capability that, I think, we'll hear of more as time goes on. As he keeps working in his field. He has a very delicate understanding of his environment and he has the technical capability and the talent to reduce this to something that you and I can see and this really tells a story to us. It is not, Indian painting in the strict sense. It is Indian subject, painted by an Indian and using what has come to be known as a sort of a modern technique for Indian painting. It is not strictly 2 dimensional, flat work in other words. Now, this brings us to another field of Indian art that I think is iprobably one of the least developed in the entire hierarchy and this is sculpture. This is probably the most interesting in many because it is 3 dimensional. Sculpture tells us a story because we can see all sides of it you see. You don't look behind the paintings. It tells us what it is pretty well. We admire the lines. We admire the techniques. We admire the machine and the work that obviously goes ;into this. We can look at a piece of carving whether it is a bronze or whether it's a stone, or wood, and admire the sculpture's handiwork because we not only recognize the beauty of the article, but we also relate. This is heck of a lot of work. Now, we admire the creator of this because of the work that has gone into the product and the thought and so on. We have a very outstanding example of this latter technique. The Cherokees, who have achieved the great deal of fame, true fame, and certainly a well deserved fame in this field. Willard Stone was born not very far from here at OkTaHa. I guess it's OkTaHa, I've heard it pronounced 3 or 4 different ways. It's a matter of where you come from, I guess. He went to the local schools, and took art studies at Bacone, and was picked up and noted by Mr. Gilcrease. He was the artist in Residence at Gilcrease Institute for approximately 3 years, 1947-1949. If you have not been to