

New Exhibit Coming Soon!

Rock Art Perspectives: Pictographs and Petroglyphs



On loan from the High Desert Museum in Bend, Oregon, *Rock Art Perspectives: Pictographs and Petroglyphs*, is a new exhibit coming to the museum's South Changing Gallery this fall. The exhibit, funded by the Lakeview, Oregon office of the Bureau of Land Management (BLM), presents both images and text by artists and archaeologists specializing in rock art of the Southwest, Great Basin, and California. Featured artists and scholars include: Harry Fonseca, Carolyn Boyd, Lillian Pitt, Mary Ricks, Michael Frye, Melissa Melero, Alain Briot, and David Muench.

The BLM and the Nevada Rock Art Foundation are partners in this exhibit; the BLM is generously offering *Rock Art Perspectives* to NSM free of charge and has provided funding to cover installation costs, programming, and marketing for the exhibit.

Rock art is a common term used to describe images painted on stone (pictographs) or those that have been chipped, abraded, or carved into stone (petroglyphs). Many feel these images were created not as "art for art's sake," but rather, "as part of ceremony, ritual, or events to convey messages and meaning to

the viewers and users of rock art."

Rock Art Perspectives portrays a wide variety of images including sketches, paintings, photos, and sculpture on the subject of rock art, including such contemporary topics as rock art in pop culture. Text associated with the exhibit explores challenges in regard to rock art interpretation. While early rock art interpretation focused on the activities of "hunting magic" and the role of the male shaman, new interpretation sheds light on the role of women in rock art sites associated with plant gathering and also at habitation sites.

The museum is planning a series of educational programs on rock art for both children and adults to enhance the visitor experience and teach rock art etiquette. Lectures, field trips to regional sites, an exhibit poster, and children's educational programs are among the ideas proposed by the exhibits committee. Arrangements are in progress for archaeologist and guest curator, Bill Cannon, to speak at one of the museum's Frances Humphrey lectures. Education plays a vital role in protecting rock art and other archaeological sites for the benefit of future generations.



Eight artists with distinctive styles and interpretations are represented in *Rock Art Perspectives*.

Editor's Note

by Deborah Stevenson,
Curator of Education

I think I died and went to heaven. Two of my favorite subjects, rock art and prehistoric sandals, are featured in this issue of *Mint Edition*. To touch another human being through their art can be a deeply spiritual experience, and seeing an artifact that a real person actually wore thousands of years ago, can be quite moving. With all the strain the museum staff has been under lately, this kind of inspiration is sorely needed. I can hardly wait to weave some sandals out of cattail and make a rock art stencil with some 4th graders! I look forward to seeing the Sutton Boyes basketry collection and celebrating Day of the Dead. The year may be winding down, but our creative imaginations are just beginning to get cooking...and I'm not even thinking about basting a turkey!

Making the Past Personal

Dr. Pat Barker presents *Prehistoric Sandals of the Great Basin* at 7:30 pm, Thursday, October 22, as part of the museum's Frances Humphrey lecture series. NSM has some amazing sandals in its collection, including a 10,000 year old sagebrush sandal currently on display in the *Under One Sky* exhibit.

"Sandals are fascinating to study," says Curator of Education, Deborah Stevenson. "Signs of wear such as a hole in the heel tell us that real people wore these sandals...people like us, who worked hard, had families, got sick, and cared for each other. Textiles are very personal. The human element is obvious and real."

Pat Barker was born in Reno and grew up in southern California. He earned a PhD in Anthropology in 1982 from the University of California, Riverside. Barker served as an archaeologist for the Bureau of Land Management (BLM) for twenty years,



V-Twined Bag Type Sandal, around 500 years old.

before retiring in 2006. From 1988 – 2006, he was the archaeologist for the BLM Nevada State Office. His archaeological research experience included work in southern California and the Great Basin, and his ethnographic experiences includes field work in Samoa, southern California, and the Great Basin. Barker's long-term archaeological interests in the

Great Basin include prehistoric land management, fire and human ecology, political evolution, and the nature and use of prehistoric sandals and textiles. He currently serves as Research Associate in Anthropology at the Nevada State Museum and is President of the Nevada Rock Art Foundation. Barker also teaches anthropology and history at the University of Nevada, Reno.

Suck It In!

by Deborah Stevenson,
Curator of Education

Guest speaker, Paulette Grune, gave a rousing presentation on *Victorian Ladies' Manners and Morals* on September 9 at the Marjorie Russell Clothing and Textile Research Center, followed by a tour by Curator Jan Loverin. As part of NSM's fall tour guide training, Paulette took volunteers into her "dressing room" to see the inside story behind women's fashions of 1860s. You can see by Paulette's expression that dressing as a proper lady in Comstock times, was not a comfortable undertaking. The crinoline (hoop) she wears is a handmade

reproduction worn to support her skirts in the correct shape. Yes, it is possible to sit down while wearing such a contraption, as Paulette gracefully demonstrated.

