

MESSENGER

Center for Community Development

Fall 1990

The primary mission of the Center for Community Development (CCD) is to channel Humboldt State University's resources to the diverse communities of Northern California, especially the Native American communities. We have created the *Messenger* as a means of strengthening relationships between the University and community groups; increasing awareness of cultural, educational, social and economic needs throughout the region; and identifying opportunities for various groups on and off campus to work together toward common goals. We trust you will find the *Messenger* interesting, informative and effective in promoting cooperative community development efforts.— CCD Staff

Center For Community Development Marks Productive Year

In his 1989-90 annual report, Dr. Victor Golla, director of Humboldt State's Center for Community Development (CCD) reflected on a year of vigorous new activities for the 24-year-old organization. Founded in 1966, the CCD has helped initiate a number of community-based projects in Northern California, particularly in "Indian country." Among the most significant and enduring have been the Indian Action Council of Northwestern California, the Northwest Indian Cemetery Protective Association (NICPA), the Indian Mainstream Project and the CETA Indian Manpower Program, out of which grew Northern California Indian Development Council (NCIDC). In 1968, the CCD began the American Indian Language and Literature Project, which became its principal state-funded activity in 1977.

When Dr. Golla became director in July 1988, the CCD was supporting teaching programs in the Hupa, Karuk, Tolowa and Yurok languages but otherwise lacked the creative energy of its earlier years. During 1988-89 the Center began to rebuild its staff and redefine its mission. By the beginning of the 1989-90 fiscal year, a new assistant



Dr. Victor Golla

director (Suzanne Burcell) had been appointed and two other professional positions had been developed—a Language Program Coordinator (Nancy Richardson-Riley) and an Archaeologist/Cultural Heritage Specialist (Allan Bramlette).

During 1989-90 the new staff expanded the programs of the CCD, positioning the Center to take a leading role in implementing the recommendations of the university's Task Force on Services to Native Americans. In addition to a number of general activities that support Humboldt State's outreach to Northern California Indian groups, the CCD now is focusing on four major areas of technical assistance: (1) teaching of Indian languages, (2) language documentation and curriculum development, (3) archaeology and cultural heritage (including protection of sacred sites) and (4) business and economic development. Following are the highlights of recent efforts in these areas.

Language Teaching Programs

The CCD's support of public school programs for teaching the Hupa, Karuk, Tolowa and Yurok languages continued during 1989-90 in eight different sites (three high schools and five elementary schools) under the general supervision of Nancy Riley. New teachers included Robert Goodwin and Vina Smith (Karuk) and Patti Gibbens (Yurok). Ms. Gibbens' weekly Yurok class in Weitchpec was a new addition to the language program, having started in spring of 1990. Particularly successful was the Hupa program at the elementary school in Hoopa, where four elders (Ray Baldy, Calvin and William Carpenter, and Jimmie Jackson) assisted by Vickie Ferris and Chris Colegrove conducted weekly language and culture sessions in all classes from kindergarten through the fifth grade.

Language Documentation and Curriculum Development

A significant commitment was made during 1989-90 to the development of the following teaching and reference materials.

Hupa — A basic curriculum was prepared by Jennifer George, a Hoopa Elementary School teacher and member of the Hupa Tribe. Work also progressed on the Hupa Dictionary Project funded by the National Endowment for the Humanities and directed by Marcellene Norton of the Hupa Tribe's Education Department. Victor Golla served as principal consultant to the project and conducted weekly workshops with Hupa speakers.

