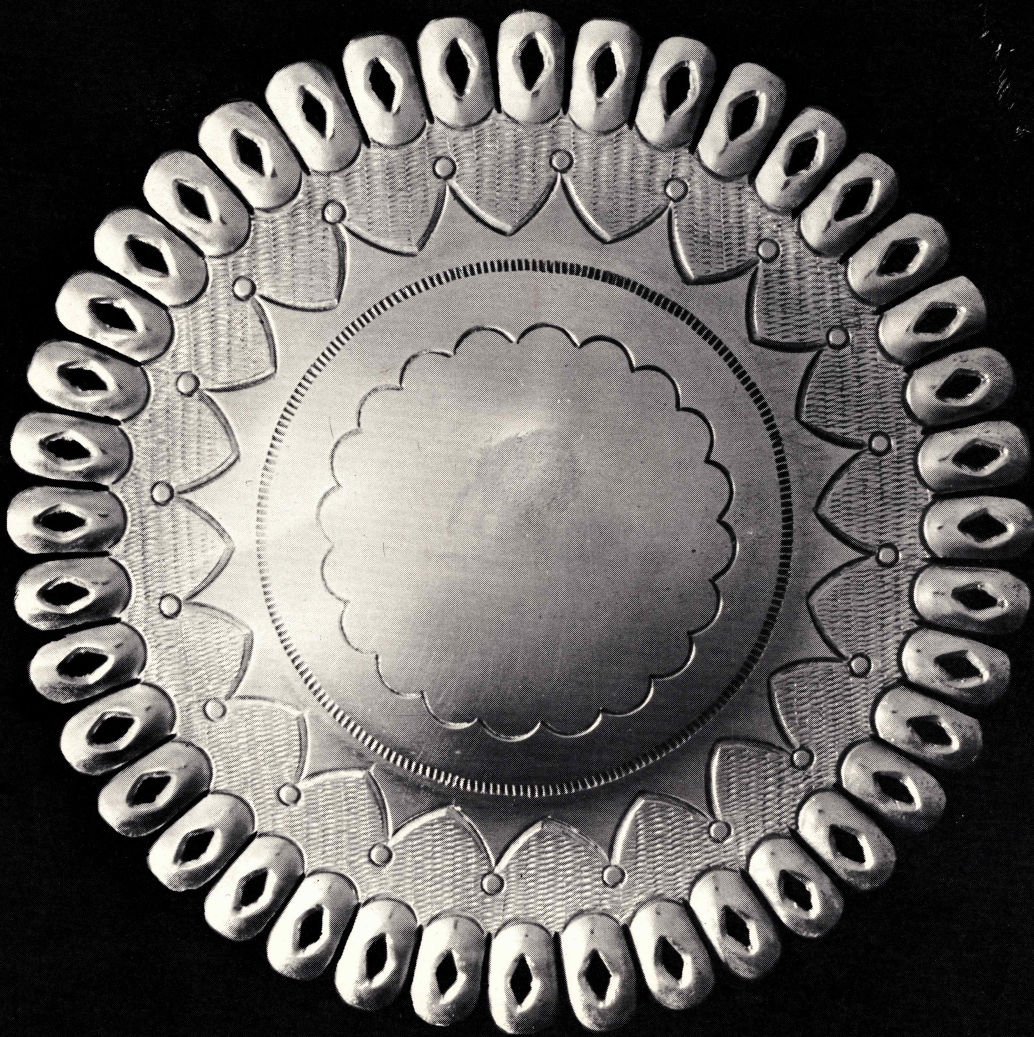


Smoke Signals

52 / spring 1967

Bureau of Indian Affairs

PLAINS & WOODLANDS METALWORK





SMOKE SIGNALS No. 52/spring 1967

A circular for Indian artists and craftsmen issued by the Indian Arts and Crafts Board of the United States Department of the Interior, Washington, D. C.

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COVER:

CIRCULAR BROOCH, engraved designs, with
pierced border, D. 3", 1966, Julius Caesar
(Pawnee).

INTRODUCTION

Contemporary Indian metalworking in the United States
comprises several major production areas, notably in Arizona,
New Mexico, Oklahoma, and, most recently, in Alaska
(see SS 50-51).

The styles of work emanating from each area are often
diverse and range from several well-established tribal or
regional styles to striking experimental works, often express-
ing the latest contemporary concepts.

The metalwork in each of the areas is directed primarily
to jewelry production in precious metals--mainly sterling
silver--often set with semiprecious stones.

The feature article of this issue of SMOKE SIGNALS is
devoted to the work of several contemporary Indian metal-
smiths from Oklahoma where, during the past century,
metalwork has been directed almost exclusively to the pro-
duction of jewelry forms made from a unique raw material,
an alloy popularly known as "German silver" and commonly
referred to by the Indian craftsmen simply as "flat metal."
The distinctive form of Indian jewelry produced from this
alloy has itself become known as "German silver jewelry."

Although its historic and stylistic origins are diverse,
German silver jewelry has crystalized **distinctive aesthetic**
concepts based upon production methods maintained at a
level of disarming directness to create an end product of
unusual visual richness.

Characteristically, the craftsman working in German sil-
ver restricts his attention to exploration of the expressive
possibilities of two-dimensional form, employing only the
indirect means of silhouette and surface embellishments to
suggest "sculptural" or three-dimensional effects.

The range of individual jewelry forms extends from pre-
sentations of "static" geometric shapes such as circles, ovals,
or diamonds functioning as bold, single units in brooches
or bracelets (cover and pp. 22, 23), to kinetic concepts fea-
tured in earrings and stickpins which present a series of
varied shapes linked together to produce a complex consist-
ing of movable parts (pp. 20, 24, 25).

The article beginning on page 3 explores the rich and
distinctive vocabulary of forms and concepts employed by
contemporary Indian smiths working in German silver as they
continue vital experimentation in the growth and develop-
ment of their art.

A special note of gratitude is here extended to the featured
smiths--George Silverhorn, Murray Tonepahote and Julius
Ceasar--for their cooperation in furnishing valuable biogra-
phical and production information concerning their respective
careers.

The text was written by Rosemary Ellison, Director of the
Indian Arts and Crafts Board's Southern Plains Indian Museum
located at Anadarko, Oklahoma. Unless otherwise noted, all
jewelry items illustrated in the article are from the Museum's
outstanding exhibit-collection of contemporary German silver
jewelry.

CONTEMPORARY PLAINS AND WOODLANDS METALWORK IN GERMAN SILVER



Pectoral-shaped neckerchief slide with linked pendants, stamped and filed designs with central aquatic bird motif, L. 4", 1964, by George Silverhorn (Kiowa).

One of the most distinctive forms of metalwork executed by American Indians in historic times is the production of German silver jewelry by craftsmen of the Plains and Woodlands tribes. Begun in the middle of the last century, German silverwork production has continued to be a vital artistic expression of these areas. Factors which have determined its continuing vitality may be partially attributed to the relatively late introduction of German, or nickel, silver as a raw material (ca. 1850-1860), but primarily it is tradition which is the motivating force behind this art form. A

strong tradition is associated with German silverwork which includes the important role of the craftsmen as well as the religious and social functions of their products within their respective tribal cultures. Creations in the art of German silverwork reflect two characteristics which are typical of American Indian art in general. First, there is the utilization of a unique raw material. Secondly, there is the development of equally unique techniques for the working of this material.



BATTLE SCENE; detail of painted hide depicting war exploits, Southern Cheyenne, ca. 1890 (Southern Plains Indian Museum). The three Indian horsemen wear German silver ornaments at their necks--top and bottom figures wear pectorals, the central figure wears a large cross; each of the Indian warriors' horses features headstalls mounted with German silver plates (see p. 6).

HISTORIC DEVELOPMENT

German silver, also known as nickel silver, is a non-ferrous alloy of copper, nickel and zinc. The nickel content in the alloy may run from ten to eighteen percent. However, eighteen percent nickel silver has been found to be the whitest metal and appears more silvery in color than other alloy percentages. Invented during the second decade of the 19th century, it received its name from Germany, the country in which it was first produced at Hildburghausen. Later in the century, production began in the United States, and it has been used in the manufacture of a variety of products from plated cutlery and candlesticks to cover plates for the ornamenting of western-style, hand-tooled leather saddles. Harder than silver, it is tough, yet malleable and takes a good polish.

According to calendar histories¹ recorded by

the Kiowa Indians, "flat metal," or sheet German silver, was obtained from traders as early as the summer of 1866. Although this is the earliest known reference to the use of German silver in the Plains region, it is likely that the material was first introduced to the area sometime during the 1850's by traders who continued to be the source of supply for the raw material.

During pre-Columbian times, little Native metalwork was practiced in North America, although some work in copper was produced in certain areas, notably the Mound Builders in the area of the Great Lakes and Mississippi Valley. With the arrival of European influence, all the necessary factors--raw materials, diverse styles, technological skills stemming from more advanced production methods--were introduced to bring



YOUNG BRAVE ASKING A YOUNG LADY TO MOUNT BEHIND HIM AND TAKE A RIDE; Ledger drawing, pencil and colored crayons, by Silverhom, Kiowa, ca. 1887 (Smithsonian Institution). The horseman wears a set of circular German silver hair plates mounted on leather streaming from the back of his head. The horse is outfitted with a headstall ornamented with German silver plates. This ledger drawing is by George Silverhom's father (see pp. 6 and 11). Photo courtesy Smithsonian Institution.

about the flowering of a distinctive Native American art in German silver metalwork (see map p. 7). More durable and less costly than true silver, the new metal appealed greatly to the practical nature of the Plains Indian craftsman who, adapting such ancient metalworking techniques as cutting, hammering, piercing and shaping, soon began to fashion ornaments from the new material.

Present-day Plains German silverwork designs have evolved from two broad cultural forces which were responsible for distinctive styles in the practice of this art.

The first of these stylistic influences, the origins of the first designs and early types of German silverwork ornamentation in the Plains area, stemmed from a wide variety of influences which merged there after the middle of the 19th century.

They included trade pieces manufactured in the East for the Indian trade, ornaments of Spanish design produced by Mexican silversmiths, and design styles carried into the Plains area by the influx of eastern and southeastern Woodlands tribes, each bringing with them their own styles of metalwork design.

The manufactured trade pieces included beads, bracelets, conchos, combs, earrings, headbands, and rings, made of brass, copper, silver and tin. Originally produced for trade among the eastern tribes, these ornaments were carried and quickly dispersed into the Plains area through intertribal trade, by Indian groups moving West, and by traders.

Mexican and Spanish influences on metalwork styles were widespread, as the enterprising Mexi-

can silversmiths were itinerant craftsmen who borrowed ideas here and there, and geared their work according to the wishes of the Plains tribesmen with whom they were dealing. They introduced massive, solid pieces such as breastplates and crosses which were very much esteemed by Plains warriors as impressive costume accessories (pp. 8 and 9). Undoubtedly the crosses were copied from silver examples seen gracing the altars of Catholic missions throughout old and New Mexico.

The eastern and southeastern Woodlands tribes moving into the Plains--the Delawares, Senecas, and Shawnees; the Caddos, Choctaws and Seminoles--brought with them a light, pierced style of metalwork well adapted to the brooches and earrings which these tribes favored.

All of these design sources--the rather stylized trade pieces; the large, heavy Spanish and Mexican pieces; and the light, pierced style from the Woodlands--combined to provide inspiration for the Indian smiths who produced the earliest types of German silver metalwork in the Plains.

The impact of this new creative medium for the production of decorative ornaments is well documented by a painted buffalo hide (p. 4) in the collection of the Southern Plains Indian Museum in Anadarko, Oklahoma, and in a ledger drawing by the Kiowa artist Silverhorn (p. 5) in the collection of the Smithsonian Institution, Washington, D. C. The hide painting narrates the war exploits of a Southern Cheyenne chieftain, and depicts numerous mounted warriors adorned with a variety of German silverwork including breastplates, crosses, and concho-style hair ornaments (also known as hair plates). The bridles and trappings of the horses are also mounted with German silver.

The ledger drawing in the Smithsonian collection depicts a Kiowa warrior inviting a young maiden for a horseback ride. The young dandy sports a magnificent set of German silver hair plates and his mount's bridle is also handsomely decorated with the same ornamentation.

The hide painting and the ledger drawing, both executed during the last quarter of the 19th century, provide excellent visual records of some of the earliest manifestations of German silver ornamentation among the Plains tribes.

Since the turn of the century, the second great stylistic influence in the art of Plains German silverwork was the growth and development of the Peyote Cult among the Plains Indians, and the subsequent organization of the Native American Church.

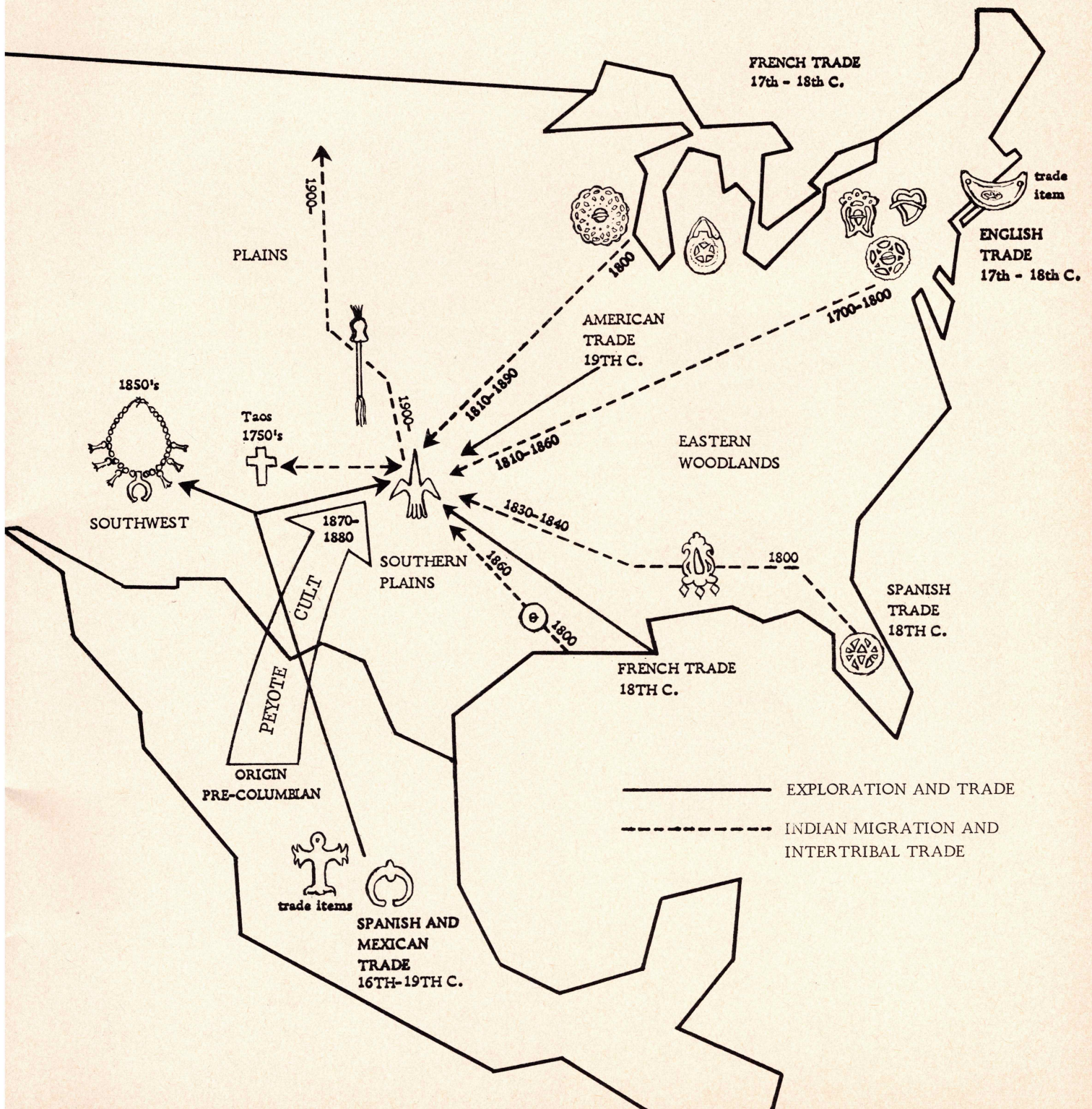
Following the Ghost Dance (ca. 1888-1890), the Peyote Cult was the last great nativistic religious movement to sweep across the Plains. The use of peyote², for medicinal and ceremonial purposes, most likely originated in pre-Columbian times among the Indians of Mexico, and it gradually spread north to the Apaches. During the last three decades of the 19th century, its use reached the Caddos, Comanches and Kiowa, and through these tribes, was dispersed to the central and northern Plains. Due to non-Indian hostility, its practitioners have incorporated to express their religious beliefs through a national organization, the Native American Church of North America. Membership in the Church is intertribal, and it is now chartered in a few states.

