

a two-dimensional form. He did this because he had not developed the various sophisticated European techniques of shading and perspective and things like this. He painted in a flat form or initially, of course, as the old pictograph idea of the outline form, and then gradually he began filling in and elaborating just a little bit on the old pictographs and turning out a very incredible picture in two dimensional only. He use colors to distinguish articles and to develop the idea that he was trying to get across, but always, in the traditional Indian art is there a story to be told, because this was the purpose of art. You see, it wasn't for art sake, as we sometimes say now. In the beginning, Indian art had a story to tell and this is how it was developed. For many generations, really, this particular technique was lost or we seemed to have lost interest. As the European influence picked up, the Indian art as such, almost disappeared. It was in the mid, early '30's that a professor at Oklahoma University Willard was giving his name as Prof. Jacobson. I was aware of the study, but not of the man's name, did great deal of research in the field of this 2 dimensional Indian art, and out of this, he developed what Willard calls 'the Friendly Five' or something or other. I'm not sure what the official title was. He may bring it up here little bit later. These were at that time very young men, young Indians, who got interested in this field of the Indian portrayal in the 2 dimensional thing. One of them is extremely well known, well, I guess several of them are extremely well known but one in particular is Acee Blue Eagle, a young Creed. Incidentally he used to babysit for my wife way back there when he was going to school. My father-in-law was his superintendent. Acee Blue Eagle started a renewal of interest in Indian art, both from