Karuk — Nancy Riley worked with teachers to prepare new materials in the recently-adopted Karuk practical spelling; (cont'd on page 6)

IN THIS ISSUE

Hickox Basket Exhibition	2
Basketmaker Reflects on Hickox.	3
Song of the Dress	4
Bramlette Assists Karuks	5
Umeg Village Completed	5
Legislative Update	7

Hickox Basket Exhibition Coming To Humboldt State

A spectacular collection of local basketry will be exhibited at Humboldt State's Reese Bullen Gallery from January 26 to February 23, 1991. Entitled "Baskets from the Center of the World," the exhibition will feature the works of renowned Wiyot basketmaker Elizabeth (Conrad) Hickox. Up to 30 baskets woven by Hickox at Somes Bar, California (Karuk tribal territory) decades ago and sold out of the area to museums and private collectors will be returned for this special event. Instrumental in bringing the baskets to Humboldt State has been Ron Johnson, professor of art, who initiated a cooperative effort with the Center for Community Development to respond to the expressed desire of Northern California basketmakers to bring the Hickox baskets back to their point of creation so that the traditional beauty and ancestral knowledge derived from them could be accessible to the community of their origin.

Elizabeth Hickox (1872-1947) is considered by many experts to be "the Van Gogh of basketmakers." Her works are easily distinguished by their finely woven texture, unusual shape, intricate design, use of color and overall creativity. Thought to be possibly the finest Native American baskets ever made—particularly in regard to the number of fibers per inch, tightness of weave and innovation of traditional design—



Hickox' works include high-knobbed trinket baskets (called *sipnuk* by the Karuks) with perfectly accented decorum depicting her unique artistic style. An especially unusual feature of her weaving is the interior design at the base of a basket, which can be seen only when its lid is opened.

From 1908 to 1934 Elizabeth Hickox wove baskets under contract with Grace

Nicholson, a collector in Pasadena, who sold the pieces nationwide. The breathtaking beauty of the baskets to be exhibited Humboldt State this winter unquestionably will evoke a sense of appreciation for basketry as a fine art form. University sponsors are hopeful the display of Hickox baskets will inspire local Indian basketmakers to continue this cultural tradition and realize their full potential as Native American artists.



"BASKETS FROM THE CENTER OF THE WORLD"

an exhibition of basketry by

ELIZABETH (CONRAD) HICKOX

January 26 - February 23, 1991

Reese Bullen Gallery
Humboldt State University

Sponsored by the Art Department, the Center for Community Development, the HSU Multicultural Heritage Program, and Instructionally Related Activities.

Local Basketmaker Reflects on the Works of Elizabeth Hickox

On June 30, 1990 the Southwest Museum Pasadena, California, opened an exhibition of baskets by Elizabeth (Conrad) Hickox entitled "High on the River." The event featured a presentation by Dr. Marvin Cohodas, anthropologist at the University of British Columbia. Through the efforts of Humboldt State's Art Department and the Center for Community Development, more than 50 Northern California basketmakers were invited to the exhibition, but the distance prevented most of them from responding. Acknowledging the difficulty, the Southwest Museum offered to sponsor local Native Americans to attend the exhibition and presentation by Cohodas.

"When I walked into the room, I broke out in hives. I just wanted to take the baskets out of the cases, touch them, examine them and smell them."

Two basketmakers, Carolyn Ehrlich (Karuk) and Josephine (Conrad) Lewis (Karuk, and a direct descendant of Elizabeth Hickox) traveled to the exhibit with Professor Ron Johnson of the Art Department and CCD Assistant Director, Suzanne Burcell (a member of the Karuk Tribe). The Southwest Museum also invited Nancy Richardson-Riley (Karuk) to demonstrate traditional Karuk basketmaking on the first day of the public exhibition. Asked to share her personal experience of the trip, Ms. Riley described it as "so overwhelming and awesome that when I walked into the room, I broke out in hives. I just wanted to take the baskets out of the cases, touch them, examine them and smell them." Her reflections since then follow.