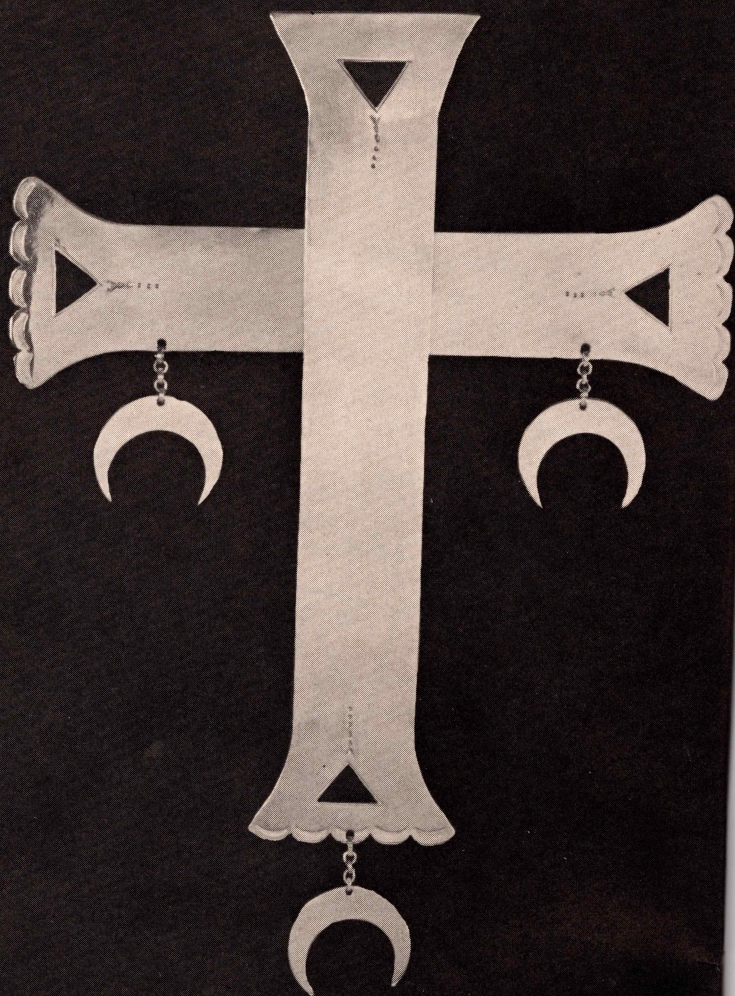
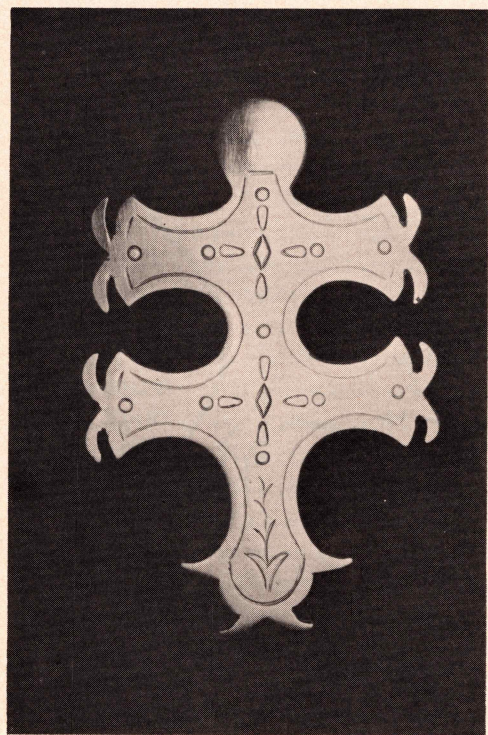
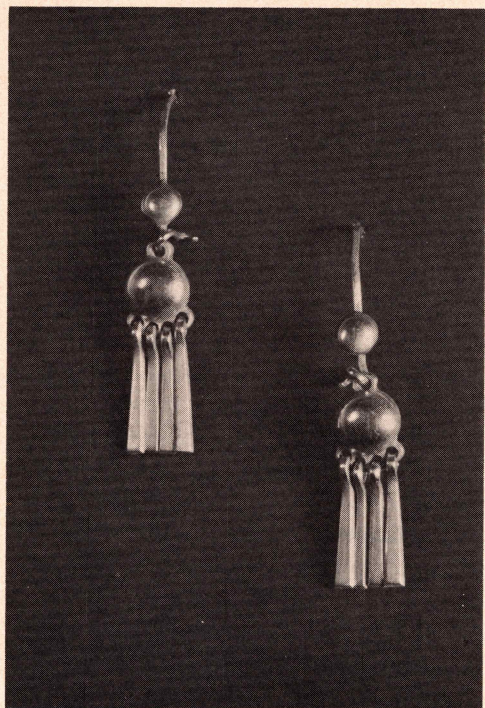
Among the Plains Indian tribes today, the practice of Peyote ceremonialism is primarily one of prayer and quiet contemplation. Ritual practices of the Church involve ingestion of the sacramental peyote accompanied by prayers and songs during an all-night ceremony usually held in a tipi. Objects used in the ceremony are individually owned by the participants and may comprise one or several feather fans, a gourd rattle, and possibly a drumstick, a staff, and a wool blanket of red and blue broadcloth. Other paraphernalia used during a Church meeting includes a water-filled drum made from an iron or brass kettle covered with a buckskin head. Each owner transports his equipment in a small cedar box scented with dried herbs and often decorated with carved or painted designs of religious significance.

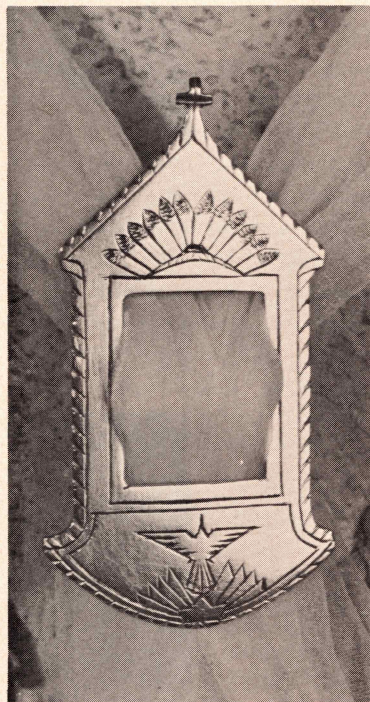
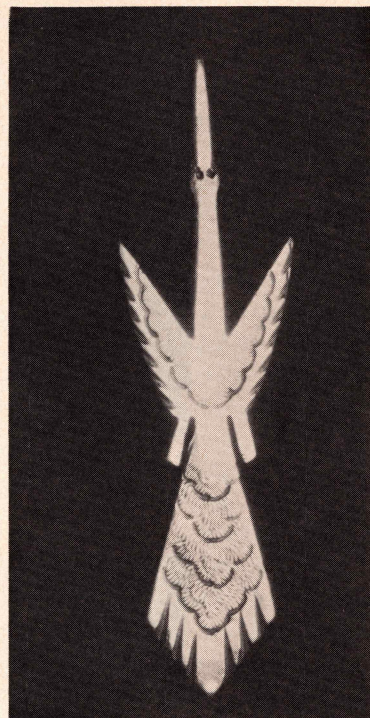
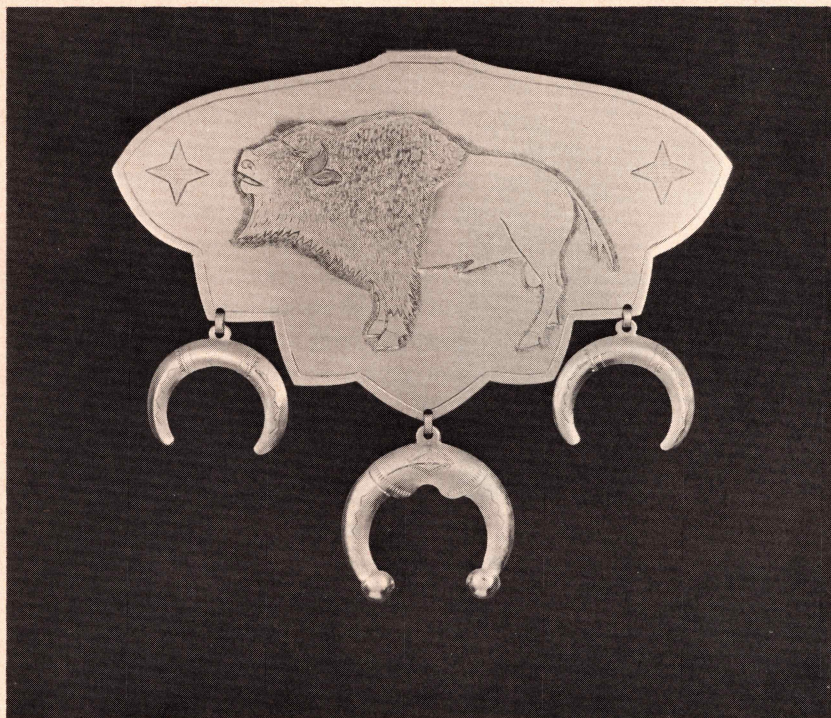
In relation to the art of Plains German silverwork, the Peyote Cult brought about the development of unique designs directly relating to the iconography of the Native American Church. A special style of jewelry, commonly referred to as "peyote jewelry," has been created and is ornamented either with, or in, the form of the aquatic spirit bird, the crescent-shaped earthen altar, the peyote button, the drum, fan, rattle, or the tipi. While not a part of the ritual per se, peyote-style jewelry such as earrings, stickpins, and neckerchief slides are often worn during meetings by Church members.

The poetic imagery, in graceful forms, of this distinctive jewelry style (see pp. 18-21), has wide appeal, and is frequently sold to an appreciative public as well as to Indians for use as costume pieces.

With the introduction of German silver as a raw material during the 1850's, an important impetus to North American Indian metalwork occurred in central United States, leading to the development of the distinctive "peyote jewelry" styles during the turn of the century, and expanding into the broad gamut of products and experimental styles by contemporary Indian smiths (see illus. pp. 14-25).

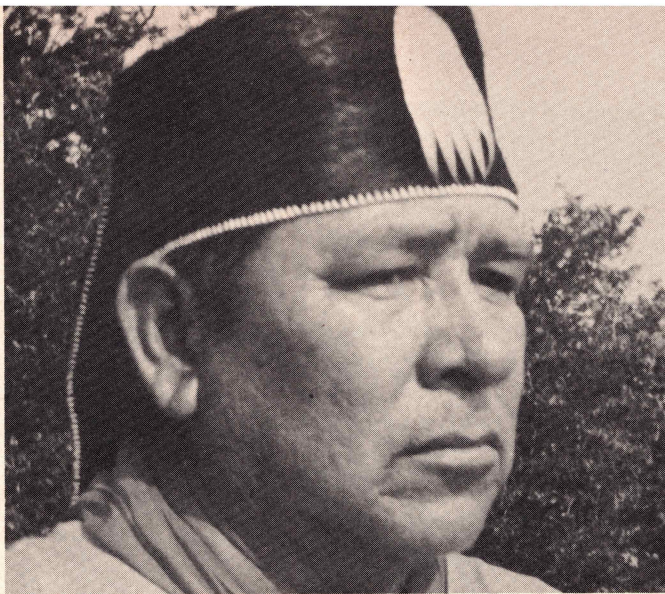




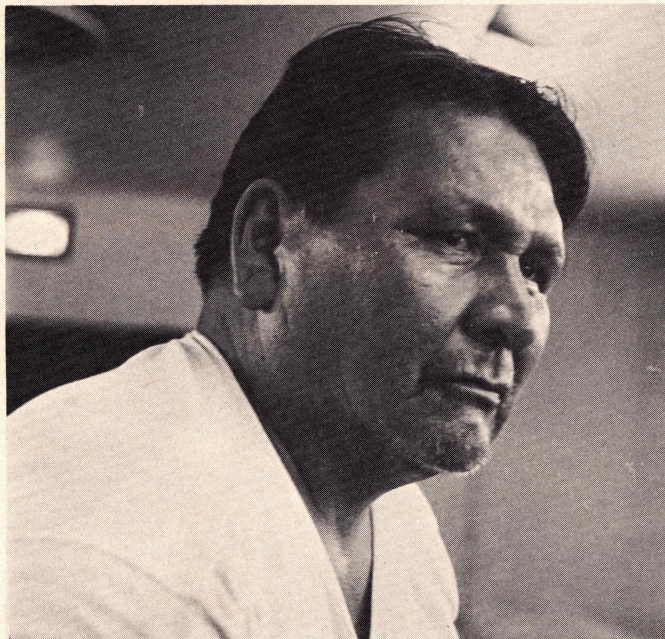


A TREASURY OF COLLECTORS ITEMS IN GERMAN SILVER. Opposite page, top left: EARRINGS, L. 2", early 20th century, by an unknown Caddo craftsman. Bottom left: DOUBLE CROSS, OR "CARAVACA," PIN, L. 2", 1966, by Julius Ceasar (Pawnee). Right: CROSS WITH CRESCENT PENDANTS, L. 12", 1966, by George Silverhorn (Kiowa).

Above. Top left: PECTORAL WITH CRESCENT PENDANTS, engraved buffalo, W. 6 1/8", 1966, by Julius Ceasar (Pawnee). Bottom left: BRACELET WITH ABALONE SHELL IN RAISED SETTING, D. 2 5/8", early 20th century, by "Mushroom" Joe Ziwick (Potawatomi - Oklahoma; deceased). Top right: AQUATIC BIRD STICKPIN, L. 2", ca. 1920, by unknown Southern Plains craftsman. Bottom right: NECKERCHIEF SLIDE WITH PEYOTE DESIGNS, L. 3", ca. 1920, by unknown Southern Plains craftsman.



JULIUS CEASAR
Pawnee - Toledo, Iowa



GEORGE SILVERHORN
Kiowa - Anadarko, Oklahoma



MURRAY TONEPAHOTE
Kiowa - Anadarko, Oklahoma

The contemporary schools of German silverwork are located primarily among the Plains and Woodlands tribes of central and western Oklahoma, and in Iowa. In the creation of this unique art form, much study and usually a long apprenticeship are involved in learning the craft. The craftsmen are professionals, and each has developed a reputation among his patrons for the quality of his work. Outstanding craftsmen from the Plains and Woodlands regions include the following three whose accomplishments merit special consideration.

Kiowa silversmith **GEORGE SILVERHORN** was born in March 1911. His father, a well-known Southern Plains artist (see ledger drawing illustrated on page 5), provided early artistic encouragement by teaching his young son the rudiments of sketching and painting. As his artistic talents were awakened, George became interested in working with metals, and he began by cutting up his mother's kitchen spoons. By 1934, he had developed into a full-fledged metalsmith and produced numerous types of German silver metalwork which were displayed and sold at local fairs. Although George sells some of his work privately to special customers, the bulk of his production is handled by commercial outlets such as the Oklahoma Indian Arts and Crafts Cooperative³ at Anadarko, Oklahoma, of which he is a member. Examples of his work are in major private and public collections of Indian art throughout the country.

Fellow tribesman **MURRAY TONEPAHOTE** is also a gifted German silversmith. Born in Gotebo, Oklahoma, in 1911, Murray received the Indian name "White Rock" because his grandfather was one of the keepers of the sacred Kiowa bundles, the contents of which include a white

stone. Murray began artistic training with the noted Kiowa artist **Monroe Tsa-to-ke**. After mastering oil and watercolor media, Murray's main interest turned to metalwork. Primarily self-taught, he learned by observing other smiths and by studying books on the subject. For a time, he worked with an arts and crafts group organized during the late 1940's at Fort Sill, Oklahoma, later joining the Oklahoma Indian Arts and Crafts Cooperative. His work has been displayed in local and national arts and crafts exhibitions, and he is particularly proud of a German silver-mounted bridle which he created for the Indian City, U.S. A. Museum at Anadarko, Oklahoma.

A third outstanding German silver craftsman is Pawnee smith **JULIUS CEASAR**, who was born March 1910 in Pawnee, Oklahoma. First introduced to metalwork as an apprentice to Hiram Jake, a Pawnee smith who specialized in jewelry pertaining to the Native American Church, Julius increased his skills by studying the styles of metal jewelry worn by various tribes. After his marriage, Julius transferred his residence to the Sac and Fox settlement in Iowa, and there he furthered his knowledge of Woodlands-style metalwork by studying under Bill Leaf, a Sac and Fox smith of considerable renown. In 1940, Julius established "Ceasar's Metalcrafts," which he owns and operates as a retail outlet for his products. Assisting him in the business are two sons whom he is instructing in the art of metalwork techniques. Together they travel to state fairs, Indian celebrations and other gatherings where they demonstrate Plains and Woodlands-style metalwork.

For information concerning German silverwork by these Indian craftsmen and where their products may be ordered, consult the "Sources" listing of addresses on page 26.

CONTEMPORARY GERMAN SILVER METALSMITHS

TECHNIQUE

German silver metalwork arts were uniquely suited to the needs of the Plains tribes who were essentially a nomadic people. No elaborate workshop was needed, and the craftsman could easily transport his equipment.

Contemporary German silversmiths all approach their craft in a similar manner. The first step is the selection of the proper gauge of metal for the work at hand. Twenty-gauge nickel silver is used for earrings and pins, while a heavier gauge is preferred for armbands, breastplates, buckles, roach spreaders, conchos and other belt pieces. Next, a design is selected which is either sketched on paper to be transferred to the metal, or else is drawn directly on the metal. Some designs are those requested to fill specific orders while others are taken from the craftsman's standard repertory of patterns. After resolving the design, the craftsman cuts the metal into the desired shape using a steel blade, tin snips or cutting shears to accomplish the task. The cut-out pieces are then filed to smooth any rough edges.

Next, the piece is embellished with stamped designs using small stamps which have been hand-made by the craftsman from Swiss Pattern and assorted needle files, as well as screwdriver heads. Stamps to ornament larger surfaces are fashioned from American Pattern files and chisel heads. Kiowa smith George Silverhorn has made all fifty of his metal stamps by filing down chisels, metal punches, screwdrivers and files to the desired patterns, then tempering each for hardness.

In addition to stamping, the metal shapes may also be engraved, pierced, or supplementally embellished by soldering small overlays of other metals onto the German silver (see neckerchief slide by Julius Ceasar, p. 19).

If bent during stamping, the piece is flattened out with hammer strokes applied to the reverse side. The final step of polishing the finished piece, although traditionally done by hand, is now often accomplished with power equipment. However, finishing touches may be added by hand using an abrasive such as crocus cloth impregnated with red rouge. Acid-core and silver solders are used to attach findings to the finished product. Other equipment which may be utilized in German silverwork includes a hardwood block with round depressions for hammering out conchos and other rounded forms (see concho belt, p. 14).



