

**Journal #2551**

**from sdc**

**3.17.12**

*Expansiveness and fierce independence of the American character*

*From Show and Look to Show and Teach*

*Teaching Children the Value of Pre-Web Pages*

*The Home-Schooled Don't Just Stay at Home*

*Set Aside a Day for Museums? Minnesota Thinks Bigger*

*Great page*

*'Ecosanctuary' Plans for Wild Horses Add Tourism to the Mix*

*generationOn is now seeking applications for its National Youth Advisory Council*

*Graphic artists tell the story of the Constitution*

*Food Bank looking for a Corporate and Community Engagement Manager*

*Thoughts from Bucky Harjo*

*Census documenting Great Depression to be released*

*The vote is on!!! (Indian Territory Treasures)*

From delancey.com:

In today's encore excerpt - any discussion of the **expansiveness and fierce independence of the American character** must center in part on the mountain men of the early American West. Here we find a very young Christopher Houston "Kit" Carson (1809 - 1868), who became the most famous of these mountain men, learning the trade of beaver trapping in the early 1800s:

"[Nineteen-year old] Kit Carson began to soak up the nuances of the trapping trade-how to read the country and follow its most promising drainages, how to find the 'slicks' along the banks where beavers had slithered from their tree stands, how to set and scent the traps with a thick yellow oil called castoreum taken from the beaver's sex glands, how to prepare and pack the pelts, how to cache them safely in the ground to prevent theft and spoilage. And when the traps came up empty, how to invade and dismantle a dam and club the unsuspecting animals in their dark, wet den.

"From his new comrades, Carson learned to savor beaver tail boiled to an exquisite tenderness-the trapper's signature dish. He became expert with a Hawken rifle and a Green River skinning knife. He began to pick up the strange language of the mountain men, a colorful patois of French, Spanish, English, and Indian phrases mixed with phrases entirely of their own creation. 'Wagh!' was their all-purpose interjection.

They spoke of plews (pelts) and fofurraw (any unnecessary finery). They 'counted coup' (revenge exacted on an avowed enemy) and when one of their own was killed, they were 'out for hair' (scalps). They said odd things like 'Which way does your stick float?' (What's your preference?). They met once a year in giant, extended open-air festivals, the 'rendezvous', where they danced fandangos and played

intense rounds of monte, euchre, and seven-up. Late at night, sitting around the campfires, sucking their black clay pipes, they competed in telling legendary whoppers about their far-flung travels in the West—stories like the one about the mountain valley in Wyoming that was so big it took an echo eight hours to return, so that a man bedding down for the night could confidently shout 'Git up!' and know that he would rise in the morning to his own wake-up call.

"From these men, too, Carson began to learn how to deal with the Western Indians—how to detect an ambush, when to fight, when to bluff, when to flee, when to negotiate.

It is doubtful whether any group of nineteenth-century Americans ever had such a broad and intimate association with the continent's natives. The mountain men lived with Indians, fought alongside and against them, loved them, married them, buried them, gambled and smoked with them. They learned to dress, wear their hair, and eat like them. They took Indian names. They had half-breed children.

They lived in tepees and pulled the travois and became expert in the ways of Indian barter and ancient herbal remedy. Many of them were half-Indian themselves, by blood or inclination. Washington Irving, writing about Western trappers, noted this tendency:

'It is a matter of vanity and ambition with them to discard everything that may bear the stamp of civilized life, and to adopt the manners, gestures, and even the walk of the Indian. You cannot pay a freetrapper a greater compliment than to persuade him you have mistaken him for an Indian brave.'

"The fur trappers knew firsthand that Native Americans were ferocious fighters—some legendarily so, like the Blackfoot and the Comanche. But they also knew that the Indian style of battle was often very different from European warfare, that it was difficult to engage Native Americans in a pitched battle, that their method was consistently one of raid and ambush, attack and scatter, snipe and vanish. The mountain men said that Indians were often like wolves: Run, and they follow; follow, and they run."

Author: Hampton Sides                      Title: Blood and Thunder  
Publisher: Anchor Books                      Date: 2006                      Pages: 19-21

\*\*\*\*\*

## **From Show and Look to Show and Teach**

By [CAROL VOGEL](#) NYT 3.14.12

THERE have been many strange sightings outside the Whitney Museum of American Art's Marcel Breuer building over the years: a giant bird's nest precariously perched on the cantilevered entrance; a neon sign that spelled out "Negro Sunshine"; and a giant replica of a toy fire truck parked at the curb for nearly three months, to name a few. So it is hardly surprising that recent passers-by don't seem at all curious at the sight of tall black shipping containers rising from the sculpture court.