I had arrived at the preview a little late because I drove there from Trinidad. I missed the slide show presentation by Marvin Cohodas and gathered from some of the other visitors that, while his technical information was appreciated, there had been some controversy as well. Some of the Native American guests were offended by Cohodas' assertions that Elizabeth Hickox' motivation to weave such exquisite baskets derived from her need for social status—her need to share the public limelight with



Nancy Richardson-Riley

her husband. Witnessing the impact of Cohodas' remarks on the others, I was compelled to discover my own answers as to what inspired Elizabeth Hickox to weave so superbly.

"I was compelled to discover my own answers as to what inspired Elizabeth Hickox to weave so superbly."

My cousin Josephine (Conrad) Lewis was among those who were deeply disturbed by Cohodas' presentation. I invited Josie to join Ron Johnson and me in discovering more about Hickox and her baskets. We decided to interview Native people who knew Hickox personally. To date we have interviewed Ramona Starritt, Stella Howerton, Violet Tripp, Leland Donahue and Josephine Peters. Our findings will be available at the opening of Humboldt State's exhibition of Hickox baskets in January, and we believe it will provide many insights to inspire contemporary basketmakers.

In the meantime, I have read Marvin Cohodas' document entitled "High on the Rivers: The Basketry Art of Elizabeth Hickox." It is well written and contains invaluable information. I think it is one of the best books written on basketry and a great resource for Northern California basketmakers.

I am left with a sense of urgency about basketmaking—and returning to my own

weaving. In Northern California the art form of basketry has been declining for many years. Among the factors contributing to the decline are the inaccessibility of materials in private and public lands, the unavailability of inter-generational teachers, the loss of the most exemplary baskets to collectors outside the native territories, and the lack of commitment among young Indian women.

The art of basketmaking is not easy—gathering, cleaning and processing basket materials takes a lot of time and patience. Often I sit for days working on my materials. Every root, every stick is valuable to me. . . I see its potential, what it could be. Like a human being, it has character. As my teacher, Grace Davis told me, "The bull pine is a special tree. Some roots you have to talk to them. They have to like you or they'll give you a hard time." Sometimes it seems like the roots are peeling me instead of me peeling the roots. My hands get so sore and raw. I tape them up and keep working.

Sometimes I think it is so hard to keep on making baskets in this contemporary world. I seem to be always on the run, with so many things to do in a day. It's hard to take the time for basketmaking, yet it is hard not to weave. Once I didn't make the time for a couple of years, and I couldn't understand what was wrong with me. I felt as though I were dying. I finally realized there are times when a person must let this modern and changing world go on hold for awhile. It's important for peace of mind and complete health.

"It is up to a few individuals to excel to the greatness of Elizabeth Hickox, who has inspired so many others, even after her death."

What is needed is to motivate the community to change the progressive decline of basketry. It is up to the community to perceive the questions and find the answers. It is up to a collective group of preservationists to keep this cultural art form alive and flourishing. It is up to a few individuals to excel to the greatness of Elizabeth Hickox, who has inspired so many others, even after her death.

Song Of The Dress

by Lyn Shaw, Tutorial Director
 HSU Special Services/Educational Opportunity Program

Visions and sounds of ancient but ongoing traditional cultural beauty and wealth still emerge in the minds of those who recently witnessed and participated in the "Song of the Dress." This spectacular and memorable presentation of Hupa, Karuk, Tolowa and Yurok dresses took place on October 13, 1990 at Humboldt State University. Ranging in age from two to 500 years, the 33 dresses modeled by young Indian women and girls usually are "brought out" only for ceremonial purposes, such as the Brush Dance of the Hupa, Karuk and Yurok people and the Feather Dance of the Tolowa. Among the most unique were two recently made maple bark dresses, traditionally used by local tribal women for everyday wear.

Loren Bommelyn, a Tolowa ceremonial leader and dress maker, was the master of

ceremonies for the "Song of the Dress." He explained that ceremonial dresses are made with great care and many take years to complete. Most are made of deerskin decorated with abalone, clam and other shells, as well as woven bear grass, pine nuts and beads. Although each dress reflects ancient designs and patterns, some changes have occurred over the years as new materials (such as glass beads) emerged. Each dress is a unique display of art and craftsmanship and is handed down from one generation to the next, usually through families, often as a symbol of wealth.