Paulette, a talented seamstress, promotes education, preservation, and reenactments in northern Nevada and central California and is active with the Nevada Civil War Volunteers. She serves as a living historian at Bower's Mansion and works on projects at the Fort Churchill, Churchill County, and Fourth Ward School Museums, as well as Piper's Opera House. In 2003, the Nevada Women's History Project added her to their Roll of Honor in recognition of her efforts in research and reproduction.



Message from the Museum Director

by Jim Barmore

I thought putting up “Museum Closed” signs would be a simple task—painful, yes, but not difficult to figure out. It took me three attempts to get them right. I put signs on the front doors, but visitors couldn’t see them from a distance, creating an inconvenience. I realized I needed to explain why we’re closed—that this was about the economy, and not a policy shift. Then I learned signs needed to convey what days we are open. No, we’re not closed all the time, as one upset visitor assumed.

In early July, for the first time in almost twenty-five years, open hours were cut from seven days a week to four. One position transferred to the division level and four positions were eliminated. Hours for all full-time staff were cut 20% to part-time status. Employees already working part time were furloughed. Overall, the museum absorbed a 31% state budget reduction. This was on top of cut-backs that occurred the previous year. We’re just hoping we’ve reached the bottom, but we’re not sure.

The purpose of this message is not to whine. I know these are hard times. People everywhere are hurting. Other state agencies are struggling. Museums across the country are feeling serious pain. My purpose is to explain my view on how budget cuts are impacting staff and, in spite of hard times, how they remain committed to high standards of public service.

Since budget reductions went into effect, we’re confronting situations and problems never before experienced—many more challenging than putting up signs. We’re trying to adjust to the loss of resources when, on the other hand, our mission hasn’t narrowed, public expectations haven’t declined, and responsibilities haven’t diminished. Even though we’re closed three days a week and work part time, we’re still responsible for managing over two and a quarter million objects in the collections and maintaining recently expanded facilities.

We’re also still responsible for upholding the museum’s accreditation by the American Association of Museums. This official stamp of approval verifies full compliance with

professional practices. Nevada State Museum is one of a small group in the country qualifying for this elite status. Loss of accreditation would represent a major step backward. Our museum was the first in the state to achieve accreditation and has maintained standards since 1972.

Staff are still trying to come to terms with accomplishing less as a result of their part-time status. Before, we thrived on developing the museum. Now, we’re really doing well if we can just maintain the museum. For a group of passionate high-achievers, this is perhaps the most difficult challenge. We’ve always shared a vision of improvement. We’ve raised the bar and taken the lead. We’ve found our progress motivating and a source of pride. We’re not used to saying, “Sorry, we’re closed.”



In addition, staff just experienced the highpoint of opening the Dema Guinn Concourse at the beginning of summer. This culminated almost a decade of construction, restoration, and remodeling throughout the museum complex. We were ready to take the museum to the next level. Within a month, we went from a high to a low. As we struggle internally to manage budget reductions, I believe staff are determined to do their best to meet public expectations and

maintain the museum’s excellent reputation. Realistically, we can’t absorb a 31% funding cut and expect to perform at the same level as before, no matter how innovative and creative our strategies. Visitors are disappointed when they see our “Museum Closed” signs, but we hope they understand and come back.

We’ve had to cut the quantity of services, but I don’t see staff willing to compromise quality. They care too much about the museum and public service to let standards slide. They know high standards built the museum’s reputation and will provide the foundation for restoring the museum in the future.

We don’t know if budget cuts are over. We may lose more staff because they choose to leave—if they find they simply can’t afford to stay. But, I think hard times remind us all why we’re in this profession and renew our commitment to the ideals that give us strength and purpose. In spite of severe budget cuts, staff members continue to work hard, plan for the future, and stand up for the standards that have made this a great museum.

Nevada State Museum Celebrates Day of the Dead November 7



Nevada State Museum celebrates *El Día de los Muertos* or Day of the Dead from 10:00 am – 7:00 pm on Saturday, November 7, 2009. Day of the Dead is a multicultural celebration of life through death. In this wholesome family holiday, participants learn to deal with death in a healthy way by celebrating the lives of dear ones that have passed away. The holiday has become very popular in recent years and is celebrated in schools, homes, community centers and museums in all 50 states.