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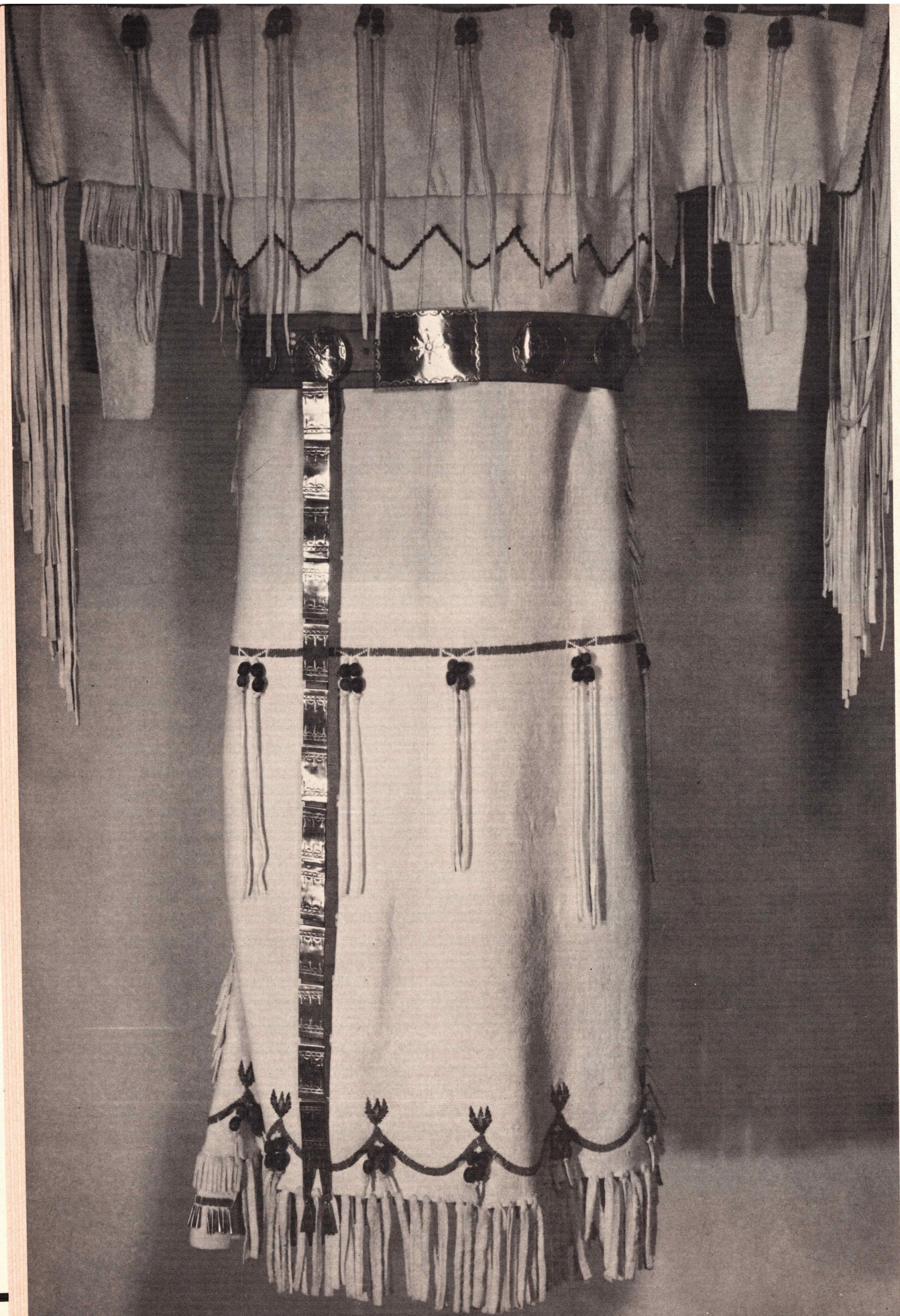
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5

TECHNIQUE. Traditionally the processes evolved for the working of German silver are relatively direct, and great emphasis is placed upon inherent ingenuity of the individual craftsman. Tools are frequently fabricated, or partially fabricated, by the craftsman. To increase production, contemporary craftsmen have variously adopted modern tools and some power equipment such as electric buffers for polishing.

1. (George Silverhom) Work is begun by drawing or tracing, on a sheet of German silver, the outline of the shape to be cut.
2. (George Silverhom) Cutting may be accomplished either by tin shears, as shown here, or may be cut by chisel in the manner of the early smiths.
3. (George Silverhom) Hand filing is universally practiced for smoothing edges, tooling findings of various kinds, and for producing surface designs.
4. (Murray Tonepahote) Shaping the findings for a pair of earrings, Tonepahote uses the base of an old flatiron as anvil. Such simplicity in tools and equipment is not uncommon among the smiths.
5. (Julius Ceasar) Surface embellishment may include a variety of techniques--stamping, filing, engraving, piercing and overlay. Depicted at work on an engraving, Julius Ceasar is noted for his expertly decorated jewelry (see Cover and pp. 8, 9, 21).



As outlined and illustrated on pages 14 to 25, German silverwork products by contemporary Indian craftsmen are directed to diverse consumer demands, including Indian costume products and peyote jewelry, as well as jewelry products for contemporary fashion.

DANCE COSTUME

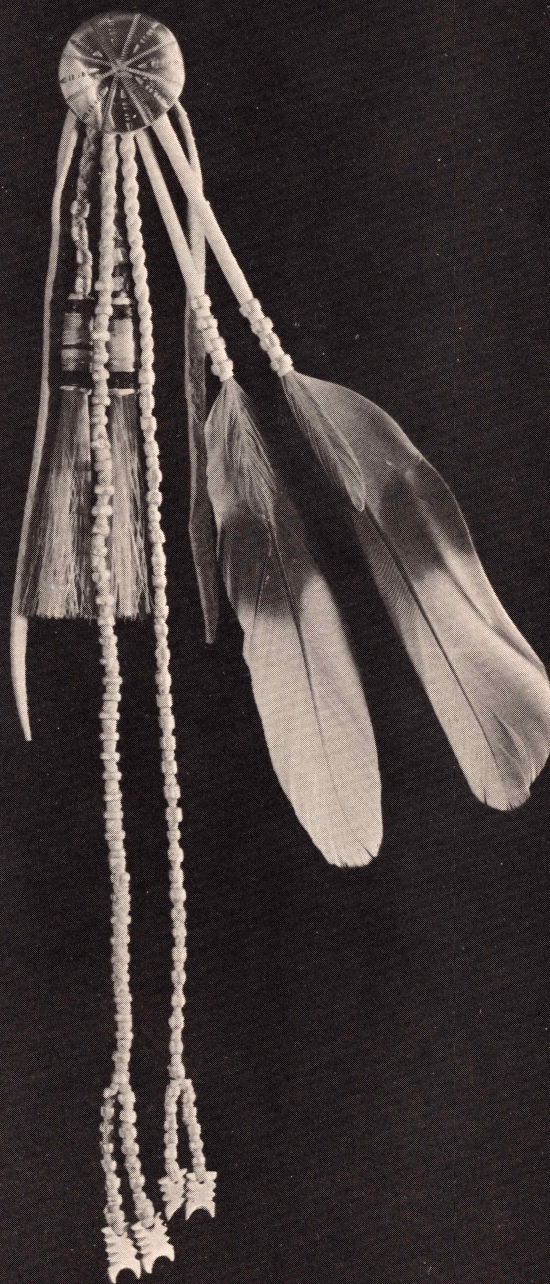
Indian costume requirements are quite extensive and involve the whole gamut of ceremonial and social dance accessories. German silver ornaments, light in weight and shimmering with the reflection of any light cast on their surfaces, are highly decorative embellishments for costume wear. Swaying or shimmering, they add much color and beauty to the over-all effects of the dancer's movements.

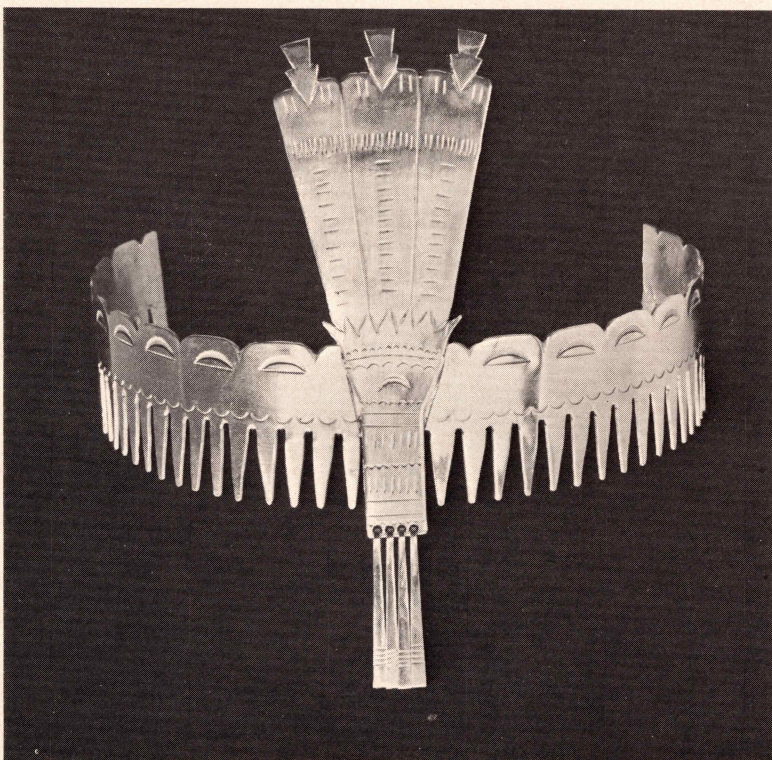
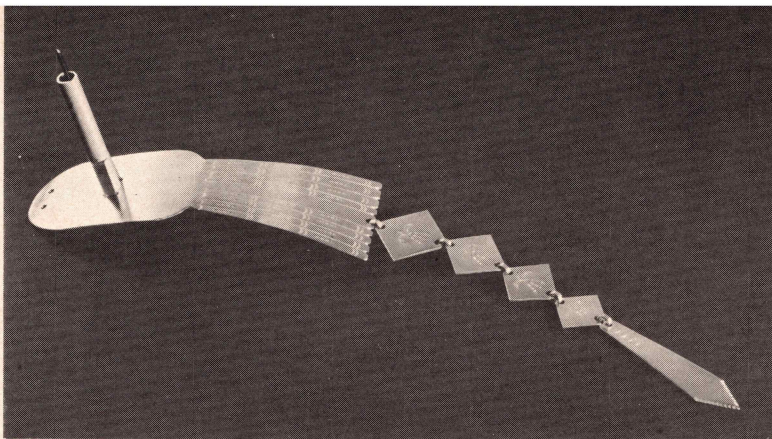
Male dance participants may require German silver roach spreaders for use with porcupine hair and deertail head roaches, German silver-trimmed feather hair ornaments, German silver armbands, and neckerchief slides to complete "fancy" and "straight" war dance outfits. The women's dance costume needs include long, single and double-trailer earrings, hair combs, blouse pins and brooches, as well as concho belts and trailers ornamented with sections of German silver (see pp. 14-17).

Among the tribes especially favoring German silver ornamentation for costume use, that of the Caddo women's costume is particularly impressive (see ill. p. 17). Worn during traditional dances such as the Turkey Dance, performed only by women of the Tribe, the dance costume is resplendent with the sheen of blouse pins and tiny brooches attached to the long, colorful, ribbon trailers of the "hourglass" headdress which is secured to the back of the dancer's head.

Most of the dances and events where one can observe the resplendent use of German silverwork in costume decoration, are open to the public. Information concerning dates of ceremonial dances by various tribes may be obtained by writing to the tribal councils of the respective tribes.

Opposite page: CONCHO BELT WITH TRAILER, German silver on leather base, belt L. 35", trailer L. 34", 1963, by George Silverhorn (Kiowa); shown on beaded white buckskin dress, 1964, by Melvin Blackman (Cheyenne - Oklahoma).
Right: HAIR ORNAMENT, German silver with two decorated feathers and a horsehair pendant, L. 9 1/2", 1965, by George Silverhorn (Kiowa).

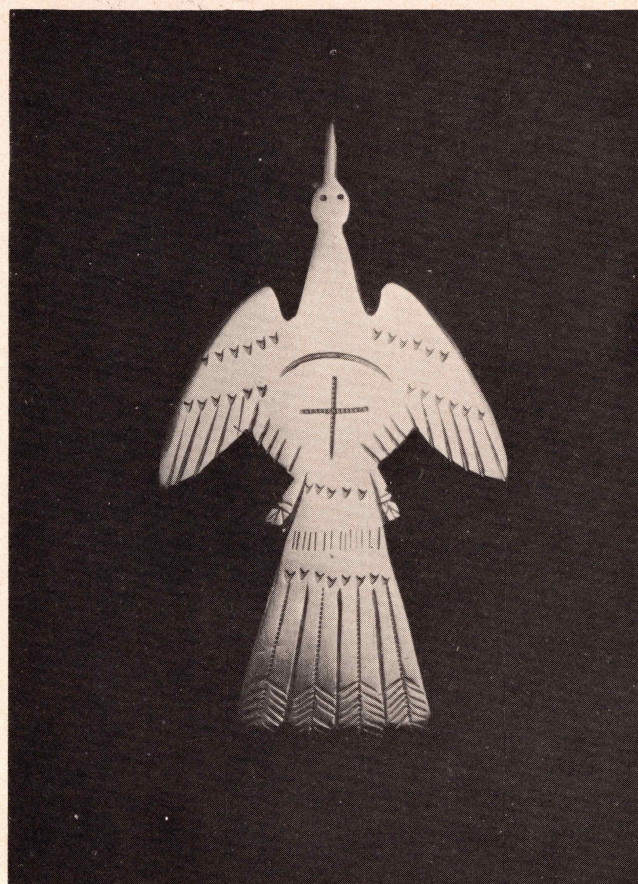
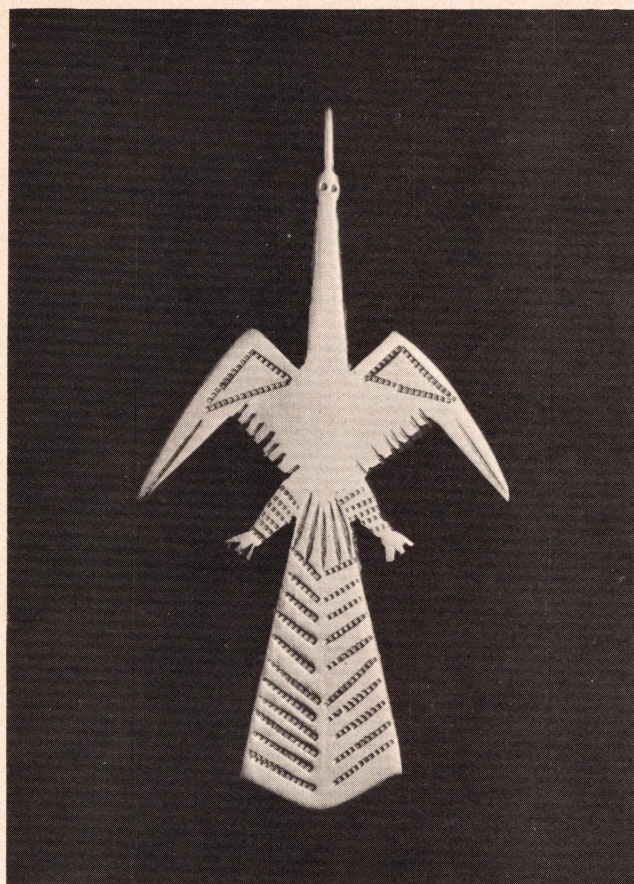




This page. Top: ROACH SPREADER WITH LINKED PENDANT, L. 15", 1966 / Center: WOMAN'S COMB WITH CEREMONIAL FAN DECORATION, from a design originated by Julius Ceasar, D. 6", 1966 / Bottom: PAIR OF ADJUSTABLE ARMBANDS, D. 3 1/4", 1963, all by George Silverhorn (Kiowa).

Opposite page: Mrs. Madeline Hamilton, Caddo of Gracemont, Oklahoma, poses in her costume richly embellished with German silver ornamentation. A classic 19th century Caddo comb of German silver is worn above a traditional "hour-glass" hair ornament fastened near the nape of the neck. The hair ornament is of black suede decorated with rows of German silver "spots"; multicolor ribbon streamers are adorned at the top with eight circular brooches, four of which show pierced work; late 19th century with some modern additions. Elaborate hair ornaments of this type are produced today by commission or special order only.





German silversmiths, although not necessarily members of the Native American Church, are motivated in their choice of design for jewelry by its ultimate use. The items produced for wear by Church members must relate, either in form or applied decoration motifs, to the ritual equipment and concepts of the Native American Church.

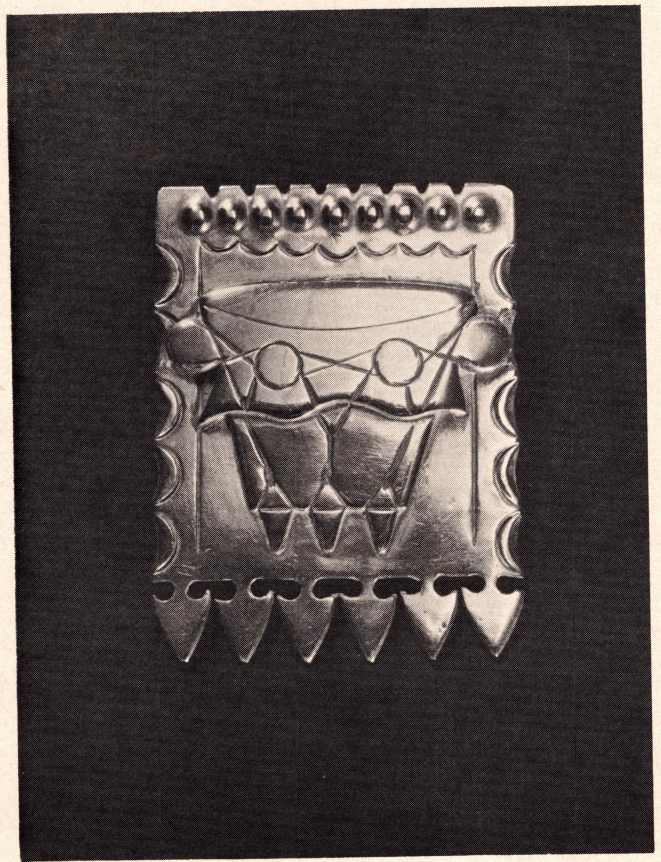
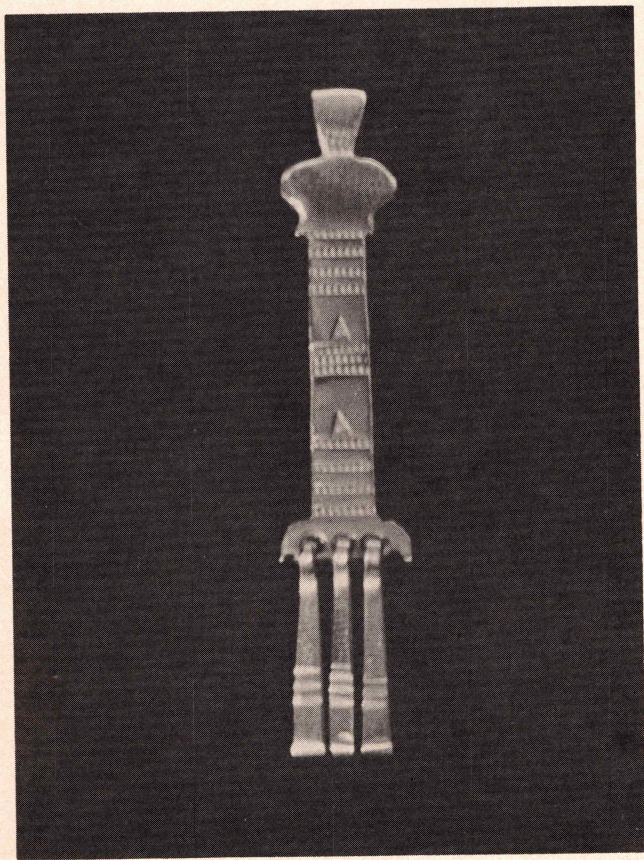
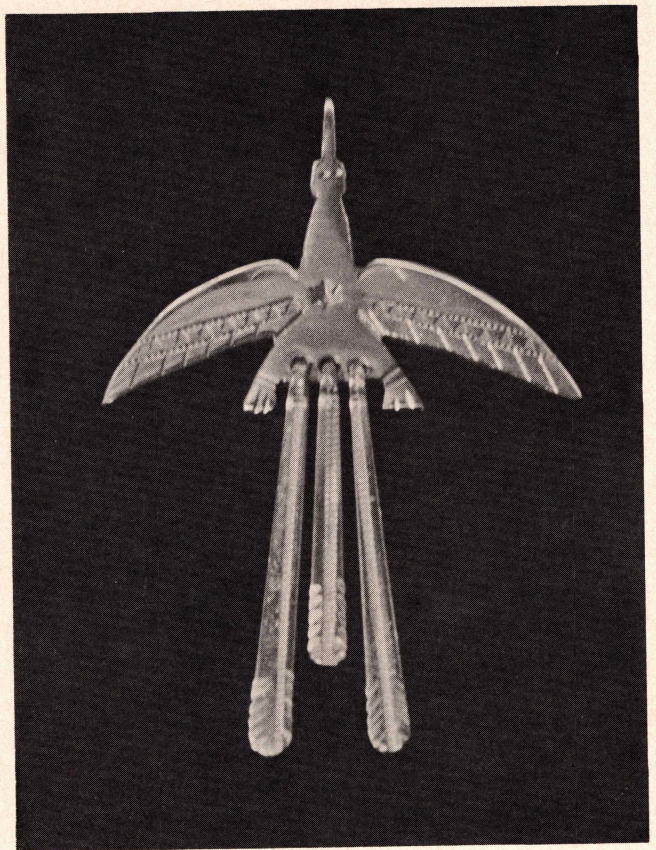
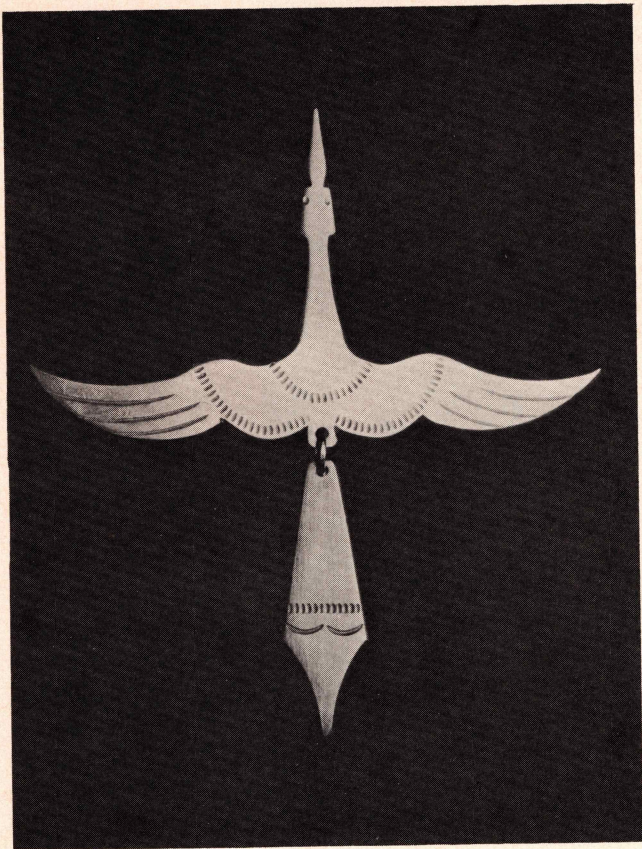
Foremost of importance in Church symbolism is the aquatic spirit bird to whom the prayers of the worshippers are entrusted. Thus it is the most common religious symbol found in peyote jewelry and is usually rendered with neck and wings extended as if in flight. The tail feathers often consist of several, separately attached, dangling pieces. The bird form may also constitute the entire piece as in a stickpin or neckerchief slide, or it may be part of an over-all composition, appearing as an applied design stamped on a surface, or as a single decorative element attached to a pair of earrings.