Each ceremonial dress has its own living "spirit" and "song" and must be danced and cared for in order to keep its spirit alive. During the "Song of the Dress" presentation, the sound or "song" of each dress—made

by the motion of the shells—was heard. The beauty of the dresses was enhanced when they "sang" and "danced" with the voices of local tribal singers who included Loren Bommelyn, Aileen Figueroa, Julian Lang, Ralph Miguelena, Lyn Shaw and Brian Tripp.

The "Song of the Dress" was sponsored by Humboldt State's Art Department, the Native American Career Education in Natural Resources (NACENR) program, the Indian Teacher and Educational Personnel Program (ITEPP), the Humboldt Indian Alliance club, the ITEPP club and the NACENR club. Sponsors of the event have expressed their gratitude to members of the tribal communities for sharing their dresses and hats, and to the following for their contributions as models:



Nellie Bigovi
 Mattie Bommelyn
 Tayshu Bommelyn
 Tina Brown
 Idell "Lacy" Burnett
 Naomi Carpenter
 Cassy Chavez
 Ronda Chavez
 Shawna Cook
 Rita Doolittle
 Tallie George
 Maria Hostler
 Srinic James
 Lulani Jones
 Tara Jordan
 Trudy Lawton
 Delores Markussen
 Louisa McConnell
 Pam McConnell
 Nina McCovey
 Nicole Nixon
 Willow Reed
 Nicole Richards
 Ray-Anna Sergeys
 Shaonna Sergeys
 Geneva Shaw
 Dena Simonsen
 Lisa Simonser
 Suniayea Steinri
 Renea Sundbe
 Effie Thompson

Artwork by Lyn Shaw

Bramlette Assists Karuks In Protecting Sites

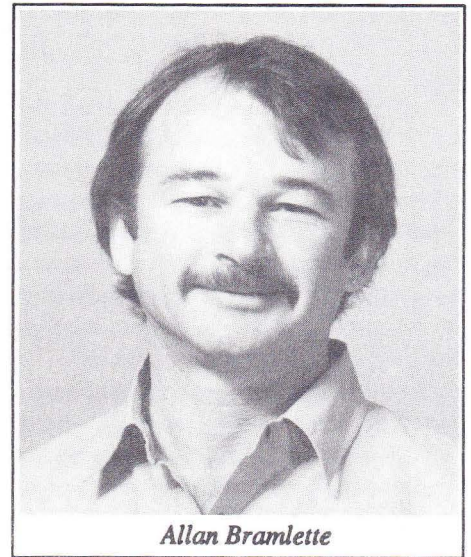
Archaeologist Allan Bramlette, who works half-time as a cultural heritage specialist in Humboldt State's Center for Community Development, was asked by the Karuk Tribe in July to assist in negotiations with the U.S.D.A., Forest Service, over the relocation of certain federal facilities from Somes Bar on the Klamath River to Oak Bottom Flat on the Salmon River. Somes Bar is the location of the traditional village of Katimin, the spiritual "center of the world" for Karuk people, and the tribe was pleased the Forest Service intended to return ownership of the village site to the tribal community. However, Oak Bottom is also a traditional Karuk site—including an old village where ceremonial dances were performed and medicine was made—and the tribe was concerned that the relocation of Forest Service facilities there would disturb areas of cultural and spiritual significance.

Working closely with Mary Jane Risling, attorney with California Indian Legal Services in Eureka, Bramlette helped negotiate a contract between the Klamath National Forest and the Karuk Tribal Council to provide for monitoring of the construction work at Oak Bottom by a Native American and a qualified archaeologist of the tribe's choice. The purpose of the monitoring

activities was to ensure that no culturally or spiritually significant sites were disturbed. Concurrent with monitoring by the Forest Service's own archaeologist, Bramlette and his representative worked on behalf of the Karuk Tribe and kept community members informed about objects discovered in the area.