It is not, as most people assume, some wacky installation for the 2012 Biennial, which opened on March 1. It is perhaps the first-ever pop-up education center at a New York museum.

“We really do put education front and center,” said Adam D. Weinberg, the Whitney’s director.

Known as the Whitney Studio, it will stay there until the museum moves to its new home in Manhattan’s meatpacking district in 2015. The design is singular — a 600-square-foot space composed of six black-painted shipping containers that form a 17-foot-tall studio space and storage mezzanine — and the idea is perhaps the most tangible example of what museum education is about these days.

“The big movement right now is experiential learning,” said Kathryn Potts, an associate director who is chairwoman of the Whitney’s education department. “And what museums offer is a unique experience you can’t get anywhere else: of being in galleries, meeting artists and understanding their world.”

At the Whitney, the pop-up center is an inventive solution to a space problem. When the museum sold its neighboring brownstones last year, with them went the space where some education programs were held.

Desperate for a solution, the museum called upon LOT-EK, the Manhattan architects known for their innovative use of recycled materials, to create a place where people of all ages could participate in classes, art-making workshops, studio demonstrations and other educational endeavors. The design calls for a diagonal, continuous band of glass running along two sides and across the roof, allowing visitors to watch what’s going on inside.

“So often education is a behind-the-scene activity either relegated to a wing by itself or in the basement,” Mr. Weinberg said. “But for us education is part and parcel of what we do.”

The space is just the kind of thing the public wants these days. “Audiences today are more interested in participatory events, not just being talked to,” Ms. Potts said.

On a recent rainy Friday evening, a few blocks north at the Metropolitan Museum of Art, a group was gathered for “Drop-in Drawing.” The program meets every two weeks in a different part of the museum, and this session convened in the new painting galleries of the American Wing.

Perched on folding seats, armed with clipboards, paper and colored pencils (all provided free by the Met), a group ranging in age from roughly 6 to upward of 65 listened with rapt attention as Pamela Lawton, a New York artist, explained how artists traditionally compose a canvas: with a foreground, a middle ground and a background.

The group then started sketching, inspired by examples of the Hudson River School painters surrounding them, including works by Jasper Francis Cropsey, Frederic Edwin Church and George Inness. After 20 minutes or so, the group moved to the nearby American Impressionist galleries, where Deborah Lutz, another artist, continued teaching.

“Programs like this are amazing,” said Kristine Mustillo, the principal of Public School 97 in Brooklyn, as she watched her daughters, Jillian, 8, and Emily, 9, create landscapes inspired by the 19th-century artist William Pickwell’s painting “Banks of the Loing.”

“Schools have cut back a lot, so you don’t get much arts education these days,” she said. “We’ve been to nearly every museum in the city.” (Jillian said her favorite so far was the New Museum because she loved the slide, by the artist Carsten Höller. Emily is a fan of the Museum of Modern Art, which has the best selection of works by Warhol, her favorite artist.)

“The point is to use drawing to look more closely at art,” said Peggy Fogelman, the Met’s chairwoman of education. “Our Drop-In Drawing program fosters a kind of social learning environment.”

In the world of museum educators, learning today is all about do-it-yourself, sometimes called free-choice learning. “More and more people are directing their own learning experience,” Ms. Fogelman explained. “And part of that equation involves artists. They help connect the past with the present.”

Now that online courses have been available for teachers and the public on museum Web sites for years, a concerted effort is being made to balance what the Internet has to offer with what museums can do on-site.

“It is no longer either/or, but and/and,” said Ms. Fogelman, who explained that recent visitor surveys showed that audiences wanted to learn where the action was — at the museum itself. “Technology is a part of our everyday life, and museums are getting smarter about using it. But it’s our collections and exhibitions that make us unique. At an encyclopedic museum like the Met, that is what defines us.”

In Washington, at the National Gallery of Art, Lynn Pearson Russell, the director of education, said she saw “a bigger return to teaching from original objects and less of a high-tech approach.” In this high-speed information age, one of the museum’s newer programs is geared toward just the opposite kind of experience — slowing down.