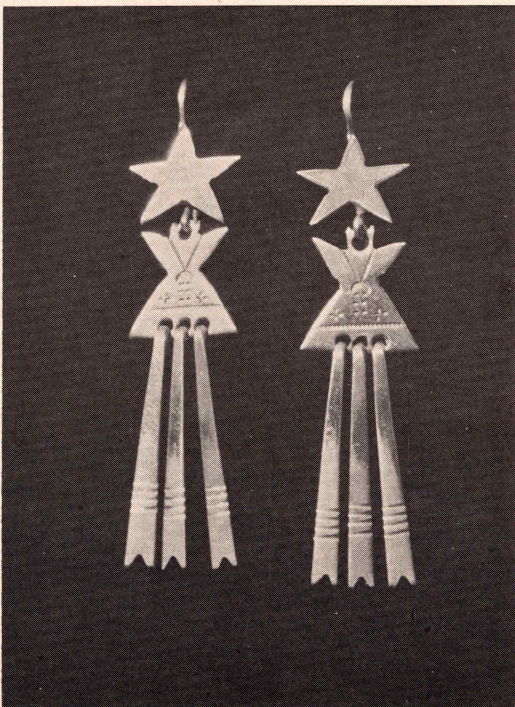
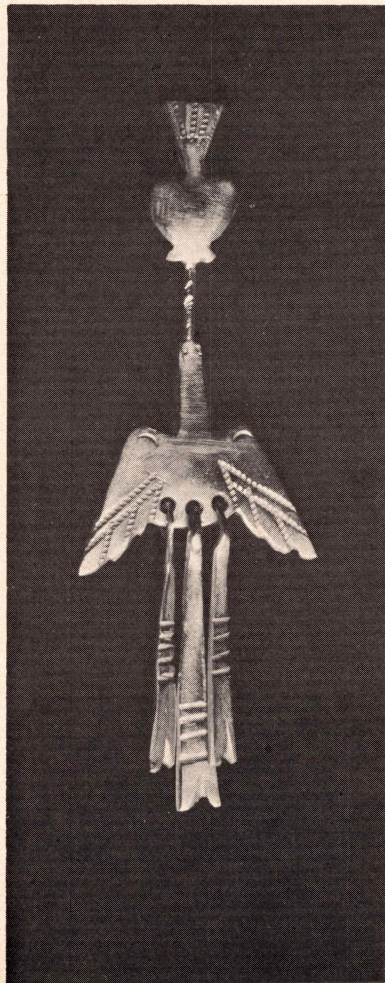
Peyote jewelry is often worn outside the religious context, offering highly stylized forms of graceful jewelry for personal wear. The poetic imagery of this distinctive jewelry style has in fact influenced many contemporary fashion, as well as dance costume, products made by the smiths in response to growing consumer appeal (see also p. 16, center, and p. 24).

PEYOTE JEWELRY

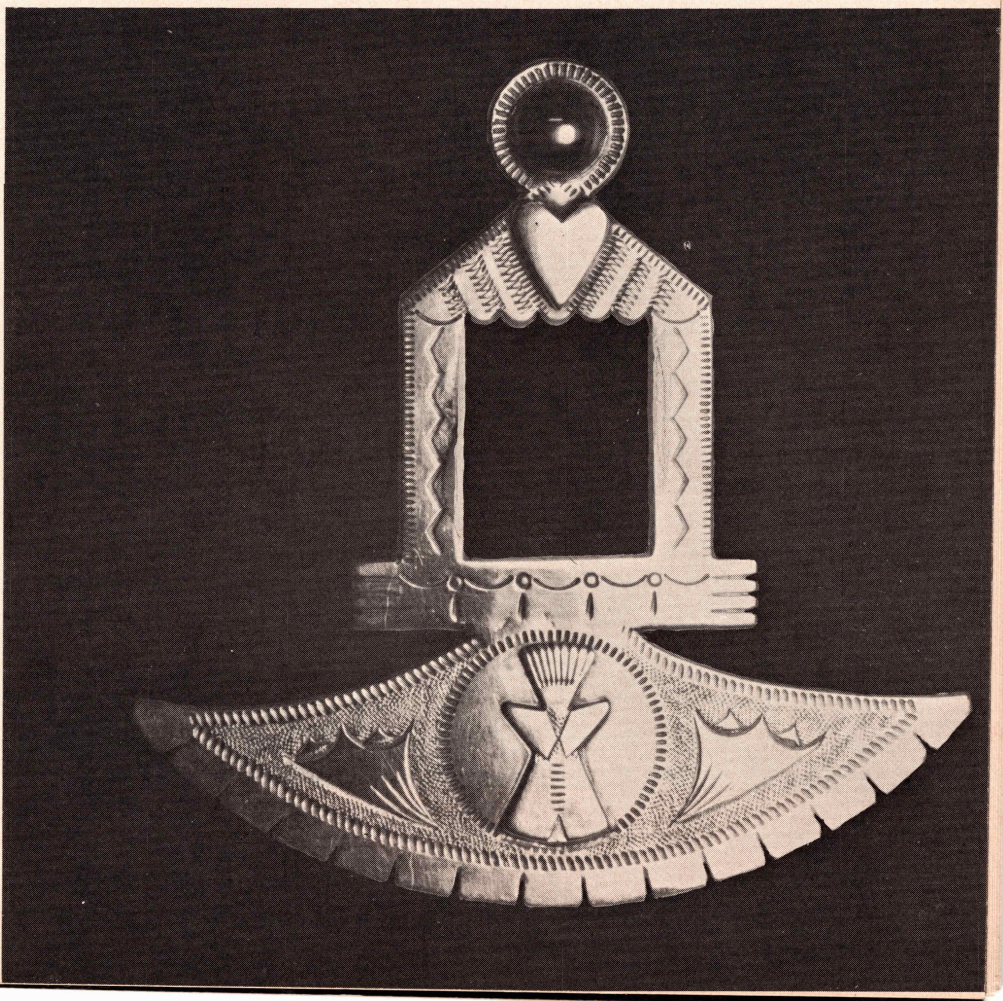
This page. Top left: AQUATIC BIRD STICKPIN, L. 2 1/2", 1965, by Homer Lumpmouth (Arapaho - Oklahoma). Top right: AQUATIC BIRD STICKPIN, L. 3", 1966, by George Silverhorn (Kiowa).

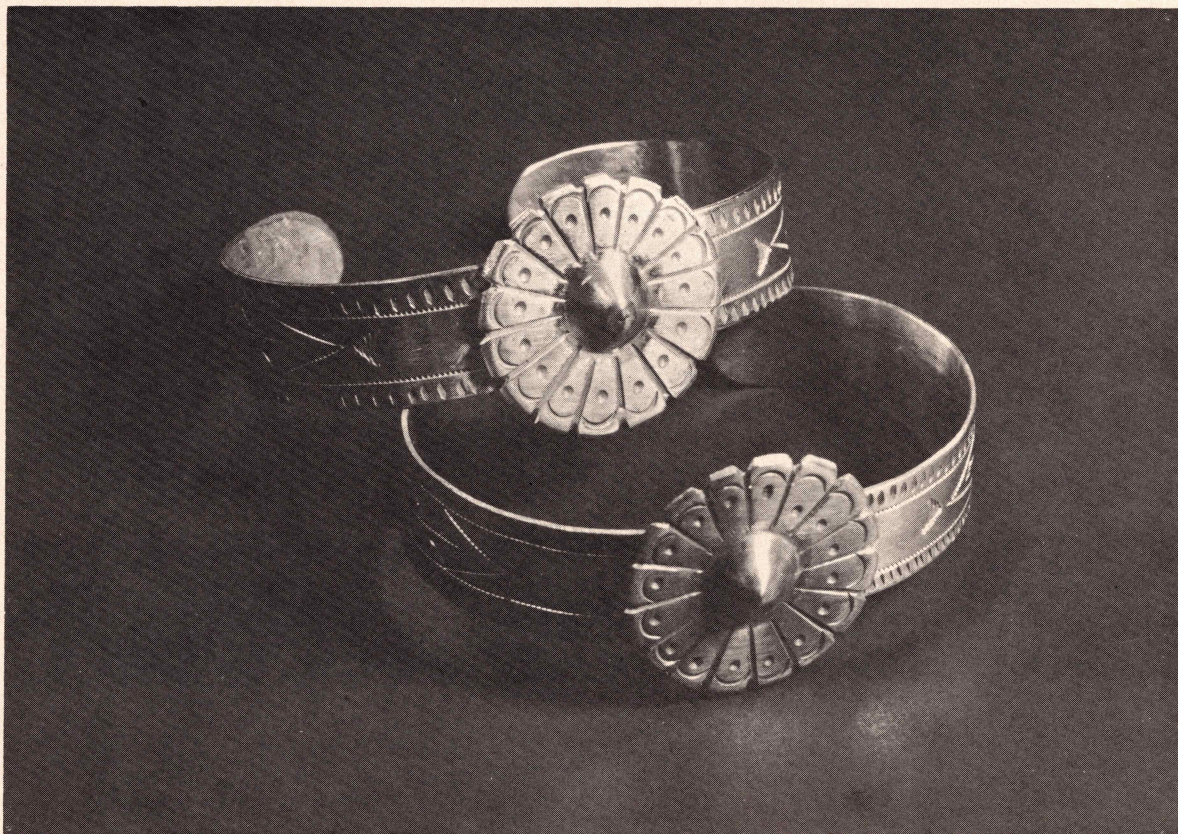
Opposite page. Top left: AQUATIC BIRD STICKPIN WITH PENDANT TAIL, L. 2 3/4", ca. 1961, by Julius Ceasar (Pawnee). Top right: AQUATIC BIRD STICKPIN WITH PENDANT TAIL FEATHERS, L. 2 1/2", 1964, by George Silverhorn (Kiowa). Bottom: left: GOURD RATTLE STICKPIN WITH PENDANTS, L. 2 1/2", 1964, by George Silverhorn (Kiowa). Right: NECKERCHIEF SLIDE WITH BRASS OVERLAY IN FORM OF DRUM, L. 2", ca. 1961, by Julius Ceasar (Pawnee).





Opposite page. Top left: MEN'S EARRINGS, L. 2 3/4", 1966, by George Silverhorn (Kiowa). Center: EARRINGS, L. 1 5/8", ca. 1935, by "Mushroom" Joe Ziwick (Potawatomi - Oklahoma; deceased). Bottom left: EARRINGS WITH PENDANTS, L. 2 1/2", 1964, by George Silverhorn (Kiowa). Top right: EARRINGS, linked shapes, L. 3", 1966, by Murray Tonepahote (Kiowa). Bottom right: AQUATIC BIRD WITH GOURD RATTLE STICKPIN, L. 2 3/4", 1965, by Murray Tonepahote (Kiowa). Right. Top: NECKERCHIEF SLIDE WITH PIERCED CROSS, L. 1 1/4", 1965, by George Silverhorn (Kiowa). Bottom: NECKERCHIEF SLIDE WITH OVERLAY AND ENGRAVED DESIGNS, L. 3 1/4", ca. 1961, by Julius Ceasar (Pawnee).





CONTEMPORARY JEWELRY PRODUCTS

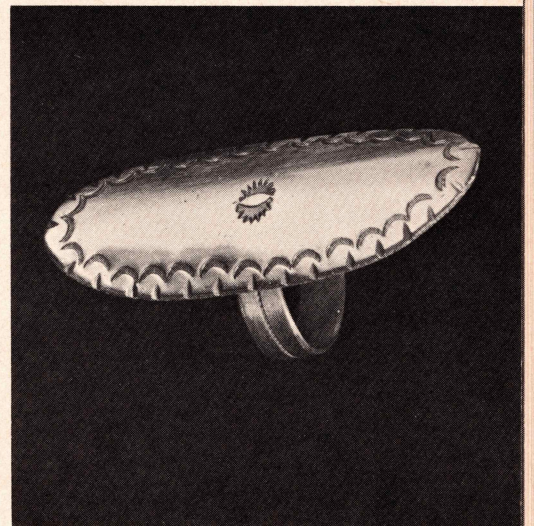
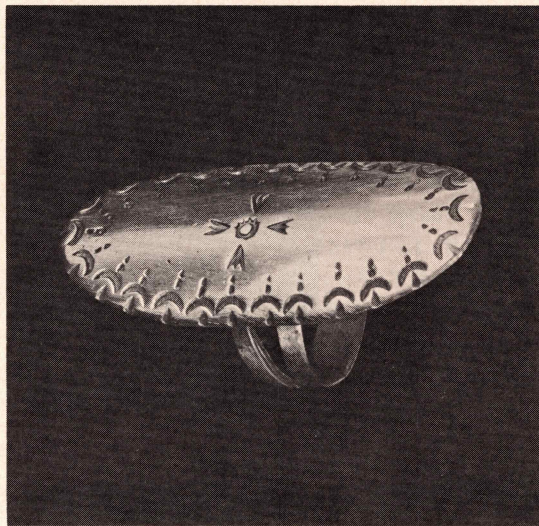
The extension of German silver jewelry into a contemporary idiom has been far-reaching. Directed to a growing and appreciative audience, contemporary sales items--including bracelets, buttons, cufflinks, earrings, and pins--have been well-received by both Indians and non-Indians alike.

Consideration of contemporary market potentials began several decades ago when work by Native German silversmiths first began to reflect elements of popular fashion as evidenced in the 30's bracelet by Ziwick pictured on page 9.

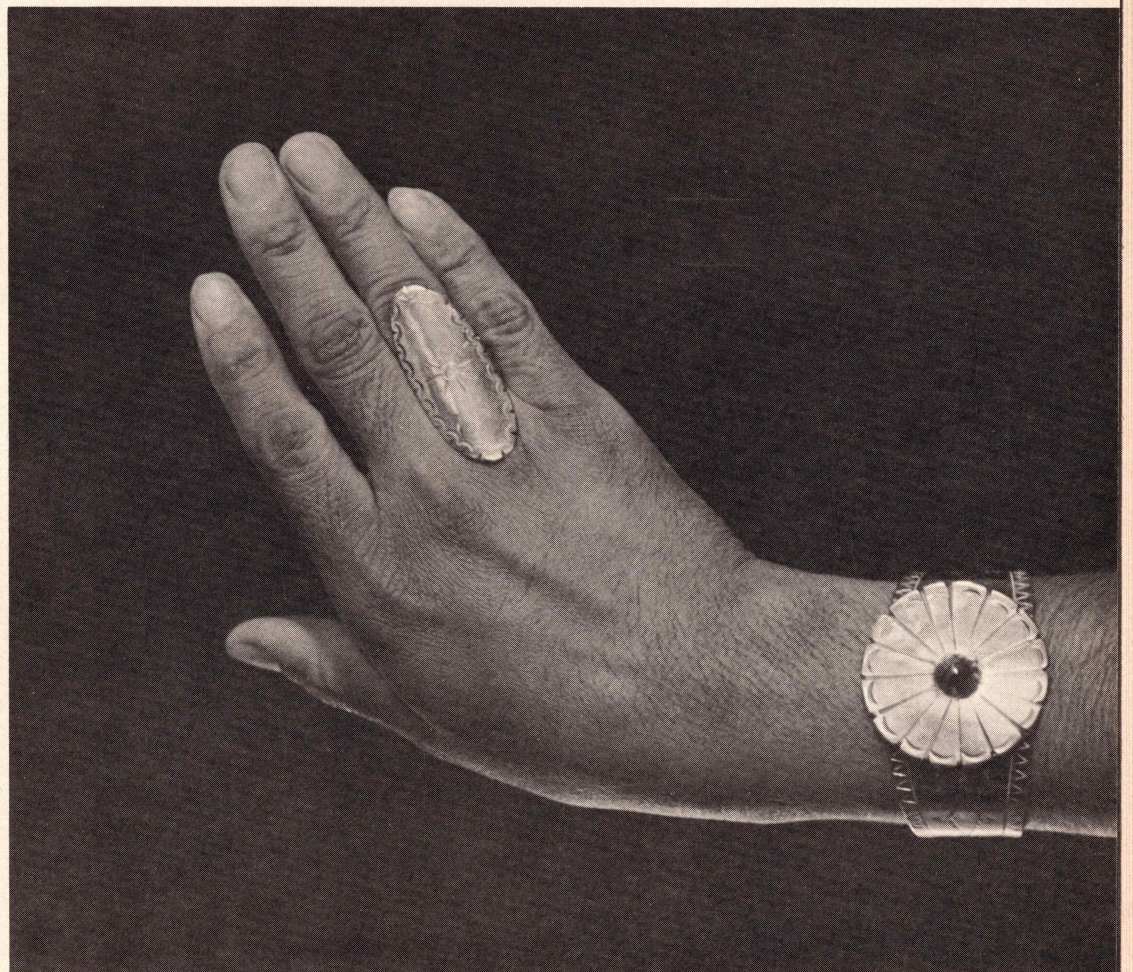
Contemporary smiths, reflecting several of the American craftsman's growing interests during recent years--the experimental re-evaluation of earlier, historic stylistic conventions, as well as the function and potency of surface decoration--have evolved a wide gamut of products for modern fashion, several forms of which revive many of the timeless tribal fashions of the Plains Indian.