Day of the Dead is a very tender holiday where relatives remember and honor deceased loved ones with great warmth, affection, and respect. Special exhibits called *ofrendas* display memorabilia from departed loved ones. This may include a photo of the person, samples of their favorite foods, symbols of activities they loved, and bright yellow flowers. A typical bread called *pan de muerto* is abundantly displayed during the festival. Sugar skulls are decorated and fancy paper cut-outs add color to the tables.

The Nevada State Museum's 2009 Day of the Dead celebration includes stories, dance, crafts, songs, video, displays, and decorations, some of which will showcase the Dema Guinn Concourse.

Get creative with crafts for the whole family upstairs in the auditorium from 10:00 am – 4:00 pm. Decorate sugar skulls (*calaveras de azúcar*), cut fancy paper designs (*papel picado*), fashion a folkloric figure, and make paper flowers to take home. Bilingual volunteers will be available to assist children of all ages.

This year's celebration will continue into the evening to accommodate working families. Sponsors include the Association of Parents and Families, United Latino Community, City Cafe Bakery, Friends of the Nevada State Museum, Western Nevada College, Carson City Library, and the Nevada Appeal.



An Important Collection Returns to Nevada

by Eugene M. Hattori, PhD, Curator of Anthropology

Mrs. Rebecca Sutton Boyes from Maxwell, California, currently residing in Scotts Valley, donated her mother's Washoe basketry collection to the Nevada State Museum. Mrs. Boyes and her family believed that the baskets needed to return to Nevada for the benefit of the museum's visitors. Mrs. Boyes' mother was Evelyn Remina Park Sutton, youngest daughter of Hugh and Rebecca Park whose ranch was near Sheridan in Carson Valley. Mrs. Sutton began collecting baskets as a child and remembered Washoe women weaving baskets in the ranch's apple orchard.

Although she moved to California in the mid 1900s, Mrs. Sutton maintained ties with Nevada through her family, and she continued collecting baskets through these family ties.

The Evelyn Remina Park Sutton collection is a gem and was recognized as an important collection by noted Washoe basketry scholar Professor Marvin Cohodas, University of British Columbia. A number of the Sutton baskets are illustrated and discussed

in Cohodas' *Degikup: Washoe Fancy Basketry 1895-1935*. In fact, several of Mrs. Sutton's baskets were displayed at the museum in 1980 as part of Cohodas' Degikup Exhibition.

We are most grateful for Mrs. Boyes' and her family's generosity in donating the collection. Among the 22 baskets are basketry-covered Chianti bottles, "miniature" cradleboards, gathering cones, and a rare, finely woven pictorial basket. Aside from its aesthetic beauty, this collection is important to Washoe basketry researchers because of its association with the Park family and Carson Valley and for the technical quality of the baskets. Of particular importance are baskets attributed to master Washoe weavers Sarah Jim Mayo and Tillie Snooks. These baskets and other baskets in this spectacular collection will be discussed in future articles.



Left to right: Judy Hardison (daughter), Rebecca Boyes, and Gerry Boyes (son).

The Nevada State Museum in Carson City is an agency of the Division of Museums and History within the Nevada Department of Cultural Affairs. The museum engages diverse audiences in understanding and celebrating Nevada's natural and cultural heritage.

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The Friends of the Nevada State Museum, a 501(c)(3) private nonprofit organization, supports the museum through volunteer assistance, fundraising, and advocacy. For information contact Bonnie Rieckhoff, Chair at 775/841-2108.

The Nevada State Museum publishes the *Mint Edition* newsletter in collaboration with the Friends of the Nevada State Museum for the purpose of highlighting museum exhibits, education programs, special events, and collection activities. The publication is available on a quarterly basis in January, April, July, and October in print or online at www.nevadaculture.org. Museum members receive the *Mint Edition* as a benefit of membership.

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A Biography Of Evelyn Remina Park Sutton

(21 March 1890 - 15 January 1989)

By Rebecca Sutton Boyes (daughter) and David G. Sutton (grandson)

Evelyn Remina Park Sutton led a long and remarkable life of ninety-nine years. She was born near Sheridan, Nevada of pioneer stock on 21 March 1890. She left Nevada for schooling in California, married a Californian, and spent the rest of her life living in the Golden State. But she retained and passed along to her family the traits of industriousness, independence, self-reliance, and thrift that she learned growing up in the Silver State.

Like everyone else, Evelyn lived her life one day at a time. From this perspective it probably didn't seem that remarkable, but seen in retrospect, her life personifies an amazing span of American history.

Evelyn was 13 when the Wright brothers made the first powered flight at Kitty Hawk and 79 when Neil Armstrong set foot on the moon. One year after the 1906 earthquake she graduated from Polytechnic Business School in Oakland and went to work for the Southern Pacific Railroad in the Flood Building at Market and Powell Streets in San Francisco. The year she got married (1913), Henry Ford was establishing his first assembly line. The year her first son George Park Sutton was born (1916), The United States declared war on Germany, and the year her daughter Rebecca Jane Sutton was born (1918), Prohibition was enacted.