Monitoring activities were conducted in August, September and October 1990. When minor archaeological deposits were unearthed, Bramlette persuaded the Forest Service to underwrite further studies to mitigate any impact on their cultural importance. The materials found—which included some milling stones and miscellaneous obsidian flakes—appeared to represent day-to-day activities, including food preparation by women and stone tool making by men. Following current analysis by Bramlette's archaeology students at Humboldt State, the materials will be returned to the Karuk community for display in the tribal offices at Happy Camp.

In addition to supporting monitoring activities and preservation of recovered materials, the funds provided by the Forest Service also have been used to employ a Karuk scholar, Julian Lang, to conduct a thorough historical and archival study of Oak Bottom. Lang has put together a wealth



Allan Bramlette

of information about the Indian history and genealogy of Oak Bottom for use by the Karuk community in documenting specific interests in the area.

The contract also calls for the creation of a formal negotiating process to allow the Karuk people to have input into all future land use decisions by the Klamath National Forest. Development of the negotiating mechanism will be discussed at a CCD-sponsored workshop in the Klamath River area in the spring of 1991.

Long-Awaited Sumeg Village Completed

The Yurok village of Sumeg, restored over the past two years at Patrick's Point State Park just north of Trinidad, California, was officially dedicated on Saturday, September 22, 1990, during a four-day celebration that included a Yurok Brush Dance, cultural demonstrations, native crafts, a barbecue and stick games. Hosted by the Patrick's Point Yurok Village Advisory Committee and the California Department of Parks and Recreation, the dedication marked the completion of a project first recommended in the 1920s.

Following the passage of California's first State Park Bond Act in 1927, a State Park Commission was established to oversee the acquisition and management of park lands that would preserve outstanding examples of the state's natural and cultural history. Advising state personnel at that

time was Professor Alfred Kroeber, a well-known anthropologist and ethnologist at the University of California. Kroeber recommended that the state give highest consideration to a project to preserve the Yurok culture—and, more specifically, that the state work with local Indian people to rebuild a sacred house, sweathouse and two or three other houses in order to revive interest in preserving traditional dances and ceremonies.

Although interest in the project continued over the next several decades, numerous obstacles were encountered. Finally in 1963 the late Assemblyman Frank P. Belotti introduced House Resolution 327 which directed Edward Dolder, chief of the Division of Beaches and Parks, to "study the feasibility of rebuilding a former Yurok Indian village for historical purposes." In

March 1964, Dolder wrote to Jesse M. Unruh, speaker of the California Assembly, "Our study concludes that a restored Yurok village at Patrick's Point State Park would be a definite asset to and feature of the California State Park System. . . . We are placing the development and operation of this Yurok Indian village with its priority in our State Park Program."

It was nearly 20 years later—after consideration of at least three alternate Yurok village sites—that the state, acting on the advice of local Native Americans, once more identified the Sumeg village site as the preferred location for the long-awaited project. The Patrick's Point General Plan approved in 1983 provided for the construction of an "Indian village and cultural use area that would include a representative

(cont'd on page 8)

CCD (cont'd from page 1)
and Julian Lang, Karuk tribal scholar, worked under contract with the CCD to prepare advanced lessons and reference materials, including traditional stories retranscribed from archival sources. Linguist William Bright visited the area twice during the year to work with CCD staff and community members to gather new materials and confer regarding strategies for Karuk language restoration. Of particular importance during 1989-90 was the Karuk Language Restoration Committee's completion of a five-year plan of operation. Nancy Riley, Julian Lang and William Bright made significant contributions to this effort.

Tolowa — The third edition of the *Tolowa Dictionary* was published during 1989-90. Prepared by Loren Bommelyn, Berneice Humphrey and the Tolowa Language Committee, the dictionary was formatted and typeset by CCD Graphics Specialist Linda McRae.