For example, the linked styles of German silver earrings (see pages 24-25)--evolved from the long dentalium shell earrings of early tribal mode--are particularly well-suited to the current fashion of long pendant earrings. German silver earrings, lightweight and constantly in motion, are available in a wide variety of styles and range in length from one to five-and-a-half inches. Ingeniously constructed of interchangeable parts, they allow for easy attachment with either screw-type findings or those for pierced ears. The findings themselves are often ornamented with a decorative button or bird form so that they may be worn alone with the pendants removed.

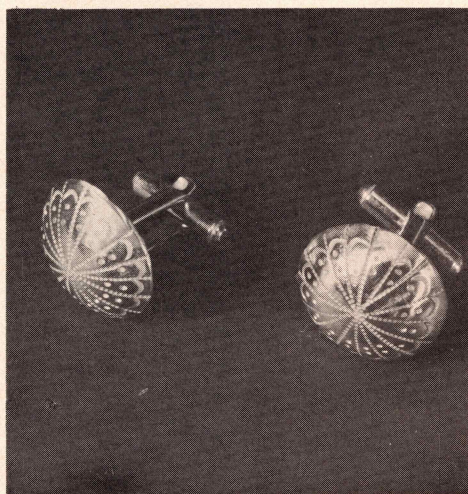
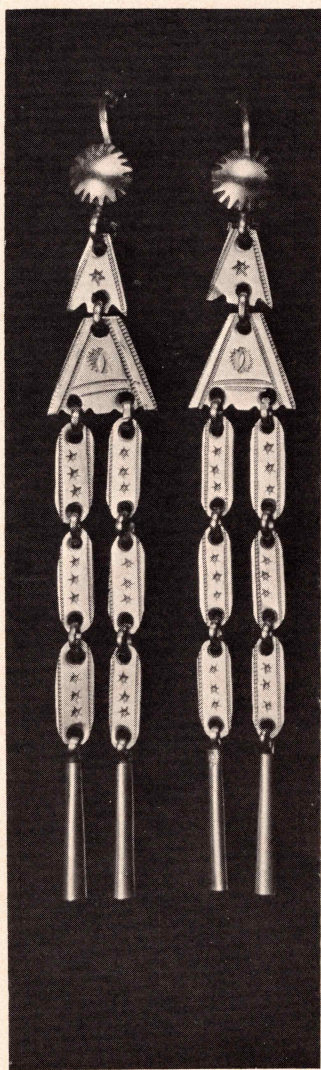
Other products include a diversity of bracelets--produced mostly in pairs, the manner in which they are usually worn--and rings, long out of production, which are beginning to reappear as a popular sales item.

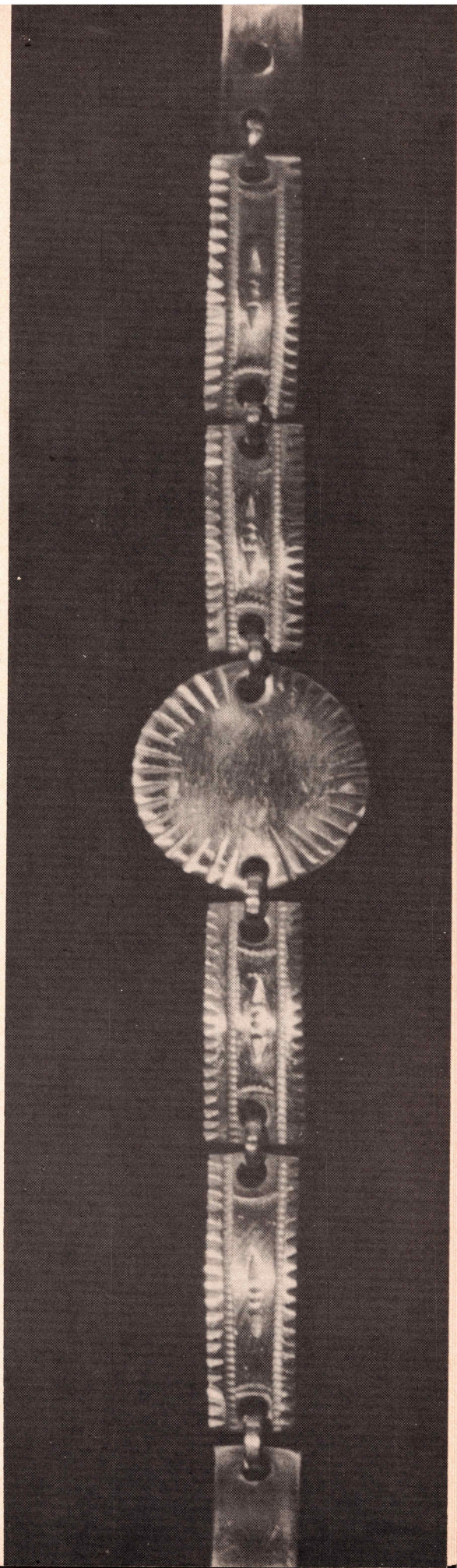
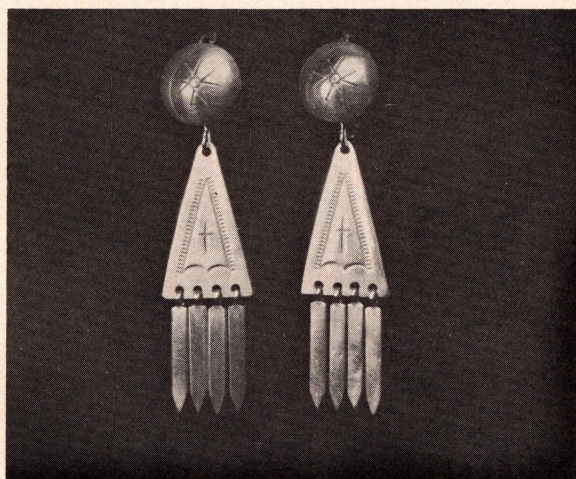
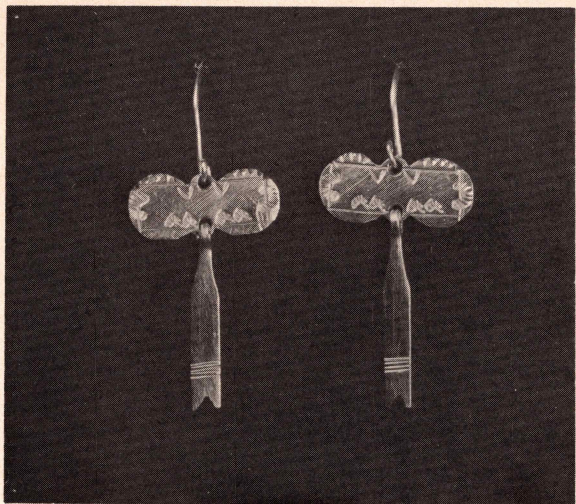


Opposite page: PAIR OF BRACELETS, D. 2 1/2", 1966, by George Silverhorn (Kiowa). Above: TWO FINGER RINGS, L. of oval surface, 1 3/4", 1965. Below: RING, 1965, and BRACELET, 1966. All by George Silverhorn (Kiowa).



Below. Left: LINKED EARRINGS, L. 4 1/8", 1964. Center: LINKED EARRINGS, L. 5 1/8", 1964. Top right: EARRINGS WITH CONE PENDANTS, L. 2 1/2", 1964. Bottom right: CUFF LINKS, D. 3/4", 1965. All by George Silverhorn (Kiowa).
 Opposite page. Top left: EARRINGS WITH PENDANTS, L. 1 1/8", 1966, by John Wing Murdock (Kickapoo - Oklahoma). Center: LINKED EARRINGS, L. 2 1/2", 1966, by Bill Johnson (Kickapoo - Oklahoma). Bottom: EARRINGS WITH PENDANTS, L. 2 1/2", ca. 1961, by Julius Ceasar (Pawnee). Right: LINKED BRACELET, L. 7", 1964, by George Silverhorn (Kiowa).





CONCLUSION

With its introduction as a raw material during the 1850's, German silver was adapted by Plains and Woodlands craftsmen of central United States as a basis for the development of distinctive jewelry styles which have evolved into an important contemporary Indian craft expression.

In contrast to work in precious metals, valued in great part for the intrinsic worth of the materials of production, the German silversmiths, working in a comparatively inexpensive alloy, have centered their attention exclusively upon the creative and decorative values inherent in the evolving styles and utility of their work during the past century.

Drawing inspiration from the historic backgrounds of both Plains and Woodlands metalsmithing, several noted contemporary Indian craftsmen are further exploring the creative use of German silver for both aesthetic and commercial purposes, and, as briefly outlined in the foregoing article, are addressing their products to an increasingly varied audience.

The diversification of German silver products by Indian smiths today indicates the growing vitality of this distinctive art, which is projecting important 18th and 19th century statements of Native American metalwork and tribal fashion into varied aspects of contemporary expression and application.

FOOTNOTES

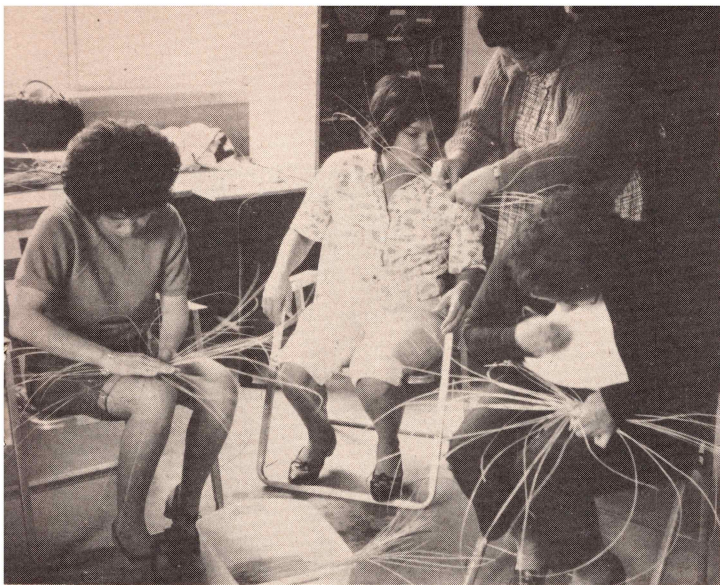
1. Kiowa calendars: Significant events recorded in narrative style on canvas, hide, or paper. The Sioux were the only other Plains tribe to maintain calendric records. See article by James Mooney cited in bibliography.
2. Peyote: A small, spineless cactus (*Lophophora williamsii* Lemaire) grown commercially in northern Mexico and southern Texas. When cut and dried, the top becomes the "peyote button."
3. Oklahoma Indian Arts and Crafts Cooperative: A sales enterprise owned and operated by Indian artists and craftsmen of the Southern Plains area, located in the Southern Plains Indian Museum and Crafts Center at Anadarko, Oklahoma. A diverse line of authentic Indian crafts, dance costumes and accessories, paintings by Indian artists, recordings, and a selection of books and pamphlets on Indian topics are sold through the shop and by mail order.

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- La Barre, Weston. THE PEYOTE CULT. Hamden: The Shoe String Press, 1964.
- Mooney, James. CALENDAR HISTORY OF THE KIOWA INDIANS. Washington, D. C.: Bureau of American Ethnology, Smithsonian Institution, 17th Annual Report, Part I, 1895-1896. pp. 129-445.

SOURCES

- For further information and price lists regarding German silver metalwork products -
- By George Silverhorn; Murray Tonepahote, write to: Oklahoma Indian Arts and Crafts Cooperative
P. O. Box 749
Anadarko, Oklahoma 73005
- By Julius Ceasar, write to:
Ceasar's Indian Metalcrafts
206 North Green Street
Toledo, Iowa 52342
- By other Indian metalsmiths, write to:
Publications
Indian Arts and Crafts Board
U. S. Department of the Interior
Washington, D. C. 20240
- for Fact Sheets, SOURCES OF INDIAN AND ES-KIMO ARTS AND CRAFTS: No. 1 (Organizations) and No. 2 (Individuals).



DEMONSTRATION WORKSHOPS

BASKETRY CLASSES CONDUCTED BY YUOK-KAROK-HOOPA WEAVERS, CALIFORNIA.

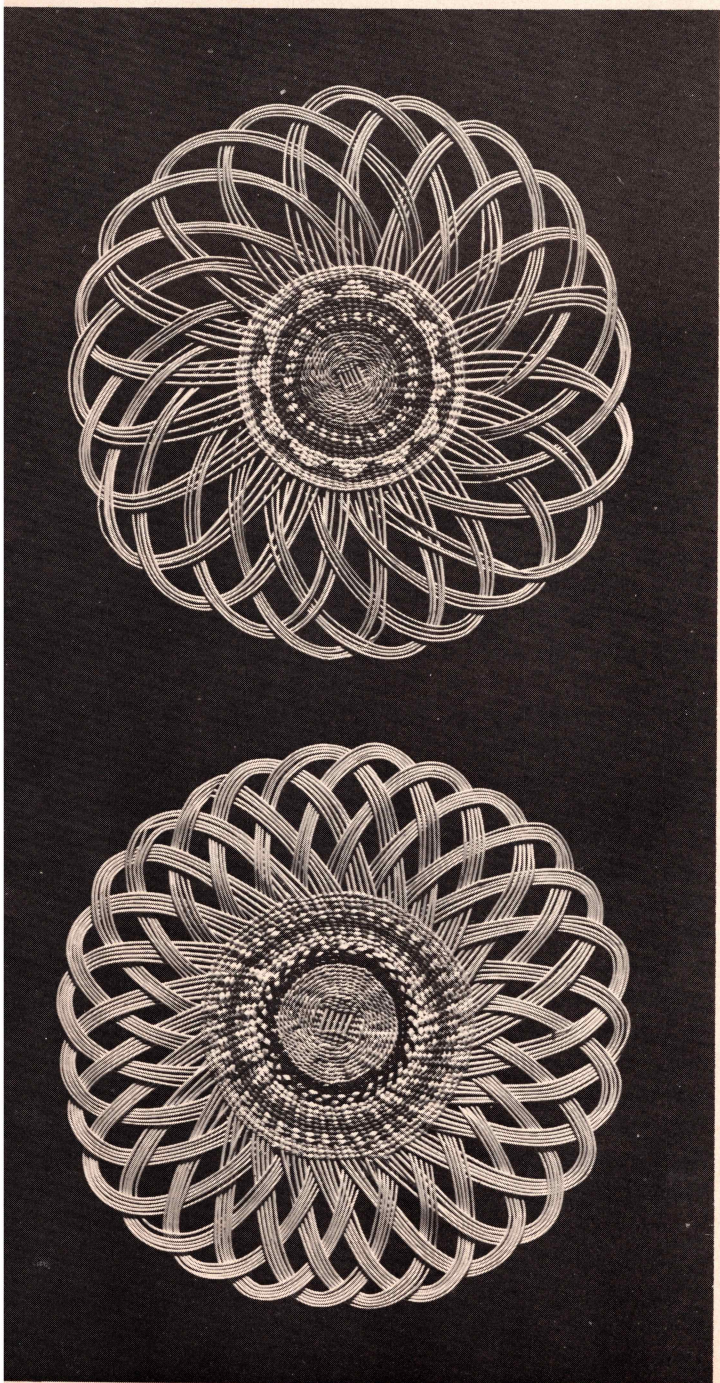
In an effort to vitalize the basketmaking arts of the area, a group of Indian women of the Klamath-Trinity Arts and Crafts Association, Hoopa Valley, California, have formed a subsidiary organization known as the Yurok-Karok-Hoopa Weavers. Headed by Mrs. Vivien Hailstone, program director, the weavers began introductory classes in basketmaking during November 1966, which are planned as the first in a series of classes to progress from basic techniques to intermediate and advanced instruction in basketry design and production. Under the sponsorship of the Indian Arts and Crafts Board, U. S. Department of the Interior, financial assistance for the first series of classes was provided by the Save The Children Federation.

The classes, held in the Hoopa Pottery House, were conducted every Wednesday and Thursday through December. Instruction was in the preparation of materials, the starting of a basket, its weaving, and finishing. An important part of the training included instruction in the use of native fens and porcupine quills--their gathering, preparation and incorporation into the weave--as vital decorative elements characteristic to the basketry arts of this area. Mrs. Ella Johnson, Yurok weaver, instructed the classes assisted by Mrs. Josephine Peters, Yurok weaver and potter.

The goal of the Yurok-Karok-Hoopa Weavers, before seeking outside markets for their products, is the building of craft skills which will lead to development of a firm foundation, solid productivity, and a sound marketing operation.

Above: Instructor, Mrs. Josephine Peters, Yurok, works with three students during the Yurok-Karok-Hoopa Weavers basketmaking classes.

Below: Two trays produced during the classes by (top) Laura Lee George and (bottom) Janice Marshall, Karok students. Large and small trays and shallow baskets were also produced by the classes.