“Families are invited to spend 60 to 75 minutes investigating one work of art,” Ms. Russell said. “It’s a less-is-more approach. In this increasingly fast-paced world, it’s an alternative way to spend time together, learning to look and revealing the complexity of art in a group conversation.” The program also includes a component of drawing. “You’re not dependent on technology, but you’re doing it yourself,” she said.

Slowing down has also become a priority at the Walker Art Center in Minneapolis. “The more virtual we’ve become, the more we need to touch,” said Sarah Schultz. As the Walker’s director of education, she also took on the title of curator of public practice, a signal that audience participation and civic engagement were critical. “Visitors are realizing how luxurious and important it is just to be in the present,” she said.

Two summers ago, the Walker took a fallow field adjacent to the museum and turned it into what Ms. Schultz described as a “cultural commons.” “It’s meant to be a mash-up of creative life,” she explained.

Among its offerings is “The Drawing Club,” a collaborative artwork that someone might start — a simple drawing on an 11-by-13 inch sheet of paper — that another person will then pick up and add to. The person who thinks it is complete starts a new drawing. “We invite local artists to come and participate,” she said. “It’s about trying to break down hierarchies.”

But Ms. Schultz was quick to credit the Internet with helping fuel the project’s success. Even that project, “which is designed around creating real time, face-to-face experiences, relies on a Web-based calendar to share and update information about events,” said Ms. Schultz. “And Facebook and Twitter help us stay in touch with a community of participants and users.”

Even in the virtual world, the emphasis is on do-it-yourself. “Digital is definitely the biggest news in the field of education; it’s been a game-changer for everyone,” said Wendy Woon, the deputy director of education at the Museum of Modern Art. “It was as though the museum just got a new wing.”

Just as art-making classes are all the rage at museums themselves, the same could be said of their courses online. At the Museum of Modern Art, there are in-house programs and digital art-making courses.

One is called the Print Studio, a series of programs and workshops. “You can just come and make things,” Ms. Woon said. “And there’s a library of images for you to draw from. [Triple Canopy](#), the online magazine and workspace, was here, with the artist and illustrator Jorge Columbo, who lead a digital finger-painting workshop, showing people how to create a work of art on their iPhones or iPads using brushes.”

The museum’s online studio-based courses are the first to sell out. One teaches about Barnett Newman and how he created his paintings. “It’s helping you to understand the process of what the artists go through,” Ms. Woon said. The courses aren’t cheap, costing about \$350, with discounts for students, members and teachers.

One online class about postwar painting techniques brought together a group from all over the world, “everywhere from Istanbul to the Bronx,” Ms. Woon said. “They meet and see shows together. They even got together in Paris and shared their experiences on Facebook.”

Ms. Woon added that in the 21st century, “museums are well-placed as we move from consumption to innovation to stimulate ideas and creativity.”

“In many ways it harks back to the history of MoMA: a place where conversations with artists, architects, designers and the public take place and where art is made,” she said. “Now, artists are central to what we do, online and in the museum.”

\*\*\*\*\*

[Teaching Children the Value of Pre-Web Pages](#) By KAREN JONES

A program aimed at teaching children to appreciate books gives them a chance to make paint with insects and work with 22-carat gold.

\*\*\*\*\*

**The Home-Schooled Don't Just Stay at Home** By JILL CARYL WEINER

As the number of home-schooling families grows, they are building partnerships with museums to bolster their educational opportunities.

\*\*\*\*\*

**Set Aside a Day for Museums? Minnesota Thinks Bigger** By CAROL KINO

Minnesota's first Museums Month will begin in May, an event that's expected to become an annual celebration of cultural institutions.

\*\*\*\*\*

Great page: [http://www.nytimes.com/pages/arts/artsspecial/index.html?nl=todaysheadlines&adxnnl=1&emc=edit\\_th\\_20120315&adxnnlx=1331824271-e2/A8KsUaLBanWv/qxjxBA](http://www.nytimes.com/pages/arts/artsspecial/index.html?nl=todaysheadlines&adxnnl=1&emc=edit_th_20120315&adxnnlx=1331824271-e2/A8KsUaLBanWv/qxjxBA)

\*\*\*\*\*

**'Ecosanctuary' Plans for Wild Horses Add Tourism to the Mix** NYT 3.15.12

CENTENNIAL, Wyo. — This was prime horse country once, in the old Western working way of bridles, bits and sweat. Leather tack from those days still hangs, cracked and preserved in the arid dust, on the wall of the 1906 vintage hay loft at the Wilson place.