Yurok — Jessie Exline's high school textbook, *Yurok Language*, was revised in spring 1990. CCD Student Assistant Teresa Hendrix compiled the revised text under the supervision of Mrs. Exline and Nancy Riley.

Archaeology and Cultural Heritage

In fall 1989 Allan Bramlette was appointed as the CCD's half-time archaeologist/cultural heritage specialist and as half-time assistant professor of Native American studies. Through the CCD, he offers technical assistance as an archaeologist and cultural resource manager to Indian communities. During 1989-90 his services were requested by the following groups.

Blue Lake Rancheria - Several archaeological sites were identified in the Blue Lake and Maple Creek areas, and steps were taken to protect these sites from vandalism.

Karuk Tribe - Research was conducted on ownership and rights of access to an important ceremonial site; additional research was conducted on behalf of Karuk traditionalists interested in reviving the First Salmon Ceremony.

Table Bluff Rancheria - The rancheria was assisted in getting clearances from the State Office of Historic Preservation and the California Coastal Commission to permit construction of new rancheria facilities.

Trinidad Rancheria - The need for protection of the Tsurai village site was documented; the City of Trinidad was assisted in

obtaining a \$20,000 grant for necessary work on the site.

Yurok Tribe - Initial steps were taken for stabilization of the eroding site of an important Indian house and cemetery at Requa. Recommendations also were made to officials of Redwood National Park concerning sensitivity to the needs of traditional Yuroks to access beach areas.

Other cultural heritage activities of the CCD last year included:

Suzanne Burcell's assistance to the Table Bluff Rancheria in preparing a proposal for a *Wiyot Cultural Preservation and Language Revival Project*. The proposal envisions the development of a Wiyot Information Center (including a library, museum and genealogy laboratory), a Wiyot Language Revival Program and a Model Wiyot Ceremonial Site.

Victor Golla's assistance to the Konocti Native American Heritage Council in preparing a proposal for a *Clear Lake Pomo Cultural Heritage Project*. The proposal envisions activities to be conducted under the fiscal management of the Robinson Rancheria, including a Heritage Sites Survey, a series of Cultural Workshops and the establishment of an Eastern Pomo Inter-rancheria Cultural Heritage Youth Corps (young tribal members aiding elders in documenting, archiving and presenting various elements of traditional language and culture).

The above two proposals were submitted in February 1990 to the National Park Service (NPS) for Historic Preservation Grants without immediate success. They will be resubmitted to the NPS and other possible funding sources in the next year.

Business and Economic Development

Suzanne Burcell, assistant director of the CCD, is an experienced business development and management consultant. Before her appointment at Humboldt State in August 1989, she worked for several years as the Northern California regional vice president of the United Indian Development Association (UIDA), the only Indian business development center in the area. Her business development activities during 1989-90 have included assistance to 25

Indian business owners in such areas as business planning, financing, marketing and certification of minority ownership.



Suzanne Burcell

In addition to assisting individual Indians, Ms. Burcell provided several tribal groups with various services, including evaluation of business opportunities, business planning and financing, community development project planning and funding, and training in organizational development. Highlights of those activities follow:

Big Lagoon Rancheria — Development of a business plan and financing proposal for the Hotel Arcata.

Big Valley Rancheria — Preparation and submission of a HUD Community Development Block Grant proposal for a sewer line extension project.

Hupa Tribe, Education Department — Pre-planning for an adult vocational education program.

Hopland Band of Pomo Indians — Preparation and submission of a HUD Community Development Block Grant proposal for new housing construction and a substance abuse prevention program.

Karuk Tribe of California — Evaluation of a joint venture opportunity; council and staff training in organizational development, decision-making processes, goal-setting and planning.

Resighini Rancheria — Preparation and submission of a BIA Core Management Grant proposal; evaluation of opportunities for new housing development.