CHOCTAW BASKETRY TRAINING PHILADELPHIA, MISSISSIPPI

A series of three demonstration-workshops in Basketry was held on the Choctaw Indian Reservation, Mississippi, during the fall of 1966. Each was conducted for two-week periods at the Pearl River, Standing Pine and Conehatta communities of the Choctaw Reservation for the craftsmen of the surrounding communities. Sponsored by the Choctaw Craft Association with technical assistance being provided by the Indian Arts and Crafts Board, U. S. Department of the Interior, these demonstration-workshops are the latest in a continuing series of training programs for Choctaw craftsmen (see SS 44, pp. 3-13; SS 49, pp. 18-19), which have resulted in upgraded and increased diversification of craft products. Mrs. Lela Solomon, Choctaw basketmaker, was the instructor for all of the demonstration-workshops. For further product and price information on Choctaw crafts, write to: Manager, Choctaw Craft Association, Philadelphia, Mississippi 39350.

EXTENSION CENTER FOR ARTS AND CRAFTS, UNIVERSITY OF ALASKA, COLLEGE

Seven Eskimo carvers are enrolled in the unique pilot project conducted this school year by the University of Alaska's Extension Center for Arts and Crafts, which provides further technological and management training opportunities for the advanced Alaskan Native craftsman who can benefit from further experiences in the well-integrated environment offered by the University (see SS 50-51, pp. 10-11).

Enrolled as special students, they are being sponsored by the Indian Arts and Crafts Board, U. S. Department of the Interior, through one-year scholarship grants, and by the Alaska State Office of Vocational Rehabilitation and the Alaska State Youth Authority. They are: Alvin Kayouktuk, Little Diomed Island; Melvin Olanna, Shishmaref; Isaac Koyuk, David Alvanna and Michael Pullock, King Island Village; Moses Wassilie, Bethel, and Frederick Ipalook, Kotzebue. The latter two students joined the group in January.



Choctaw Demonstration-Workshops in Basketry. Above: Mrs. Lela Solomon (right), Instructor, shows students (left to right) Mrs. Beatrice Johnson, Mrs. Beauty Denson and Mrs. Susan Wickson of the Conehatta Community, how to gather and prepare swamp cane for the production of Choctaw baskets. Opposite page, left: Mrs. Solomon and student, Mrs. Beatrice Johnson, work on a basket. Right: Basketry in natural and dyed cane produced during the Choctaw Demonstration-Workshops.

The craftsmen are being introduced to new materials, methods and the elements of creative design. They take freehand drawing classes and study designs from ancient Eskimo cultures related to long forgotten motifs. A special English class is also provided and later they will learn bookkeeping and basic accounting. With completion of the pilot project, results will be evaluated looking to an expanded program next year.

An important part of the training received at the University Extension Center provides for the marketing of student products for practical experience in promoting, exhibiting and selling. In December 1966, a sales display of student work was exhibited for the first time at the opening of the new Mel Kohler Gallery in Anchorage, Alaska.



JEWELRY PRODUCTION AND MARKETING, ZUNI PUEBLO, NEW MEXICO

Craftsmen of Zuni Pueblo, New Mexico, have undertaken a program which is designed to produce a firm economic base for the traditional tribal craft of jewelry-making.

A grant of \$208,741 was approved by the Office of Economic Opportunity for the formation of a craftsmen's organization, the Zuni Craftsmen's Cooperative Association, to help expand the range of tribal jewelry-making skills and to teach marketing techniques. With at least one member of almost every Zuni family now working at some phase of jewelry production, the increased income from this training will benefit the entire Pueblo. An important goal of the Association will be to develop new design concepts for wider appeal to an expanded market made possible by the formation of a sales organization.

The Indian Arts and Crafts Board, U. S. Department of the Interior, assisted the Tribe in the formulation of the training and developmental plans, and is continuing to provide technical and advisory assistance to the Association in the organization and implementation of its plan of operation.

As a first step in organization, representatives of the Association visited successful Indian artists



and craftsmen's cooperatives within the area, notably the Navajo Arts and Crafts Guild at Window Rock, Arizona, and the Hopi Silvercraft and Arts and Crafts Cooperative Guild at Second Mesa, Arizona, to observe their operations at first hand.

The training programs which began on January 16, are being conducted in the Association's permanent building containing offices, workshops, a sales room and storage, packing and shipping facilities. Instructors for the training courses are Tom Weakee, noted Zuni silversmith, and Roger Tsa-betsaye, an outstanding young Zuni designer-craftsman who is a graduate of the Institute of American Indian Arts, Santa Fe, New Mexico, and the School for American Craftsmen, Rochester Institute of Technology, Rochester, New York.

The Cooperative members will operate the retail and wholesale marketing operation to gain the skills necessary for the management of a successful enterprise. Other tribal arts such as weaving, pottery and beadwork will also be sold through the shop. For further information about Zuni products, write to: Manager, Zuni Craftsmen's Cooperative Association, Zuni, New Mexico 87327.

NATIONAL NEWS

SECRETARY UDALL ANNOUNCES NEW APPOINTMENTS TO THE INDIAN ARTS AND CRAFTS BOARD

On January 28, 1967, the Secretary of the Interior announced the appointment of two new members to the Indian Arts and Crafts Board, U. S. Department of the Interior. They are Mr. Alvin M. Josephy, Jr., of Greenwich, Connecticut, and Mr. Mitchell A. Wilder of Fort Worth, Texas.

Commissioner Josephy is a member of the Board of Editors of American Heritage Magazine, New York City, and is in charge of the publication of American Heritage and Horizon books. He is widely known as an author, editor and historian of the American Indians, and during 1963, served as a special consultant to the Secretary of the Interior. One of Mr. Josephy's most recent works, "The Nez Perce Indians and the Opening of the Northwest," published in 1965 by Yale University Press, received national awards as the best book on Western American History written that year.

Commissioner Wilder assumed the Directorship of the Amon Carter Museum of Western Art at Fort Worth, Texas, in 1961. Educated at McGill University, Montreal, Canada, and the University of California at Berkeley, he has served as Curator of the Taylor Museum, Colorado Springs Fine Arts Center, and as Director, respectively, of the

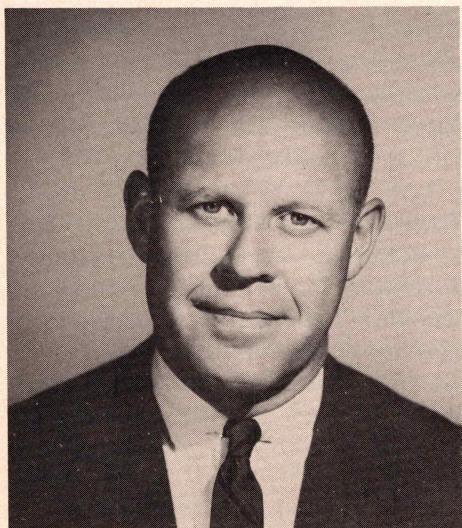
Colorado Springs Fine Arts Center; the Abbe Aldrich Rockefeller Folk Art Collection, Colonial Williamsburg, Virginia, and the Chouinard Art Institute, Los Angeles, California.

The two new members replace Mr. Rene d'Hamoncourt of New York City, and Mr. Erich Kohlberg of Denver, Colorado.

Mr. d'Hamoncourt, Director of the Museum of Modern Art in New York City, joined the Board in 1936 and served as General Manager (1937-1944), Chairman of the Board (1944-1961), and as a Commissioner on the Board from 1961 until the expiration of his appointment on July 7, 1966. In 1939, he organized a widely acclaimed exhibit of Indian art at the San Francisco World's Fair, which was later developed in 1941 as a major exhibition organized for showing at the Museum of Modern Art.

Mr. Kohlberg is the owner and manager of a highly successful retail shop, Kohlberg's, in Denver, Colorado, which specializes in quality Indian arts and crafts. He joined the Board in 1956, and for many years has been called upon to judge Indian arts and crafts competitions at various Indian ceremonials and exhibits. Mr. Kohlberg's appointment as Commissioner expired August 8, 1966.

Commissioners of the Indian Arts and Crafts Board are appointed by the Secretary of the Interior and serve four-year terms without salary or fee. Other Commissioners on the five-member Board are: Chairman, Dr. Frederick J. Dockstader, Director of the Museum of the American Indian, New York City; Mr. Vincent Price, noted actor, author and lecturer of Los Angeles, California, and Mr. Lloyd New, Director of Art at the Institute of American Indian Arts, Santa Fe, New Mexico.



(Left) Mr. Mitchell A. Wilder and (right) Mr. Alvin M. Josephy, Jr. newly-appointed Commissioners to the Indian Arts and Crafts Board, U. S. Department of the Interior.

REGIONAL NEWS

WASHINGTON, D. C. AREA ACTIVITIES

Title I (Poverty Program) Performances, Coordinated by the Bureau of Indian Affairs, U. S. Department of the Interior. The Indian Arts and Crafts Board participated in another series of programs for culturally and materially underprivileged children of the metropolitan Washington, D. C. area similar to those held during the past summer for the area Widening Horizons programs (see SS 50-51, p. 28). The programs brought to hundreds of participating children a glimpse of American Indian culture and dance which included brief talks on Indian masks, films, tribal dances by members of the American Indian Society of Washington and a panel to answer questions from the children on the American Indian and his life.

1966 YWCA International Fair. On November 7, 1966, the Young Women's Christian Association (YWCA) presented its annual International Fair at the Washington Hilton Hotel. Theme for the 1966 Fair was "Fancy Foods and Fabrics" with special feature exhibits of work by contemporary craftsmen from throughout the world. The United States presentation included work by American Indian craftsmen in the arts of pottery, carving, weaving, patchwork and basketry on loan from the Indian Arts and Crafts Board.

OUTDOOR AMPHITHEATRE UNDER CONSTRUCTION AT THE INSTITUTE OF AMERICAN INDIAN ARTS, SANTA FE, NEW MEXICO

A new 2,000-seat outdoor amphitheatre is under construction on the campus of the Institute of American Indian Arts at Santa Fe, New Mexico, as a national center for the development of American Indian drama. Designed by Arizona architect and innovator, Paolo Soleri, the amphitheatre will be bowl-shaped, as an extension of the earth. The stage, a sort of half-theatre in the round, extending in a semi-circle into the middle audience area, will face south. Seating for the audience will rise

gradually from the stage level upward to ground level and will face north toward the Sangre de Cristo Mountains. Other aspects of this unique theatre setting will relate directly to the needs of American Indian drama. They will include a stationary sun symbol, underground entrances and exits abstractly related to panoramas of mountains and plains; and a passageway sloping down to the stage to be used as an entranceway for chanters, groups, or whatever else the drama may require. Provisions will be made for water as a part of the settings and the over-all color will be adobe.

In planning since 1965, the amphitheatre is scheduled for completion in 1968. Since the Institute is primarily an educational facility, the theatre is being built as an educational project with student participation in all phases of construction under the direction of the architect.

The Drama Department of the Institute has been very active and is now preparing for the Spring season. Fall and Winter productions during this school year included *UNCLE VANYA*, by Anton Chekhov; *OEDIPUS REX*, by Sophocles reinterpreted to an ancient Mexican Indian cultural setting, and *AN EVENING OF DANCE* which included a varied program of group and solo numbers, original choreography and music.

NAVAJO CULTURAL CENTER PROGRAMS

The newly established Navajo Cultural Center (see SS 50-51, p. 29), has instituted a series of training programs for its field staff which are designed to facilitate the work of the Center in its aim to preserve, through tape recordings and photographic records, the history, legends, mythology and ceremonies of the Navajo peoples for the benefit of future generations of Navajo children. Conducted exclusively by tribal members, the Cultural Center and its activities are a program of the Office of Navajo Economic Opportunity (ONEO).

The Program, under the direction of Carl Gorman, noted Navajo artist, recently held a two-day meeting with the Advisory Committee of the ONEO Culture Program. The Advisory Committee, the Na-ha-t'a yee-keh-ahda-ha-le eegee, is composed of eleven Navajo medicine men. The meetings were to discuss plans for the preparation of a book on Navajo history and mythology to be published by the ONEO program for use in high schools with large Navajo student enrollments.



CHIEF JIM JAMES, oil, by Carol Orr, Colville artist. From the First Annual National Exhibition presented by American Indian Artists of San Francisco, California. Photo courtesy American Indian Artists.

NEW INDIAN ART ORGANIZATION HOLDS FIRST ANNUAL NATIONAL EXHIBITION

American Indian Artists, a recently-formed non-profit Indian art organization in San Francisco, California (see SS 49, p. 21), held its First Annual National Exhibition during October 1966, at the Kaiser Center, Oakland, California. With its purpose to promote the arts among Indians in the San Francisco Bay area as well as nationally, the organization presented a major exhibition which included substantial prizes and awards.

The Grand Award went to R. C. Gorman, Navajo, and the American Indian Artists Special Award was won by Clifford Beck, also Navajo. Other first awards were presented to Jerome Tiger, Creek-Seminole, in Regional Paintings; Patrick Swazo Hinds, Tesuque Pueblo, in Paintings With New Vistas, and Clifford Beck, Navajo, in Drawings and Prints.

ADVISORY PANEL TO THE ALASKA STATE COUNCIL ON THE ARTS ANNOUNCED.

The Alaska State Council on the Arts, established by the 1966 Alaska State Legislature to stimulate and encourage the study and presentation of performing, visual and fine arts in the State (see SS 50-51, p. 27), has selected twelve experts in various fields to serve in an advisory and consultant capacity to the Council members. They will render technical opinions and assist the Council in evaluating projects suggested for support of the Council. In addition, their knowledge will be valuable in determining which cultural fields can be expanded for the greatest benefit to Alaska.

Among those named as members are: Mr. George Fedoroff, Supervisor of Arts and Crafts Projects, Indian Arts and Crafts Board, U. S. Department of the Interior, Sitka; Dr. Erna Gunther of the Department of Anthropology, University of Alaska, College; Dr. George Rogers, Research Professor of Economics, Juneau, and Carl Heinmiller, Director, Alaska Indian Arts, Inc., Haines.

CANADIAN INDIAN CRAFT SALES ORGANIZATION REVITALIZES TRIBAL ECONOMY

A successful Indian crafts sales organization has been established at the Curve Lake Indian Reserve, Ontario, which has marked a major step on the road to greater independence for some 600 Ojibway Indians. Through the Craft Centre, an attractive log structure with a 40x60 foot showroom on the main floor and offices, workshops and storerooms located in the basement, it is reported that the tribal craftsmen conduct an industry which grosses about \$50,000 a year with markets both at home and abroad, principally in Europe, Australia and the southern parts of the United States. The building, built by local labor and materials, was opened in the spring of 1966, and is the result of a seven-year effort to revive the economy of the Band.

Observing that their people were highly creative in the fashioning of headdresses and costumes for their own use, tribal leaders felt that the production of hand-made souvenirs could be done equally as well. From a small beginning, the Band now specializes in items such as feathered headdresses, carved totem poles and miniature canoes. They also produce handsewn

moccasins, deerskin wear, baskets and place mats. Most of the raw materials for the production of these articles are obtained on the Reserve.

AMERICAN INDIAN AND ESKIMO CULTURAL FOUNDATION PRESENTS AWARDS

The American Indian and Eskimo Cultural Foundation, Washington, D. C., a non-profit organization to foster informed understanding and knowledge of the American Indian and Eskimo cultures, made recent presentations of two Foundation awards.

On December 16, 1966, Mr. James A. Houston, Associate Director of Design, Steuben Glass, received the Foundation's "Nanook Award," given to persons who have contributed most to the furtherance of the preservation and propagation of Eskimo culture.

On January 17, 1967, the Foundation presented its "Shield Award," to Mrs. Rebekah Harkness, President of the Rebekah Harkness Foundation and founder of the Harkness Ballet, for "Outstanding contributions to the advancement and encouragement of American Indian arts and crafts." Presented at the preview opening of the exhibition "The Dance in Contemporary American Indian Art" (see Special Events, p. 40) in New York City, the Award, established in 1965, is given to "a most deserving person who has contributed the most toward the propagation and preservation of American Indian arts, crafts and culture." Mrs. Stewart L. Udall, wife of the Secretary of the Interior, and President of the Center for Arts of Indian America, Washington, D. C., received the Shield Award in 1965.

1967 AMERICAN INDIAN CALENDAR

A 1967 American Indian Calendar using the theme of the Assiniboine Moon Calendar, has been published by the United Scholarship Service, Inc., Denver, Colorado. Sponsored by the Association on American Indian Affairs, the Board for Homeland Ministries of the United Church of Christ, and the National Council of the Protestant Episcopal Church, United Scholarship Services is an organization which aids eligible American Indian students to obtain scholarship assistance for undergraduate study at accredited colleges or universities.

The selection of illustrations for the calendar

were contributed by the Indian Arts and Crafts Board, U. S. Department of the Interior, and present 12 outstanding contemporary craft objects produced by noted Indian and Eskimo craftsmen from various sections of the United States.

Proceeds from sales of the calendar, priced at \$2.00 each, will be contributed toward National Indian Youth Council scholarships. The calendars may be ordered by writing to: American Indian Calendar, 79 Emerson St., Denver, Colo. 80218.

PERSONALITIES

MEMORIAL FUND HONORS LATE CHIEF MUNGO MARTIN

A permanent memorial fund honoring the late Chief, Mungo Martin, a renowned Kwakiutl Indian carver of the Pacific Northwest, has been created which will aid Indian students of exceptional ability in all fields of endeavor.

Since his death, four years ago, Martin has been honored by presentation of the Canada Council medal (see SS 41, p. 12), which is awarded for outstanding achievements in the arts, humanities and social sciences of Canada. He was the first Indian to receive the Medal, and only the second Canadian to receive it posthumously. During his lifetime, Martin collected a vast store of Indian songs and legends which he recorded and presented to the Provincial Museum at Victoria, B. C., before his death.

The Memorial Fund is being financed through public subscription. The Memorial itself is threefold and includes a silver plaque, designed by Haida artist, William Reid, which will be placed in the Provincial Museum; a Memorial Booklet, the proceeds from sale of which will go to the Scholarship Fund, and the Scholarship Award for Indian students which will be given to encourage young Native citizens.

DEMONSTRATIONS BY GLENN SPENCE, CHEROKEE ARROWHEAD MAKER

Glenn Spence, Cherokee arrowhead maker, is again presenting a series of demonstration-exhibitions of his craft in G.E.M. stores of the greater Washington, D. C. area. Previous demonstrations held by Mr. Spence (see SS 46, p.

21), proved so successful that they were re-scheduled as a public service of G. E. M. International, Inc., a national retail department store. The demonstration-exhibitions, during which Mr. Spence discusses with visitors the many aspects of American Indian lore, began in October 1966, and will continue through May 31, 1967. Special invitations have been extended to Scouting and other interested groups to visit the stores at which Mr. Spence is appearing.

DEL MCBRIDE, QUINULT ARTIST

Mr. Del McBride, Quinault Indian artist, who is presently Curator of Art at the State Capitol Museum, Olympia, Washington, was recently appointed to the Washington State Art Commission. A professional artist with a studio near Olympia, McBride has served on the panel of judges for many art exhibits in the West and was formerly Curator of Art at the Cheney Cowles Museum at Spokane, Washington.