Jana and Rich Wilson, who once raised cattle on their 4,700-acre Deerwood Ranch, outside Centennial, Wyo., hope to be approved by the Bureau of Land Management for a pilot project to shelter a herd of 250 wild horses.

Little other evidence is left, though. Horsepower on the ranch went under the hood and was called four-wheel drive. Horsehair rifle sights, once supplied to the United States Army from the Centennial Valley here in southeastern Wyoming, were supplanted by newer technologies. Horses became gentle, recreational and costly to keep.

Now the rougher version is about to return.

Wild horses — feral descendants of the workaday animals that once toiled for the farms, the Indian tribes and the Army — could soon be running the fields of Rich and Jana Wilson's 4,700-acre spread.

This "ecosanctuary" project, announced last month by the federal [Bureau of Land Management](#), which oversees most of the nation's wild horse population, could be the first of many if it works, federal officials said.

And part of the novelty is a reconnection of equine life and economic growth, making horses more than just a financial burden or a charity case. Sheltering a herd of 250 wild horses on Deerwood Ranch, replacing the cattle that the Wilsons once raised, is intended to be at least partly self-sufficient, through tourist visits, and to be a stabilizing factor in an area where working agriculture is increasingly threatened.

“It’s new territory; we’re still figuring it out,” said Ms. Wilson, 49, who has lived here since her parents bought the ranch in the 1980s.

The effort, which is still under review but could start as early as September with the first horses, is coinciding with other developments that collectively add up to a new chapter in a strange and tangled tale that helped define the West. Animals that broke from the human yoke to run wild became a symbol of the unfenced, unbridled spirit, not least in Wyoming, where a bucking bronco graces every license plate. What to do with those horses and their descendants, though — their numbers estimated at 45,000 or more — has never been easy.

A contraceptive that can be administered remotely to mares, with darts, was approved for wider use last month by federal regulators; that will make wild horse numbers more controllable, but also, critics say, more artificial, their wildness further ceded to an accounting ledger in Washington.

A proposed partnership on public and private lands in Nevada that would shelter horses in larger numbers than the Wilsons ever could in Wyoming is also under consideration, but the inclusion of public lands is requiring more regulatory scrutiny. Federal officials say that greater public involvement — open areas for viewing, less than three hours from Denver International Airport — is a significant departure in itself from the past pattern of closed holding areas or remote open ranges.

“Our hope is that this would be some kind of boon to the local economy,” said Tom Gorey, a spokesman for the Bureau of Land Management.

Federal policies on the wild horse front have pleased almost no one over the years. Animal enthusiasts say the creatures have essentially been treated as a problem — harried and harassed through roundups for population control, and never regarded as a truly wild species, the way that, say, bear or elk might be. Cattle ranchers who compete for grazing rights on public lands complain that managers have bowed the other way, letting populations get out of control, to the detriment of agriculture.

A lawsuit in California could upend the entire system. The suit, now before a federal judge, contends that federal officials, using intensive measures to regulate herds and their impact on public land, have violated a law passed by Congress in the 1970s that requires management of wild horses and burros to be at a “minimal feasible level.”

“Our argument is that the law was put in place to protect these wild animals and keep them wild,” said Rachel Fazio, the lawyer in the case. If the suit is successful, she said, holding horses and burros in confined settings — whether ecosanctuaries or holding pens — would stop.

Meanwhile, a seemingly obscure biological debate is raising the stakes, and the uncertainty, further still. Should the West’s wild horses be thought of as European transplants, descended from stock brought by the Spanish and later settlers? Or are they ultimately native, descended from a now-extinct horse species that evolved in North America thousands of years ago, before crossing over from Alaska to Asia to populate the Old World? The answer has profound

implications for where horses, currently designated by federal managers as historical transplants rather than native wildlife, might go from here.

“The modern species of horse did evolve in North America, so it did exist as a native species at one time,” said E. Gus Cothran, a professor of biomedical sciences at Texas A&M University’s college of veterinary medicine, who has conducted horse research for the federal bureau. “But it also became extinct here, and the animal that returned to this continent was the domestic horse, and a lot of genetic changes accompanied domestication.”