She couldn't vote until she was 30, because women's suffrage wasn't enacted until 1920. Our family lore has it that her husband Louis George Sutton harrumphed at the time: "Married women already control one vote. Why do they need two?" This didn't deter Evelyn. She exercised her voting rights every chance she got.

When Evelyn turned 39, an age when a modicum of financial stability is often achieved, the stock market collapsed ushering in the Great Depression. The price of wheat fell from \$1.39 to \$0.76 per bushel and kept on dropping. Her native thrift and aversion to risky debt were instrumental in keeping both her family and the farm together throughout the 1930's. The property is still in the family and actively farmed by her grandsons. These traits of thrift and aversion to risky debt were instilled in her descendants and are currently serving them well twenty years after her death in 1989.

Shortly after Evelyn's marriage to Louis in 1913, her husband left Oakland for Maxwell in California's Sacramento Valley in order to help run his family's farming business. Evelyn soon followed, and they built the home in 1914 where they lived most of the rest of their lives. In 1944, the year Evelyn's third grandchild was born, Louis was elected to the California Assembly and two years later, to the California State Senate. He served as a State Senator until 1958. For her part, Evelyn added the role of Senator's spouse to her resume. This she did with a stateliness and grace that was grounded in both her traditional upbringing and her business and social education.

In addition to her character traits, Evelyn brought a long-standing interest in indigenous Nevada's culture and history with her to California. These interests led her to collect silver dollar coins and the Native American baskets that were integral to Nevada's history. These collections became part of her legacy to her family.

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www.nevadaculture.org

Evelyn was born on her parents' (Hugh Park and Rebecca Cook Park) ranch near Sheridan on March 21, 1890. She was delivered by her aunt Eliza Cook, Nevada's first female doctor. She was the youngest child in a family of four children, Margaretta Park Dressler, David John Park, Eliza Park Hansen, and Evelyn Remina Park. Descendants of the Dressler and Hansen families still reside in the Carson Valley.



Evelyn Park Sutton in 1913, age 23.

Evelyn lived on the Park ranch until moving to Oakland as a teenager to extend her schooling. The Park ranch routinely employed Washo Indians while Evelyn was growing up and she enjoyed watching the Indian women weaving baskets in the apple orchard adjoining the ranch house. Evelyn started acquiring Washo baskets and other artifacts at an early age. Some were gifts from the makers; some were purchased for her by her parents directly from the Native American artisans. She purchased other pieces of her collection personally. Most of her collection was acquired before the family moved to Oakland in 1910, but even after Evelyn married Louis Sutton in 1913, she occasionally added to her collection on family trips to Nevada. When Evelyn died, she left her collection to her daughter Rebecca and in 2009, the family decided to make the basket collection available to the public through a gift to the museum in Evelyn's name.

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Give the Gift of Membership!

Grandpa doesn't need another tie and Aunt Helen doesn't need one more bottle of *eau du toilette*. If you're looking for a unique holiday gift that everyone will love, we have the perfect suggestion! Gift memberships are available at all levels, and are a great way to share the fun and interest of Nevada culture with your family and friends all year long. For more info, contact Holly Payson, Membership Coordinator, at 775/687-4810, ext. 222.



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Visit the Museum

Open 8:30 am to 4:30 pm
Wednesday through Saturday
Closed Thanksgiving, Christmas,
and New Years

Adults	\$6.00
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Children (under 18)	Free
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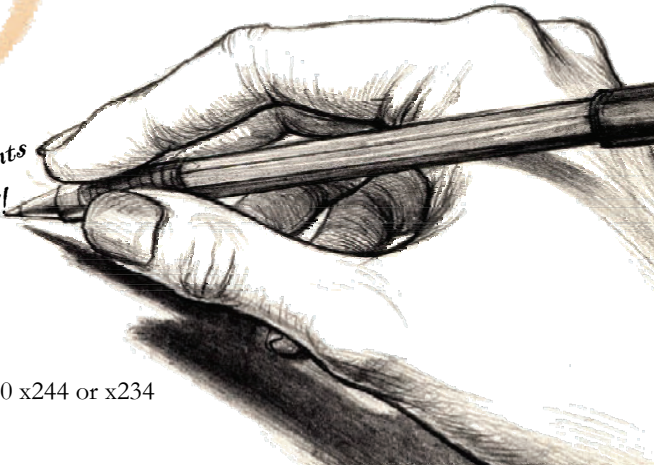
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For More Information,
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