Yurok Transition Team — Develop written instrument for Survey of Commercial Salmon Fishers; provided input on selection of economic development consultants.

Other Activities

In addition to the four special-emphasis areas described above, CCD staff members engaged in a number of more general activities in Northern California Indian communities. The *Messenger* newsletter was created in an effort to strengthen relationships between Humboldt State and Indian community groups. It showcases local cultural, educational, social and economic development of Indian people. Written primarily by CCD staff and edited by Assistant Director Suzanne Burcell, the *Messenger* is distributed free of charge throughout Northern California communities as well as to government agencies and community organizations statewide.

CCD was the principal campus sponsor of the 5th California Indian Conference, the annual meeting of California Indian educators and scholars from a variety of disciplines. Starting on October 12, 1989 with a special exhibition of the works of well-known Northern California Indian artists, the three-day conference included presentations and panel discussions on topics concerning Indian archaeology and ethno-history, sacred sites, spirituality and cultural interpretation, use of public lands, language, music, and educational policy-making. A special session focused on "Repatriation and Reburial of Indian Remains and Sacred Objects in Scientific Collections."

With a grant from the National Endowment for the Arts, Folk Arts Program, the CCD sponsored a *Northwest California Native American Basketmaking Program*. This highly successful program featured classes taught by traditional basket weavers in Eureka and Hoopa, as well as basketmaking demonstrations for public schools and organizations. The weekly class taught by Marilyn Hostler in Hoopa targeted Indian teenagers and adults. The Eureka classes taught by Vera Ryerson were conducted as intensive workshops targeting a cross-section of the community.

Two members of the CCD staff served on President McCrone's *Task Force on Services to Native Americans*, which completed a 181-page report entitled "A Design for Native American Education" in December 1989. Victor Golla served on the Task Force through September 1989, and Suzanne Burcell for the remainder of the year.

The CCD also offered limited services to the following non-Indian groups during 1989-90:

Youth Educational Services - A small amount of financial assistance was provided to support volunteer services to the Southeast Asian refugee communities in Humboldt County. The CCD supported a series of informal seminars offered to student volunteers by Maureen Kearns, an anthropologist with experience in Southeast Asian refugee communities.

NAACP - CCD clerical staff assisted the Eureka Chapter of the National Association for the Advancement of Colored People (NAACP) in preparing and mailing its monthly newsletter.

Humboldt Early Music Society - CCD clerical staff assisted in preparing and printing concert announcements and programs.

Humboldt Recreation Project - CCD clerical staff assisted in preparing publicity materials for summer soccer camps.

Support Staff

The Center for Community Development continues to be served by a highly efficient staff with a diversity of skills. Office Manager Nancy Hill handles budgetary paper work (including contracts for Indian language teachers and consultants) and a multitude of tasks involving linkage with other campus offices. She is assisted in the office by Francie Meng and Linda McRae. As the CCD's graphic specialist, Ms. McRae is responsible for the design and layout of the *Messenger* and publications of the Indian Language and Literature Program. The CCD's student assistants during 1989-90 were Paul Im, a natural resources interpretation major; and Teresa Hendrix, an art major and photographer.



Clockwise from upper left: Francie Meng, Linda McRae, Paul Im, Nancy Hill, Teresa Hendrix

Legislative Update

In the Spring 1990 issue of the *Messenger*, the basic provisions of State Assembly Bill 2577 concerning return of native American skeletal remains and grave artifacts were outlined. Introduced on January 8, 1990 by Assemblyman Richard Katz, the bill proposed a method "to ensure the respectful return" of burial collections now in the possession of state agencies, private museums and universities to Native American communities for "reinterment or other disposition consistent with tribal religious or cultural practices."