Does the trajectory after that — wild, then domesticated, then wild again — make them similar to their ancestors, or changed too much? Dr. Cothran said he thinks the evidence supports the idea of the horse as reintroduced immigrant, rather than native, but the fight goes on.

“We assume that horses in the wild are behaving as their ancestors did, but we can’t be certain,” he said.

That awkwardly straddled line of wild and not-wild will be felt here on the Wilson place. The horses will all be geldings. And the question of what should happen if an animal gets sick is unclear, too, Mr. Wilson said, with the terms of the federal contract yet unfinished.

“Do we treat a sick animal, or does nature take its course?” he said. “We’re not sure yet.”

Critics of smaller-scale sanctuaries like this say the government is simply giving a new name to an old solution: storage.

“They’re just taking horses, rounding them up at great cost to the taxpayer and putting them there and paying another rancher,” said Madeleine Pickens, the wife of the billionaire oil investor T. Boone Pickens.

Ms. Pickens, who has a foundation called [Saving America’s Mustangs](#), is a proponent of a large-scale public-private sanctuary in Nevada — under consideration by the Bureau of Land Management — that she said could take in thousands of horses.

Mr. Wilson, though, said the idea of seeing horses live out their lives on his land, never saddled or broken, will complete, for him, a circle of where this part of the West once was and will be again, but recast in a way the old-timers could never have imagined. “When I die, I want to come back as a horse,” he said.

\*\*\*\*\*

I wanted to let you know that **generationOn is now seeking applications for its National Youth Advisory Council**. Applications will be accepted through Tuesday, April 10, 2012 at 5pm EDT. If you know any young people who are committed to service in their local or global communities, please urge them to apply by visiting: <http://bit.ly/yacinfo> . All the details are below. Thanks! - Laura Rog,  
generationOn

For any questions about the Youth Advisory Council or the application, please contact Kayleigh Butcher at [kbutcher@generationOn.org](mailto:kbutcher@generationOn.org) .



\*\*\*\*

GenerationOn is seeking new members for its National Youth Advisory Council. The Council is a unique opportunity for 12 middle and high school students (13-18 years old) from diverse backgrounds across the country to participate in a service-learning and leadership development program within generationOn. Participants will contribute to and inform generationOn programming while acting as ambassadors and leaders for youth service in their communities.

Thanks to the generous support of The Hasbro Children's Fund, the Youth Advisory Council provides youth the opportunity to:

- Engage in creative work with a nonprofit organization focused on youth and service
- Partner with like-minded youth with unique perspectives from across the country
- Inform generationOn programming while learning about approaches for engaging youth in community service
- Act as a service-learning ambassador in their region by playing a leadership role in engaging youth in service and service-learning

As Points of Light's youth service enterprise, intentionally infuses its programming with youth voice and creates replicable models of youth leadership for the field. The National Youth Advisory Council creates a framework for youth engagement, providing youth with an opportunity to be drivers of our work from conceptualization to implementation and reflection. Council members act as ambassadors and advisors for youth service, both reporting to the field conferences, special events and through communications to the field.

For complete eligibility and application information, please visit: <http://bit.ly/yacinfo>.

Applications accepted Tuesday, March 13th 10am EDT - Tuesday, April 10th, 5pm EDT.

If you know of a young person that is passionate about service and would make a great leader, visit [generationOn.org](http://generationOn.org) to learn more about how to apply!

\*\*\*\*

What is generationOn?

GenerationOn is the global youth service movement igniting the power of all kids to make their mark on the world. GenerationOn has brought the nation's leading youth service organizations and programs under one umbrella including New York-based Children for Children, The League, Learning to Give, Points of Light Institute's Kids Care Clubs, HandsOn Schools and HandsOn Network's youth-driven programs. By partnering with teachers, parents, schools, community organizations and businesses, generationOn gives kids the opportunity to see

firsthand the issues in their communities and the tools and resources they need to respond and become part of the solution. Visit [generationOn.org](http://generationOn.org) for more information.

\*\*\*\*\*

## **Graphic artists tell the story of the Constitution**

Want to learn more about [our Constitution](#) in a whole new way?

Round Table Companies has just released *The United States Constitution: A Round Table Comic*, a graphic-novel adaptation of the supreme law of the land and its creation. The comic's storyline features such historic figures as Thomas Jefferson, John Adams, Thomas Paine, and James Madison explaining how they came to develop and write each article of our revered document. To supplement the comic book in classrooms, Dr. Katie Monnin, assistant professor of literacy at the [University of North Florida](#), has developed a curriculum that is available to teachers at no cost.