OBITUARIES

OSCAR BROUSSE JACOBSON, OUTSTANDING SPONSOR OF PLAINS INDIAN ART

Dr. Oscar Brousse Jacobson, art instructor at the University of Oklahoma, Norman, whose professional assistance to young Indian artists was an important contribution to the development of contemporary American Indian painting, died on September 18, 1966, at his home in Norman. A native of Sweden, he became the Director of the University's School of Art in 1915. He retired from this post in 1945 to spend more time as a teacher and to continue as Director of the Museum of Art. In 1952, he retired from the faculty as research professor emeritus of art.

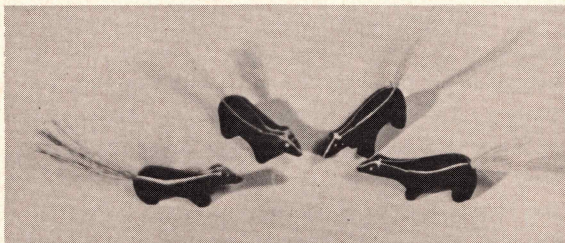
It was under his administration as Director of the School of Art that the University of Oklahoma began in 1926, to conduct an educational program for a small group of Kiowa youth from the Anadarko, Oklahoma, area, who were invited to participate and work under the guidance and auspices

of the Department of Art. Although the program, conducted throughout on an informal basis, was relatively short-lived, it nevertheless was of important moment to the development of Plains Indian art. The names of many of the then-unknown artists, number today among the great names of contemporary Southern Plains Indian artists. They include Monroe Tsa-To-Ke, Stephen Mopope, Jack Hokeah, Spencer Asah, and Miss Bou-ge-tah Smokey.

In 1960, the Indian Arts and Crafts Board of the United States Department of the Interior, awarded to Dr. Jacobson its Certificate of Appreciation for his outstanding services in the preservation, encouragement and development of the arts and crafts of the American Indian.

FRED MEDICINE CROW, SIOUX CRAFTSMAN

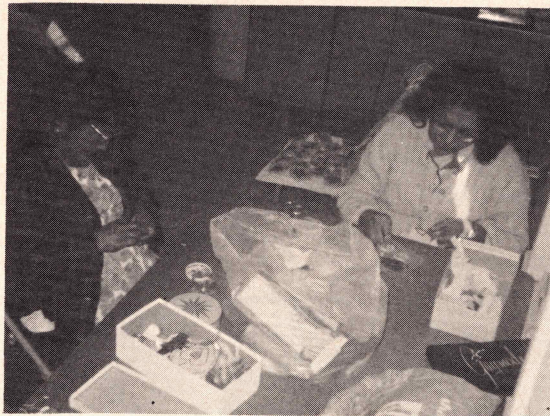
Fred Medicine Crow, an outstanding wood carver and craftsman from the Crow Creek Sioux Indian Reservation, South Dakota, died on October 13, 1966, at the Sioux Sanatorium in Rapid City, South Dakota, following a brief illness. He was 85 at the time of his death. Born in 1881, Mr. Medicine Crow had attended school at Hampton Institute in Virginia. Although severely handicapped visually--an injury cost the vision of one eye and developing cataracts affected the other--he was nevertheless a productive craftsman who participated in many public events at which he demonstrated his craft skills. In 1965, he joined fellow craftsman, John Saul, also of the Crow Creek Reservation, in carving demonstrations at the Range Days and Fair in Rapid City, South Dakota. Of the many carvings produced by Fred Medicine Crow, the most endearing were those of small black skunks with horsehair tails. Sold through the Tipi Shop, Inc., at Rapid City, they found their way to many areas of the United States.



MINIATURE SKUNKS, carved and painted cottonwood with horsehair tails, by Fred Medicine Crow, Sioux, South Dakota.

ED NATAY, NAVAJO ARTIST-CRAFTSMAN

Ed Lee Natay, 51, of Gallup, New Mexico, who was a well-known Navajo artisan, died in November 1966, at Phoenix, Arizona. Raised by the late Navajo chief, Chee Dodge, on the Navajo Indian Reservation, Natay had a varied career in many aspects of the entertainment field and in arts and crafts. As a recorder of Indian songs, he was an accomplished Navajo singer. He participated in tours sponsored by the Santa Fe Railroad and Metro-Goldwyn-Mayer in connection with motion pictures. He was with the arts and crafts department of the Navajo Tribe, and also served as a radio newscaster in Gallup. As an artist and craftsman, he worked in several media including silver-smithing and painting.



Paiute craftsmen, Evelyn Crutcher (left) and Bertha Brown (right), members of the Fort McDermitt Indian Arts and Crafts Club, at work on craft products. Photo courtesy Welfare Division, Nevada State Department of Health and Welfare.

COOPERATIVE & CRAFT SHOP NEWS

QUALLA ARTS AND CRAFTS MUTUAL, INC. (North Carolina), is completing plans for an April showing of Southern Highland Handicraft Guild member's work at Georg Jensen, Inc., 667 5th Avenue, New York City. Qualla is submitting twelve articles to be considered for the exhibit while other Qualla members who also belong to the Southern Highland Handicraft Guild, are submitting their work as individual members. During December, Qualla members whose equity in their organization was \$200 or more through the year 1965, received a dividend of 2 1/2% which was paid before December 25. This was in addition to the regular semi-annual dividends. For product and price information on Cherokee arts and crafts, write to: Qualla Arts and Crafts Mutual, Inc., Box 277, Cherokee, North Carolina 28719.

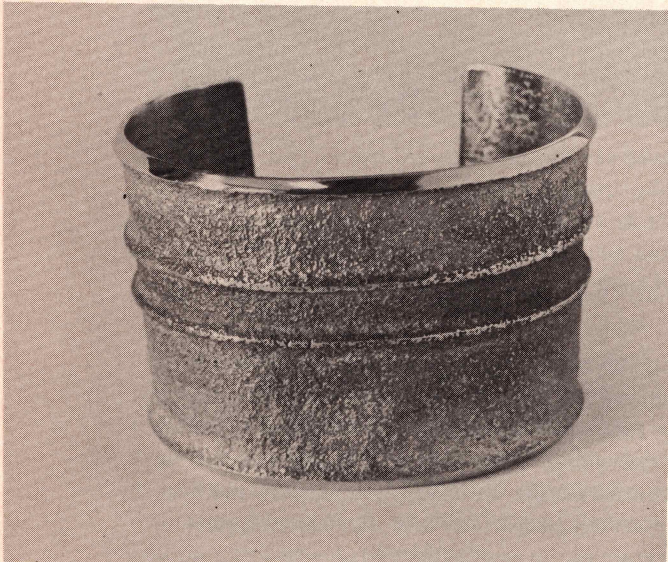
Women of the FORT MCDERMITT ARTS AND CRAFTS CLUB (Nevada) are presently meeting three hours a day during each week to work on their crafts, and to teach others their skills as well as to learn new and different ways to use their skills and materials. The Club plans to

establish a trading post on the Reservation off Highway 95, and a temporary wickie was built last summer with plans for a permanent building by this spring. The trading post will function as an outlet for the craftwork produced by the Fort McDermitt people and will also carry supplies for their use in producing Native arts. It is anticipated that jobs in the fields of typing, book-keeping and merchandising will be created as the business grows. The traditional arts of the area include bead and buckskin work. For further information on products and prices, write to: Fort McDermitt Arts & Crafts, Box 149, McDermitt, Nevada 89421.

ALASKA INDIAN ARTS, INC. (Alaska), has received a number of carving commissions which include carvings in local black birch depicting six Alaskan scenes for the new entrance to the Governor's Office in the State Building in Juneau; two totem poles and several pieces of soapstone sculpture for the new Bureau of Indian Affairs art alcove in the Federal Building at Juneau, and two nine-foot poles for the Alaska Railroad station in Anchorage. AIA craftsmen have just completed 16 door panels of redwood for the entrance of the Albert S. Kaola, Jr., Memorial Building at Anchorage which houses several Bureau of Indian Affairs offices. The door panels, 33x8 feet, depict scenes of Alaskan wildlife, early pioneer days and modern life. For further information about AIA products and prices, write to: Alaska Indian Arts, Inc., Box 271, Haines, Alaska 99821.



WOODWORM WOMAN PIN (1963), cast silver, by Lincoln Wallace, Tlingit, Alaska.



Above: BRACELET (1962), cast gold, by Charles Loloma, Hopi Pueblo, Arizona. Below: BREASTPLATE (1964), quillwork and feathers, by Sophia New Holy, Pine Ridge Sioux, South Dakota.



SPECIAL EVENTS

EXPO 67

Expo 67, the Universal and International Exhibition to be held in Montreal, Canada, this summer, will feature special exhibits of Indian art of the United States.

To open April 28 and extending through October 27, 1967, Expo 67 will incorporate national pavilions representing over 70 countries from throughout the world, each containing exhibits directed to the Exposition's major theme "Man and His World."

The exhibits of the U. S. Federal Pavilion will thematically explore the cultural and scientific achievement of "Creative America."

One of the highlights of the U. S. Federal Pavilion, an extensive exhibit of American Indian jewelry and personal adornment, will symbolize the significant contribution which diverse tribal cultures of the United States, represented by creative works of Indian craftsmen from Alaska to Florida, have made to the cultural life of the United States.

Organized by the Indian Arts and Crafts Board of the U. S. Department of the Interior, Washington, D. C., in cooperation with the Museum of the American Indian, Heye Foundation, New York City, the Indian art display will include important objects of historic significance from the rich collections of the Museum, shown with outstanding examples of jewelry produced by modern Indian craftsmen selected from the Board's collections of contemporary Indian crafts.

The exhibit, which reflects the diverse regional styles of Indian personal adornment, will include a wide variety of objects designed for both ornamental and ceremonial use--hair ornaments, earrings, necklaces, brooches, bracelets, as well as richly decorated accessories such as quillwork moccasins and gauntlets, beadwork and fingerwoven sashes and basketry caps.

Related to the featured Indian exhibit will be two large decorative works--a beaded medallion wall decoration and a three-dimensional overhead hanging composed of twelve Plains Indian feather headdresses.



Above: Sioux craftsman Joe New Holy models one of twelve feather headdresses specially commissioned for display in the U. S. Federal Pavilion at Expo 67. The Headdress trailer is held by (left to right) Emma Amiotte, Tipi Shop Manager; Sophia New Holy and Nellie Menard, all Sioux craftsmen from South Dakota. Photo courtesy Rapid City Daily Journal. Below: Oklahoma Indian Arts and Crafts Cooperative members (left to right) Alice Littleman, Kiowa; Mary Nowlin, Arapaho; Melvin Blackman, Arapaho-Cheyenne; Nettie Standing, Kiowa, and Laverne Capes, Kiowa, are shown producing beaded medallions for a wall decoration also commissioned for the U. S. Pavilion.



Both works have been specially commissioned from contemporary Indian crafts groups of the United States by the U.S. Information Agency, coordinator of the Federal Pavilion. The beaded medallion wall decoration, consisting of over 500 richly-patterned beaded medallions, was commissioned from the Oklahoma Indian Arts and Crafts Cooperative of Anadarko, Oklahoma. With this commission, craftsmen members of the Cooperative have creatively projected the historic use of beaded medallions as costume and tipi orna-

ments to a bold new application as contemporary architectural decoration.

The feather headdress hanging was commissioned through the Tipi Shop, Inc., of Rapid City, South Dakota. The headdresses, specially designed and produced by the noted Sioux craftsmen, Joe and Sophia New Holy of Pine Ridge Reservation, South Dakota, will be installed in the U.S. Federal Pavilion as a large free-form canopy, keynoting the exhibit of Indian jewelry and personal adornment.

ALASKA PURCHASE CENTENNIAL

Craft products and fine art by contemporary Indian and Eskimo artists and craftsmen of Alaska will be featured in numerous events held throughout the State this summer during the celebration of the Alaska Purchase Centennial (April - October 1967).

INDIAN AND ESKIMO CRAFTS OF ALASKA EXHIBIT, U. S. FEDERAL PAVILION, FAIRBANKS, ALASKA

Under the Centennial's Federal theme "Resource Development - Building Alaska's Future," an exhibition of contemporary Native Alaskan arts, organized by the Indian Arts and Crafts Board, U. S. Department of the Interior, to illustrate the accomplishments of Native artists and craftsmen through developmental programs, will be shown in the Fairbanks Federal Pavilion's "Human Resources" section. The Fairbanks Pavilion is on one of five sites whose Federal exhibit presentations are being coordinated by the Exposition Staff of the U. S. Department of Commerce.

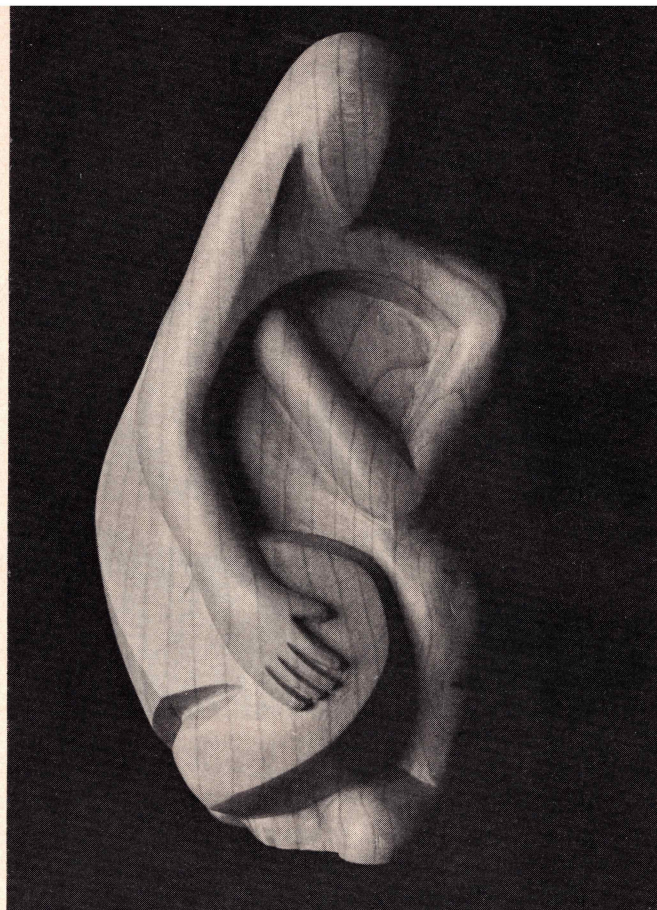
The Alaska Native Arts exhibit, containing recent work by 24 contemporary artists and craftsmen, will highlight the creative achievement of Native craftsmen from major production areas throughout the State, through a variety of contemporary products in diverse media, including decorative masks and small-scale animal carvings in wood, stone and ivory; basketry forms in spruce root, beach grass and baleen, as well as jewelry items in silver, jade, ivory and caribou hoof.

1967 CENTENNIAL TRAVELLING ART EXHIBITION.

A state-wide competition open to all Alaskan

artists and craftsmen, was conducted last fall under the sponsorship of the Alaska State Purchase Centennial Commission and the Alaskan Arts and Crafts Incorporated. The winning entries will tour the State during the Centennial year to illustrate the work of contemporary Alaskan artists and craftsmen. Among the Native Alaskan artists and craftsmen who entered the competition, the following were among the 20 prize winners:

Best of Show: Joseph Senungetuk, Eskimo artist and craftsman from Sitka, received third place in the Best of Show category for his woodcut "Yellow Ochre & Black" (see SS 50-51, ill. p. 8). Sculpture: Peter Seeganna, Eskimo artist and craftsman from Sitka, received first in this category for his marble sculpture "Walrus." Watercolor and Historical: Kivetoruk Moses, Eskimo artist from Nome, received a first award in these two categories for his painting "Medicine Man from Kabuka & Pt Hope." Jewelry: Ronald Senungetuk, Eskimo designer-craftsman and Director of the University of Alaska's Extension Center for Arts and Crafts (see SS 50-51, p. 10), received the first award in this category for a knife execu-





Opposite page: WOMAN, wood sculpture, H. 9 1/2", by Joseph Senungetuk, Eskimo artist-craftsman. From the 1967 Alaska Centennial Travelling Art Exhibition. Above: Exhibition of contemporary Native Alaskan crafts organized by the Indian Arts and Crafts Board, U. S. Department of the Interior, which will appear at the Fairbanks Pavilion.

ted in silver and French walnut.

The Centennial Art Exhibition opened in Juneau on January 1 (see Exhibit Column, p. 42) for a two-week showing. Following its close in Juneau, the exhibition began a year-long tour of the State.

CENTENNIAL ART EXHIBITION (FAIRBANKS)

An art exhibition open to all State residents of one year will be held at the Alaska '67 Exposition at Fairbanks from May 27 through September 30. Judging will be in the media of painting, graphics, sculpture and creative arts (ivory, wood and metal). The exhibition will be held in the Fairbanks Centennial Building on the Exposition grounds.

COMMISSIONS TO NATIVE CRAFTSMEN

Several noted contemporary Indian and Eskimo craftsmen have received special commissions for major architectural decorations.

The Alaska '67 Exposition site, Fairbanks: The exterior design for the Fairbanks Civic Center

building will include panel decorations of six-foot Native masks which are being produced by various arts and crafts groups in the State. At Sitka, Eskimo craftsmen Joseph Senungetuk and Peter Seeganna, both with the Indian Arts and Crafts Board's Sitka Demonstration-Workshop (see SS 50-51, pp. 6-9), are producing two of the masks. Craftsmen of Alaska Indian Arts, Inc., at Haines (see SS 50-51, pp. 18-19), have also been commissioned for this project.

The University of Alaska, College: A 49-foot totem pole carved by Tlingit craftsman Amos Wallace in 1963, was set in place on the campus of the University of Alaska in time for the Centennial celebrations. The pole, commissioned by the University Alumni Association, has been in temporary storage awaiting placement at an archaeological site on the campus on which work had not yet been completed. A University group request that the pole be placed in time for the Centennial year, was favourably endorsed by University President, Dr. William Wood, and the totem pole, of yellow cedar which illustrates an Indian legend, was erected late last year.