In the Fall 1990 issue of the *Native American Heritage Newsletter* published by the California Native American Heritage Commission, it was reported that A.B. 2577 passed both houses of the California Legislature and, on September 25, 1990, was vetoed by Governor Deukmejian. According to the newsletter, the Governor stated "that the Lowie Museum (UC Berkeley) collection is the largest in the State, and that the University of California is developing a policy to return remains to biological descendants." Assemblyman Katz is expected to introduce similar legislation next year.

* * *

In another article published in the Fall 1990 issue of the *Native American Heritage Newsletter*, it was reported that "H.R. 4309, introduced by California Congressman Doug Bosco, would close up a corridor through the Siskiyou Wilderness where the U.S. Forest Service planned to build a logging road" (the highly controversial G-O Road). The unfinished Forest Service road between Gasquet and Orleans was protested by Yuroks and other Northern California Indians in the federal district court and federal court of appeals because it traversed the "sacred high country," an area of importance as a source of spiritual power. The presence of the road was regarded by Indian plaintiffs as a denial of their constitutionally-guaranteed right to freedom of religion. Their court case was lost in 1988 when the U.S. Supreme Court overturned the decisions of the two lower courts.

The inclusion of the "sacred high country" in the Siskiyou Wilderness Area is an alternate means of protecting sites of religious significance to Northern California Indians. After passage by the House of Representatives earlier this year, the bill was approved by the Senate on October 28, 1990. It now awaits presidential action.

Sumeg (cont'd from page 5)

Yurok village, ceremonial dance area, picnic area, comfort station, a 15-space parking lot and a 40-car parking lot." In 1984 California voters approved a State Park Bond Act that included funds for all the village structures and support facilities identified in the Patrick's Point General Plan.

In 1986 an advisory committee comprised of local Yuroks was established. While the committee conducted extensive research on the design of the village, disagreements arose between state agencies regarding the technical requirements of the construction project. After a one-year impasse, it was decided that certain building codes could be circumvented if the village structures were considered "interpretive artifacts" rather than "buildings." By mid-1988, the advisory committee was meeting on a regular basis, consulting Yurok elders, and finalizing the project design.

A construction crew of local Yuroks was hired by the state in February 1989. By March, site clearing and log splitting had begun, and by the fall of 1989, two family houses had been completed. Two sweatshouses and a large family house suitable for dances also were under construc-

tion when the first phase of the project ended. A second crew, hired in January 1990, completed the sweatshouse, a rock pool used for cleansing, dressing rooms for dancers, and the large dance house. In the meantime, the state contracted for construction of the picnic facilities, parking lots and restrooms, all of which were completed in July 1990. The total cost of the project to the state—approximately \$700,000—was less than half that originally estimated by the Office of the State Architect for the village alone.

Future uses of the Sumeg village now are being planned by the advisory committee, which has recommended that a non-profit cooperative association assist the state in operating the village. The association would be involved in the scheduling and planning of Yurok activities and events at the village and would provide interpretive services. A major goal would be to develop an environmental education program for school children, allowing them to stay at the village while learning traditional skills and cultural practices. State officials have expressed their hope "that the village will educate the young in the ways of the Yuroks, help the Yuroks themselves teach their cul-

ture to the young, and provide the general park visitor with an appreciation of the Yurok people and their culture."

The MESSENGER

is a quarterly publication of the Center for Community Development, Humboldt State University.

Managing Editor

Suzanne M. Burcell

Assistant Director

Center for Community Development

Graphic Designer/Typesetter

Linda McRae, Graphic Specialist
Center for Community Development

Photographer

Dar Spain, Photographer
University Graphic Services

To Subscribe to the Messenger free of charge, call or write the Center for Community Development
Humboldt State University
Arcata, CA 95521-4957
(707) 826-3711.

HSU is an AA/EQ Institution.

The Center for Community Development
Humboldt State University
Graves Annex #30
Arcata, CA 95521-4957

NON-PROFIT

BULK RATE
U. S. POSTAGE
PAID
Arcata, CA 95521