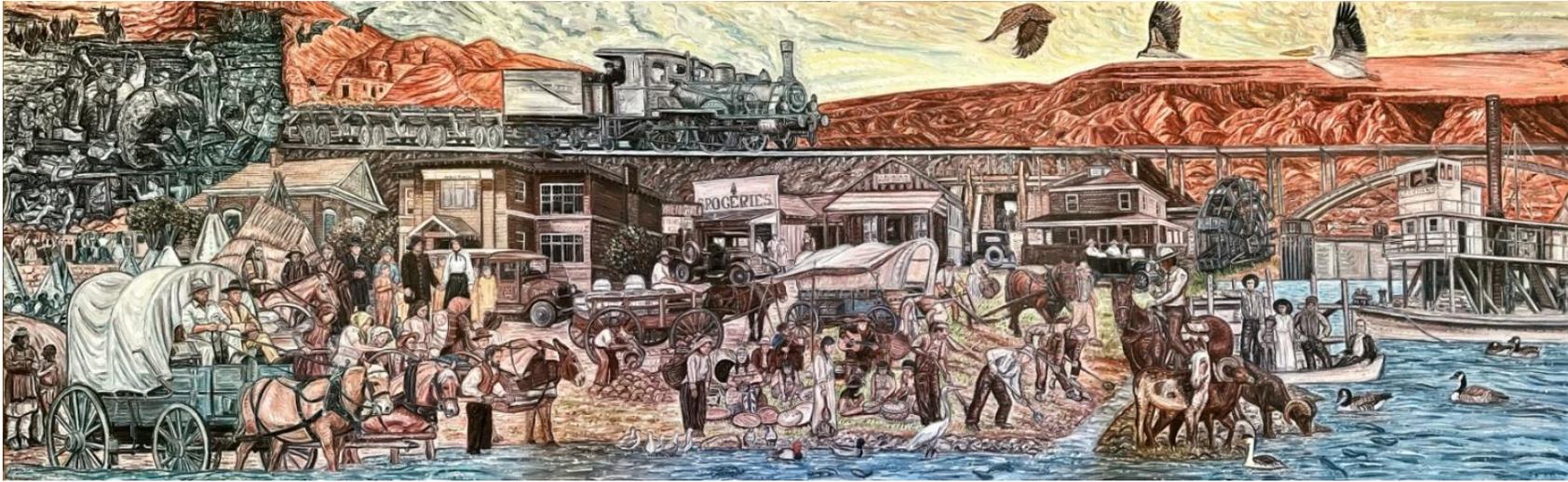


Chronicling Moapa Valley

Strength and Character Revealed on the Margins of the Muddy River.



This is the story of one public art project, commissioned and funded by the Clark County Department of Parks & Recreation and The County Arts Plan, in 2017, and how that original project was adapted and expanded, to join energies with the local communities to support the creation of three different and distinct permanent art installations, at three separate public facilities in Moapa Valley, in the span of two years.

“Through the Muddy” – Moapa Valley Community Center Mural, by Gig Depio, dedicated December 2018

The Heart and Spirit of Moapa Valley – Moapa Valley Recreation Center Scaled Artwork Installation

- ***“They Were Dauntless” – March 2017 Artwork by Heidi Leavitt, dedicated Dec. 2018***
- ***“Source” – March 2017 Artwork by Joan Rainey Day, dedicated December 2018***

“Valued Foundation: In Honor of the Early Moapa Valley Pioneers” – Old Logandale School Museum Mural
By Heidi Leavitt, dedicated October 2017