THE DANCE IN CONTEMPORARY AMERICAN INDIAN ART

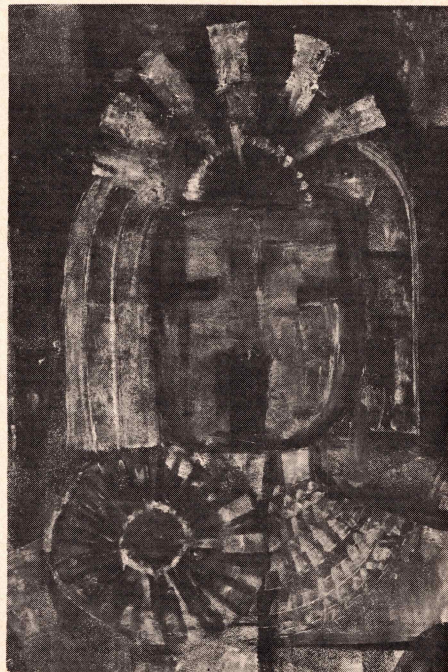


Above left: **BUFFALO DANCER** (ca. 1930), Casein, by Monroe Tsa-To-Ke, Kiowa, Oklahoma. Right: **KO-SHARI ON BULL** (ca. 1925), India ink and watercolor, by Alfonso Roybal (Awa Tsireh), San Ildefonso Pueblo New Mexico. Below: **KACHINA OF SIX DIRECTIONS** (1962), Oil on matboard, by Roger Tsabetsaye, Zuni Pueblo, New Mexico. From the Exhibition *The Dance in Contemporary American Indian Art*, New York.

The Gallery of the Dance of Harkness House for Ballet Arts, New York City, is presenting, from January 18 to April 15, the major exhibition "The Dance in Contemporary American Indian Art."

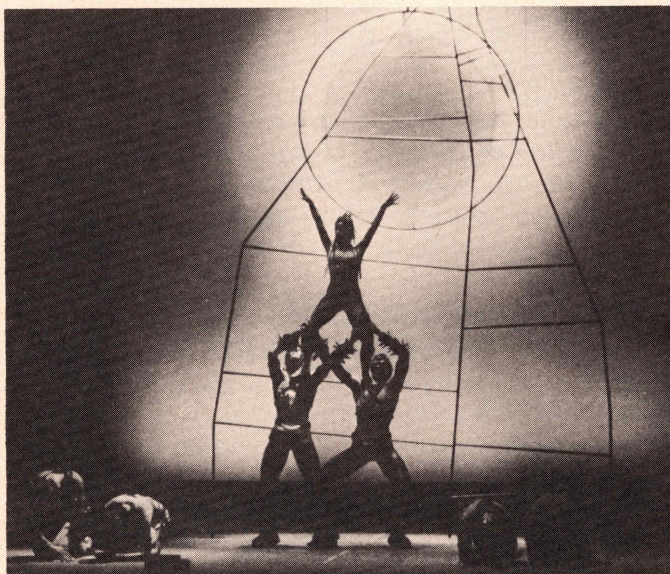
Organized by the Indian Arts and Crafts Board, U.S. Department of the Interior, in cooperation with the Center for Arts of Indian America, the exhibition includes forty works of art by 32 contemporary Indian artists of the United States, as well as 20 carved masks and kachina dolls. The paintings illuminate the development of Native American art since the turn of the century and dramatize the great formal variety of tribal dance in the United States today.

The exhibition catalogue, with an introduction by the Secretary of the Interior, includes a valuable article documenting the significant developments in contemporary American Indian painting traced from the end of the first quarter of the 20th century through the 30's and 40's to the variety of experimental Native American art of today. The catalogues are on sale at the Information desk of Harkness House, New York City. Copies may be ordered by mail from: Harkness House for Ballet Arts, 3900 Watson Place, N. W., Washington, D. C., at \$1.50 each.



FORTHCOMING EVENTS

KOSHARE



Scene from "Koshare," as danced by the Harkness Ballet Company. Photo courtesy Harkness Ballet, Inc.

The American premier of the Indian ballet "Koshare" (see SS 49, p. 24) was presented by the Harkness Ballet Company of New York, at the Lisner Auditorium in Washington, D. C., on January 31. The premier performance was a benefit for the Center for Arts of Indian America, Washington, D. C., and is the first of four benefit performances for the Center to be held in the United States. Other performances will occur in Houston, Texas, February 16; in Oklahoma City, Oklahoma, February 26, and in Chicago, Illinois, on March 9.

"Koshare" was written by American Indian composer, Louis Ballard, a Quapaw-Cherokee from Oklahoma, who is presently on the staff of the Institute of American Indian Arts, Santa Fe, New Mexico. It is based on the Hopi Creation myth of mankind, with a musical score based on thematic material drawn from Indian music, ritual, chants and dances. The ballet received its world premier in Barcelona, Spain, during 1966, with Maria Tallchief, Osage prima ballerina, in the role of Spider Woman.

1967 SOUTHWESTERN CRAFTSMEN'S COMPETITION, Santa Fe, New Mexico. July.

The Museum of New Mexico at Santa Fe, will present its 1967 Southwestern Craftsmen's Competition in July 1967, at the Museum of International Folk Art. Sponsored by the International Folk Art Foundation, the competition is open only to craftsmen now working in New Mexico, Texas, Arizona, Colorado, Oklahoma and Utah, in all craft media. Entry cards may be obtained from the Museum of New Mexico, Box 2087, Santa Fe, and are due by May 22. Entries must be in by June 5, 1967.

1967 NEW MEXICO FIESTA-BIENNIAL COMPETITION, Santa Fe, New Mexico. August.

This is a second competition being presented by the Museum of New Mexico, and will be held in the Fine Arts Building. It is open to all artists, 18 years of age and older, who are residents of the State of New Mexico. The categories are painting, sculpture, and prints and drawings. Entry cards are obtainable from the Museum of New Mexico, Box 2087, Santa Fe, and are due by July 14. Entries must be in by July 20.

46TH ANNUAL INTER-TRIBAL INDIAN CEREMONIAL, Gallup, New Mexico. August.

Sponsored by the Inter-Tribal Indian Ceremonial Association, this event is one of the oldest and most spectacular fairs for tourists and enthusiasts of contemporary Indian culture. In addition to presentations of Indian dancing, special arts and crafts competitions are held for Indian artists and craftsmen. Also included are sales booths operated by individual Indian artists and craftsmen, by Indian craft cooperatives, tribal craft enterprises and by outstanding traders of the area. Live demonstrations are presented daily. For further information on entry requirements for the competitions and/or sales booths, write to: Inter-Tribal Indian Ceremonial Association, Box 1029, Gallup, New Mexico 87301.

EXHIBITIONS

December, 1966 - March, 1967

ALABAMA

MONTGOMERY

At Alabama State College. One-man exhibition of paintings and graphics by Joan Hill, Creek-Cherokee artist. January.

ALASKA

COLLEGE

At Museum, University of Alaska. Exhibition of Whitsoe Collection of 26 tupilaks, Eskimo ivory charms or fetishes. Dec. 1966-Jan. 1967.

JUNEAU

Sponsored by the Alaska State Purchase Centennial Commission and the Alaskan Arts and Crafts, Inc. The 1967 Centennial Art Exhibition, includes work by Eskimo artists and craftsmen (see also Special Events, pp. 38-39). January.

ARIZONA

PHOENIX

At Heard Museum. American Indian Jewelry Exhibit. Nov. 1966-Jan. 1967.
West Gallery. Navajo Rug and Jewelry Exhibit. February 11-26.
Hopi Silvercraft Demonstration and Exhibition. March.

SCOTTSDALE

At Executive House. Sponsored by the Scottsdale National Indian Arts Council, Inc. The Sixth Scottsdale National Indian Arts Exhibition. Classifications include fine arts, crafts and creative writing. March 4 - 12.

WINDOW ROCK

At Navajo Tribal Museum. Exhibit of art by Window Rock High School students. December. Sponsored by the Navajo Arts and Crafts Guild. Seventh Annual Navajo Student Painting Competition and Exhibition. March 22-23.

CALIFORNIA

BERKELEY

At Student Union Building, University of California at Berkeley. Sponsored by American Indian Artists, a sales-exhibition of work by Bay area members. Jan. 29 - Feb. 11.

DISTRICT OF COLUMBIA

WASHINGTON

At Gallery for Arts of Indian America, U. S. Department of the Interior. Eskimo Graphic Arts and Sculpture. November-December, 1966.
All Interior Art Show. Exhibition of work by employees of the Department of the Interior. February 1 - 15.
Yeffe Kimball (Osage) Retrospective, a one-man show of paintings. February-March.

KENTUCKY

LOUISVILLE

At J. B. Speed Art Museum. Exhibition, Paintings by American Indians, from the collections of Margretta S. Dietrich, Dorothy Dunn and others. Included a sales-exhibition of some works. January 19-February 12.

NEW MEXICO

SANTA FE

At Campus Gallery, Institute of American Indian Arts, Bureau of Indian Affairs, U. S. Department of the Interior. Exhibition of American Indian Arts and Crafts. January-February.
Retrospective of Maria and Popovi Da, potters of San Ildefonso, New Mexico. March 26-May 1.

NEW YORK

NEW YORK

At Gallery of the Dance, Harkness House for Ballet Arts. Exhibition "The Dance in Contemporary American Indian Art," presenting works from the collections of the Indian Arts and Crafts Board, U.S. Department of the Interior (see also Special Events, p. 40). Jan. 18-April 15.
At American Indian Arts Center. Sales-exhibitions. Alaskan Indian and Eskimo arts and crafts. Oct.-Dec. 1966.
Canadian Eskimo Soapstone and Prints featuring

the work of Cape Dorset Eskimos. Mar.-April.
Navajo rugs and sandpaintings. April.

At Museum of Contemporary Crafts, American
Craftsmen's Council. Exhibition, "People Fig-
ures," included dolls and figurines by contem-
porary American Indian craftsmen from the collec-
tions of the Indian Arts and Crafts Board, U.S.
Department of Interior. December, 1966.

At Riverside Museum. Exhibition of Pueblo Indi-
an Art, including watercolors by Joe Lente, Isleta
Pueblo artist. Collections of the American Philo-
sophical Society, Philadelphia, and the River-
side Museum. Dec. 4-Feb. 5.

OKLAHOMA

OKLAHOMA CITY

At National Cowboy Hall of Fame and Western
Heritage Center. Sponsored with the National
Congress of American Indians. First Annual Am-
erican Indian Heritage Art Exhibition. Grand
Award to Dick West, Cheyenne. Other awards
to: C. Terry Saul, Choctaw-Chickasaw; R. C.
Gorman, Navajo; Joan Hill, Creek-Cherokee;
Saint Clair Homer, Choctaw. Nov.-Dec., 1966.

YUKON

At Henson North Gallery. One-man show of paint-
ings by Valjean Hessing, Choctaw. Nov.-Dec.,
1966.

Exhibition of paintings by William Vann Flores,
Papago-Cherokee. Feb. 15-Mar. 15.

At Yukon Review Gallery. One-man show of paint-
ings by Joan Hill, Creek-Cherokee. Dec.-Jan.

OREGON

CORVALLIS

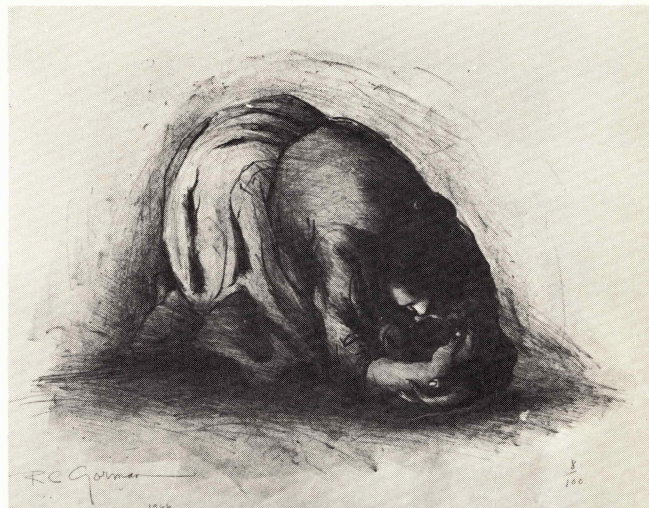
At Oregon State University. Sponsored by the Uni-
versity Memorial Union Art Committee. All Am-
erican Indian Art Show. Feb. 12-March 4.

SOUTH DAKOTA

RAPID CITY

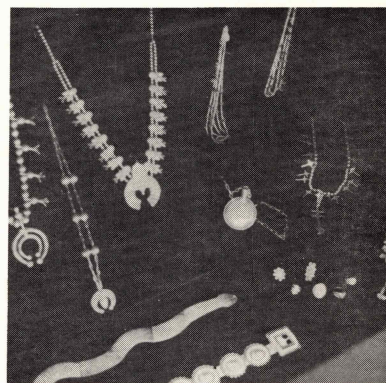
At Surbeck Center, School of Mines and Technology.
Exhibition of paintings and sketches, included work
by William Standing, Assiniboine artist. Jan.

At Sioux Indian Museum and Crafts Center of the
Indian Arts and Crafts Board, U. S. Department
of the Interior. Special exhibition of work by
contemporary Indian craftsmen of the area.
March 10-12.

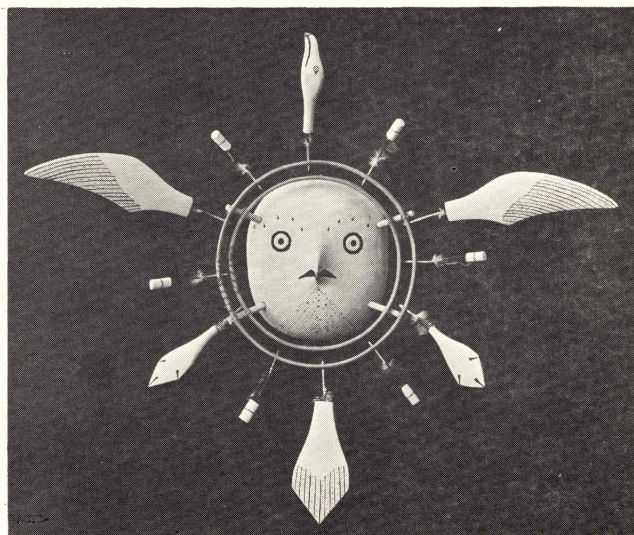


Above: NAVAJO MOTHER IN SUPPLICATION, Litho-
graph, by R. C. Gorman, Navajo artist. From the
American Indian Heritage Art Exhibition, Oklahoma
City. Photo courtesy National Cowboy Hall of Fame.

Right: NAVAJO
AND PUEBLO
JEWELRY. From
the American In-
dian Jewelry Ex-
hibition, Heard
Museum of Anthro-
pology and Primi-
tive Art, Phoenix.
Photo courtesy
Heard Museum.



Below: ESKIMO CEREMONIAL MASK, carved drift-
wood, Nunivak Island, Alaska. From the sales-exhi-
bition of American Indian and Eskimo arts and crafts,
American Indian Arts Center, New York City.
Photo courtesy American Indian Arts Center.



RECENT PUBLICATIONS

THE INDIAN ARTS AND CRAFTS BOARD, U. S. Department of the Interior, has published a newly-revised edition of the Fact Sheet, SOURCES OF INDIAN AND ESKIMO ARTS AND CRAFTS: No. 1 - ORGANIZATIONS (1/12-66), listing Indian and Eskimo owned and operated arts and crafts organizations which offer for sale a wide variety of products. Includes names and addresses of 34 enterprises with partial listings of craft products each business offers for sale. 6 p., ill.

Also available are the following two new bibliographic listings: NO. 2, ART OF THE ESKIMO AND NORTHWEST COAST INDIAN (1967). Lists basic references for Eskimo and Northwest Coast Indian art. 2 p.

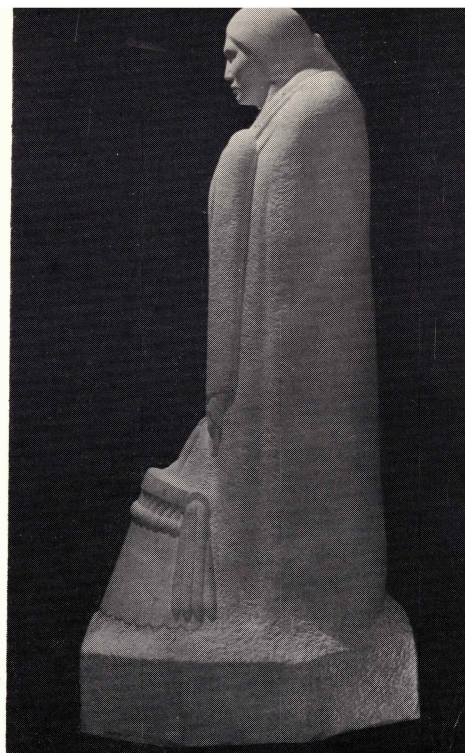
NO. 3, INDIAN AND ESKIMO FOLKTALES (1967). An introductory listing of the great variety of publications covering the oral literature, folk myths, tales and legends of the American Indian and Eskimo. Includes a Juvenile Reading list. 4 p.

The above publications are free upon written request to: Publications, Indian Arts and Crafts Board, Room 4004, U. S. Department of the Interior, Washington, D. C. 20240.

AMERICA'S INDIAN STATUES, by Marion E. Gridley. The Amerindian, 1966, 100 p., ill. \$2.50. A compilation of facts and photographs of statues honoring or memorializing the American Indian. Available from The Amerindian, 1263 W. Pratt Boulevard, Chicago, Illinois 60626.

EARLY NAVAHO ROCK PAINTINGS AND CARVINGS, by Polly Schaafsma. The Museum of Navaho Ceremonial Art, 1966, ill. \$1.00. A paper-bound booklet illustrated with photographs, drawings and a map of the Navaho country, which is intended to aid both the serious student and the layman in studying early Navaho rock art. Available from the Sales Desk, Museum of Navaho Ceremonial Art, Box 5153, Santa Fe, New Mexico 87501

COMRADE IN MOURNING, stone sculpture by Allan Houser, Fort Sill Apache artist-craftsman. From the book AMERICA'S INDIAN STATUES, by Marion E. Gridley. Photo courtesy The Amerindian.



NEWS NOTES

Two staff retirements from the Indian Arts and Crafts Board, U. S. Department of the Interior, were made during 1966.

Mrs. Edith Boehmer, Field Representative in Florida, retired in July, ending a 36-year career with the Federal Government. Mrs. Boehmer joined the Board in 1957 and worked with craftsmen of the Seminole Indian Reservation in Florida in the development of their arts and crafts (see SS 47-48) through the Seminole Arts and Crafts Guild, the craftsmen's organization which began in the early 40's on the Brighton Reservation under the sponsorship of the Board and the Bureau of Indian Affairs. The Guild was dissolved in 1959 to be reorganized as a tribal enterprise, the Seminole Indian Village and Crafts Center, which today is an important part of the tribal economy.

Dr. Claude Schaeffer, Curator of the Board's Museum of the Plains Indian at Browning, Montana, retired in October to devote full time to the completion of research for a book devoted to the Kutenai Indians which will be published in future by the University of Oklahoma Press. He has previously published a number of studies on the Kutenai, Blackfeet and other Indian tribes of the United States in various anthropological and archaeological publications. Dr. Schaeffer previously served as Curator of the Oregon Historical Society in Portland, Oregon, and holds degrees from the Universities of Washington and Pennsylvania.