George Washington said, "The Constitution is the guide which I never will abandon." It's never been quite so easy to read.

\*\*\*\*\*

## **The Food Bank of Northern Nevada is looking for a Corporate and Community Engagement Manager. [www.fbnn.org](http://www.fbnn.org).**

\*\*\*\*\*

### **Bucky Harjo**

*if I offend you, forgive me, Christianity has only been around a few thousand years, where as my beliefs are as old as the universe, we are taught to respect that and all living things and all things unseen, as for Christianity, that is one thing they have lacked in knowledge of, not with all the killing, stealing, raping, enslaving, its not what I want to believe in. Did Jesus preach from a Bible? Bryan Fischer, before you tell me what I must do to live me life, I ask that you look at yourself and Christian thinking way, look around at the problems around you and the world, yes I must say a majority of it can be blamed on the Christians, there are more Christian alcoholics than what you have indicated about Native Americans, it is the Christians who cling onto the darkness of Christian superstitions, your Bible are words interpreted by Kings and Judges. Your God is my God, we just believe in God differently, where as we have many Gods but we know that there is only one God, a Supreme Being, to whom is a mystery that is greater than all knowledge, a knowledge that is not taught in written books. We understood life as it is written before us, above us, below us and unseen to us, that this and all of us in this world, this universe are related. No I will not assimilate to be as you, this who I am and how God intended me to be, if you want me to be as you, then we will have to re-arrange the stars, for we are a prayer of long long ago before Jesus was born.....step into the light.....forgive me if I offend you Christians.*

\*\*\*\*\*

## **Census documenting Great Depression to be released [news.yahoo.com](http://news.yahoo.com)**

It was a decade when tens of millions of people in the U.S. experienced mass unemployment and social upheaval as the nation clawed its way out of the Great Depression and rumblings of global war were heard from abroad.

\*\*\*\*\*

***I MET JAY SIVERHEELS IN 1966 WHILE I WAS TRAINING AS A STUNT RIDER WITH***

***A GROUP OF OTHER INDIAN GUY A GRIFFET PART IN LA - HE WAS HEADING UP AN INDIAN ACTING CLAESS IN LA - WE GOT TO BE FRIEND AS HE WAS NOT A STUCKUP GUY - HE LIKED TO PLAY THE PONYS AND I WAS A BARBER IN THOSE DAYS AND WOULD LAYOFF HIS BETS FOR HIM - AFTER I WENT ON ACTIVE DUTY AND I GOT OUT OF THE ARMY WE KIND LOST TRACK OF EACH OTHER BUT HE DID CONTIBUTE MORE THAN ANYONE KNOWS TO THE INDIAN MOVEMENT***

***ERNIE SALGADO JR (re entry in Journal #2549)***

**The voting is on!:** <http://travelnevada.com/discover/vote/territory/indian-territory/>  
Billy Shaw and Sheep Creek Reservior (fishing for huge trout) (Duck Valley Reservation)

Dat-So-La-Lee Baskets

[Fox Peak Fallon](#)

[Grimes Point Petroglyphs](#) (Fallon)

Lagomarsino Petroglyph Site (Virginia City)

[Las Vegas Paiute Golf Resort](#)

[Lost City Museum](#) (Overton)

Lovelock Indian Cave (Lovelock)

Moapa Paiute Travel Plaza

[Pahrump Social Powwow](#)

[Pyramid Lake](#) (Nixon)

Pyramid Lake Museum and Cultural Center (Nixon)

[Sacred Visions Pow-Wow - Bringing the People Home](#) (Wadsworth)

Sho-Pai Tribal store deli (Owyhee)

[Stewart Father's Day Powwow](#) (Carson City)

[Stewart Indian School Campus](#) (Carson City)

Stone Mother - Pyramid Lake (Nixon)

The Indian culure as a whole!

The Points Collection at the Carson Valley Museum and Cultural Center (Gardnerville)

Thunder Mountain (Imlay)

Toquima Cave (Austin)

Wadsworth (old section) (Wadsworth)

Wadsworth bridge and church

[Walker River Paiute Tribe Pinenut Festival](#) (Schurz)

Yomba-Shoshone Tribe (Austin)