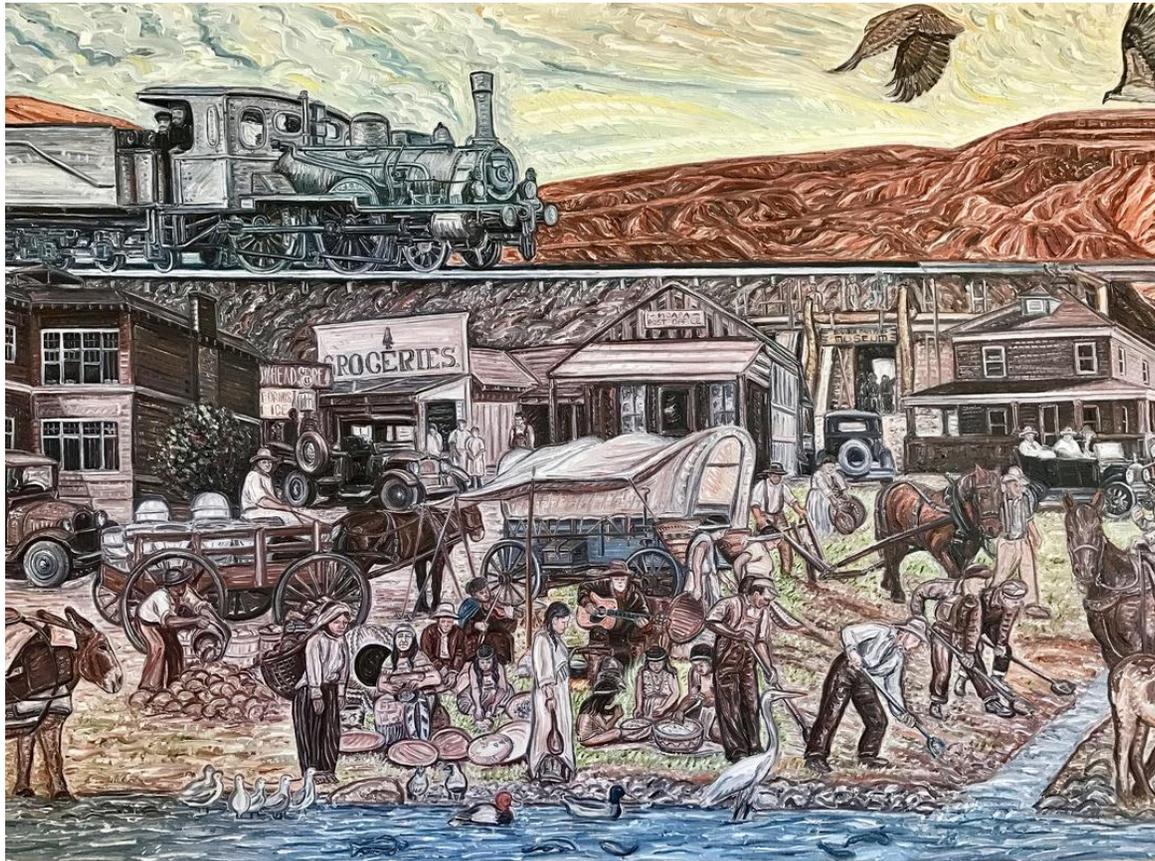
Collectively, these three permanent art installments enhance the local community and pay homage to the rich natural, social and cultural history of the area. Together with the resources housed and archived in both the Lost City Museum and the Old Logandale School Museum, these unique creations of art offer the surrounding communities, as well as visitors to Moapa Valley, a unique, powerful and very personal perspective of some of the peoples, events and activities that have helped to shape its character.

Where the Art Began: In 2016 Clark County Public Art Program invited artists in Clark County to submit their qualifications to create a mural design, which would be installed to enhance the main meeting room of the Moapa Valley Community Center. The purpose of creating art for this location was not only to celebrate the local area through art, but at the same time to utilize an original work of art to tell a story of the region and to serve as a backdrop to the Town Advisory Board meetings and other events. As with all of the commissioned art projects funded by this program, a jury of volunteers from a wide variety of backgrounds (including volunteers from the Moapa Valley area) worked to evaluate each of the 32 applications submitted, on the merit of the artistic quality, management strength and the artist's demonstrated ability to create a design that would integrate the community and the installation site, of their proposed finished artwork. The top three evaluation scores were then selected as finalist artists who were given a stipend and three additional months to research their project, create a final design mock-up and present their proposed projects (including budget breakdowns, production timelines, intended project resources and installation details) to the review panel and the community, during a public meeting in March of 2017.

These three selected artists, Gig Depio, Heidi Leavitt and Joan Rainey Day, were asked to create proposals that would reference in some way the historical, agricultural, natural and/or recreational aspects of the town; to create an affirming space that was positive, hopeful and referential; thereby beautifying the physical space with art. The mural design also needed to be sensitive to the spatial limitations of the building. Additionally, the final artwork would need to be durable, require low maintenance, be safe to touch and comply with ADA requirements.

Artist Gig Depio was selected that evening to create his magnificent and detailed oil-on-canvas mural, which not only illustrates the local history and culture, but reveals itself as a labor of love to the time, energy, research and 'growing pains' of the project; adding context to the assorted adjustments, issues and evolutions that were encountered and overcome before the finished mural could be successfully installed.

❖ **Moapa Valley: A Historical Narrative – Moapa Valley Community Center Mural by Gig Depio**



“Through the Muddy”

(Detail shown here)

480” x 144”

Oil on Canvas

2018

Artist Biography:

Gig Depio - Las Vegas-based Filipino painter Gig Depio presents the conjunctions of contemporary and historical forces in the form of intense, often large-scale, figurative compositions. Recipient of the 2016 Nevada Arts Council Fellowship Grant in Painting, he has exhibited across Nevada, with shows at the Nevada Museum of Art in Reno, the University of Nevada Las Vegas, the University of Nevada in Reno, and the Clark County Winchester Cultural Center Gallery, Las Vegas. In his native

Philippines he worked for several years as an apprentice to his father, the artist Prof. Gig C. De Pio, Sr.

Artist Statement: In the most basic and literal way, I believe that art is a mirror that reflects who we are, the way we think and perceive the world, and how we interact with it. The process of painting therefore is like an internet password where you have to think of a unique word or phrase that we can't risk to forget, most likely a hint of something memorable from our lives. In this sense, the meaning of art is encrypted by culture, it is hidden into the form or the mark itself – that, if you're connected or sensitive enough to the culture, you are automatically shared the key to understanding art, its meaning unfolds itself in its own way to the viewer.

(Excerpted from “Negotiating the Influence of Culture” - Presentation at OXS Gallery, 2017)

<http://www.gigdepio.com>

❖ ***The Heart and Spirit of Moapa Valley – Moapa Valley Recreation Center***
Artwork by Heidi Leavitt and Joan Rainey Day

“They Were Dauntless”

(Detail of Heidi Leavitt’s mural mockup artwork.)

Artist’s Statement:

I am honored to have this opportunity to apply for the Moapa Valley Community Center Mural Project. After researching your General Conditions form, I believe that this Mural Project is a perfect fit for my background, talents and career goals. As you go over my resume, hopefully you will come to the same conclusion. As an artist, I have gained valuable experience in several forms of art due to the needs of my clients, however; my favorite commissions have been Murals as they present me with an enormous canvas just begging for personality and a story.



As an employee, I am easy to work with. I am professional and yet personable. I am a careful listener and take the ideas and needs of my clients very seriously. I am kind of a workaholic and like to stay on task until the project is complete and I have never considered a project complete until my clients and myself are pleased with the final outcome. I am proficient in my job management skills and I work quickly and efficiently and have never missed a deadline.

What I believe sets me apart from other applicants is that I was born and raised in Moapa Valley. My family, as well as my husband's, has resided here for six generations. I tell you this because I want you to understand that I have seen first-hand the blood, sweat, and tears that have built Moapa Valley into the successful thriving community it is today. I am familiar with its history, heritage, landscape, industry and agriculture. I know what gives Moapa Valley its unique heart and spirit. It is its people, past and present.

I am excited to work with and listen to the community members as they express their ideas they would like to see implemented into the mural. Together, I believe we can plan a perfect concept. I have done mural work this size many times and therefore the scope of the project does not intimidate me in the least. However, I have never been able to work with a budget like this one. I will be able to give the project time and attention that I have never been able to give before and therefore bring an easel quality into this large scale artwork. I am elated at the opportunity this project will give me to truly showcase my skills and create a mural that will capture the eye of its beholder as they see, feel, and experience a composition that will encompass all the Valley stands for and where it has come from. And because this Valley means so much to me, you will find that I will go the extra mile to be sure that this is the outcome. I welcome this challenge and hope that I will be given the opportunity to give back to the community that holds so much history for me personally and touch the hearts of the Valley through my art.

Thank you for your time and consideration, Heidi Leavitt, 3-2017

Artist Biography:

Heidi Leavitt - Art has been a part of me ever since I can remember. In some ways it has defined who I am and how I see the world around me. During these last several years my Husband and I have focused our time and energy on raising our family of 6 children and now 2 grandchildren! Through it all art has been a cherished outlet for me. Most of my projects were random things needed in our community, business signs, book illustrations, wood burned pictures, teaching art to children through 4H and the school, portraits of loved ones and even murals in the schools. I have become the community artist! However; I reached a point in my life when I felt an inner drive and longing to pursue my art. I wanted to learn more about fine art. I began studying with Jon McNaughton. My artistic passion has always been people. My favorite artists are those that are able to capture emotion and movement. I love art because it is a way to touch people and express my heart.

www.heidileavittart.com

Artist Biography:

Joan Day - a woman deeply connected to the land and the wildlife she paints. She has led a life devoted to biology, geology, natural and cultural history and art. Since arriving in Moapa Valley in 2002, she has painted murals, published a flower guide for Valley of Fire as well as trail guides for 10 state parks. These things combined with working for Partners in Conservation for the last three years in Logandale Trails have given her a comprehensive knowledge of our desert environment. In the mural, she depicts our life-giving source of water from Warm Springs through the Muddy River to Lake Mead. All life is interconnected and must coexist together in order to thrive. Water brings us to a place and that place plays as important a part in forming our history as the people that bend it to their will. Joan paints her love of our natural desert environment and in her actions, seeks to preserve its integrity.

Raindrops4u2@gmail.com

**Joan Rainey Day - quoted article from VIEW ON MAGAZINE,
Nov-Dec Issue 2016,
Written by Mary Kaye Washburn**



“Source” (CCPA- file photo)

“Joan Rainey Day is a local artist and has lived the last 16 years in Moapa Valley, Overton, Nevada. Her colorful murals, with natural landscapes and wildlife, grace southern Nevada, Hawaii, California and Utah businesses and homes. You can view public murals in Mesquite (Golden West Restaurant & Casino), Overton and Moapa (Sugar’s Home Plate, Muddy River Bar & Grill and Roos’ N More Zoo).

She has published two state park trail guides, one covering the Valley of Fire and the second containing trail guides as well as flora and fauna of 8 eastern Nevada state parks. She has also published an off-road trail guide for southeast Nevada and a Plant Guide featuring plant and flowers of the Lake Mead and Valley of Fire region. These guides can be found at the Valley of Fire visitor center and some local businesses.

Joan's path in life has been varied and interesting. She's an amazing artist using many mediums, an author, avid horsewoman and ATV enthusiast. Art is her center, and she has pursued her love of nature and the outdoors by visiting unique, sometimes exotic, places, and becoming one with her surroundings. She has kayaked the San Juan Islands, Tierra del Fuego and the Amazon area. She's explored Machu Picchu in Peru, the Galapagos Islands off of South America, and the wonders of Tasmania and New Zealand. She's traveled the United States promoting her wildlife jewelry business. Her jewelry can be found in state parks, natural history museums and retail resort outlets across the country. Years past, Joan worked as an instructor and guide in back country excursions in Mammoth, California. She has worked the past 4 summers as a trail guide and ranch hand in Utah.

This year, Joan accepted a position as a Site Monitor for Partners in Conservation (PIC) in Logandale Trails, providing assistance, monitoring the trails and wildlife, and educating the public. She has created designs for promotional and marketing materials for PIC and a current project is creating an educational coloring book containing plants and wildlife of the area. This job was made for Joan as she loves the outdoors and sharing her knowledge with people!

She has volunteered many hours to non-profit organizations: Nevada Rock Art Foundation, mapping rock art for preservation and research; as a Water Safety volunteer on Lake Mead for the National Park Service, providing visitor assistance and search and rescue. Others include the Lost City Museum, Roos 'N More, Moapa Valley Revitalization Project and as a Site Steward, monitoring archaeological sites and reporting back to designated agencies.

Joan also works as a substitute Teacher's Aide with Clark County School District, working with many special needs students. She has reached children through art, breaking barriers in learning and making emotional connections that have a positive lifetime impact.

Joan Rainey Day attended Mills College where she majored in zoology with a minor in art. She also attended Cal Poly, San Luis Obispo, where she studied botany and biological illustration. She has a wealth of knowledge about plants and animals. That understanding has been reinterpreted in her artwork. Joan's dedication to art, love of nature and drive to preserve our natural resources, culture and history for future generations make her the perfect choice" for creating local murals.



(End)

❖ ***Valued Foundation: In Honor of the Early Moapa Valley Pioneers –
Logandale Museum Mural by Heidi Leavitt***

<http://mvprogress.com/2017/10/25/artists-mural-to-be-unveiled-at-old-logandale-school-event/>



***Artist's Mural to Be Unveiled at
Old Logandale School Event***

October 25, 2017

By [vrobison](#)

Moapa Valley Progress

Artist Heidi Leavitt works on a mural depicting historic people and places in Moapa Valley which will soon adorn the walls of the Old Logandale School.

PHOTO BY SARAH JUDD/Lincoln County Record.

A community-wide celebration, including a free dinner, will be held at the Old Logandale School on Saturday, November 4, beginning at 3:00 pm to celebrate the unveiling and installation of a special mural painted by artist Heidi Leavitt.

Leavitt's mural, "Valued Foundation" was one of three finalists for the Overton Community Center in a contest held earlier this year. The panel of judges chose another mural for that building. But Leavitt's grandfather, local resident Paul Lewis, felt strongly that the stories depicted in Leavitt's mural needed to be told and remembered. He felt that her mural should find a permanent home in the community.

In the original contest, the concept was to come up with design that depicted the history of the valley. So Leavitt, who currently lives in Alamo, began researching old buildings, built by Moapa Valley pioneers, which would still be recognizable to current residents.

However, Leavitt said that as she sketched, her sketches lacked soul. "After much prayer and meditation on the matter, it became apparent to me that as significant as these buildings were, they are not what built the valley," Leavitt said. "They are not what established the foundation upon which it stands and continues to build upon today. The valley and all that it represents was built by its people; and their stories need to be told."

In order to give her sketches soul, Leavitt began learning about the actual people that settled the area. She took the scenes that she crafted and painted into her mural straight out of Moapa Valley history. She met with members of the Moapa Band of Paiutes and the Paiute Cultural Society to make sure she included what they felt was the best representation of their ancestors' settlement of the area in her mural. In the end, Leavitt used the stories of about 20 founding families in her mural.

The newest version, which is smaller than her original conception, measures 8 feet X 40 feet and is done on masonite panels. "The values that these amazing people possessed really stood out to me," Leavitt said. "Each scene I painted depicted a different value that helped build this valley's foundation."

This led to her mural title "Valued Foundation." Some of the values that are represented are heritage and tradition, faith, perseverance, grit, service, family, patriotism, hard work and working as families, industry, being productive, community and love.

When Lewis commissioned Leavitt to paint this mural, they searched for a place to display it and found that place at the Old Logandale School Historical and Cultural Society, a whole museum dedicated to preserving Moapa Valley history. Museum directors Beezy Tobiasson and Robin Maughn were very pleased to include the mural in the building and found the perfect place to display it on upper half of the back wall of the main hall.

The unveiling ceremony will take place in that main room and will be followed by a free community barbeque sponsored by Lewis. Everyone is invited to attend, view Leavitt's work and listen to stories about those ancestors who settled this valley. The menu is deep pit barbeque, and plenty of it, along with side dishes and other things to complement the meal.

Leavitt is excited to share her work with the valley and has lovingly dedicated her mural to the memory of her grandmother, Lou Jeanne Lewis. "This has been a labor of love because I absolutely love to paint," Leavitt said. "I absolutely love the valley and the people in it, and more than anything I love my grandpa."

(End)

Artists' Reference and Research Bibliography

➤ From Gig Depio, Moapa Mural Artist

<https://www.arts-initiative.org/depio-americana-cadmium-orange/>

Exhibition: October 5, 2018 – January 31, 2019

at the Capital City Arts Initiative Courthouse Gallery
885 E Musser Street, Carson City, Nevada

(Below is an excerpt from this article, which explains the artist's researching approach to creating his artworks.)

In an interview for this exhibition, Americana, Depio described his approach for this series of paintings: "I was initially painting pictures of popular historic towns and landscapes of Nevada. This idea was partly inspired by the research I was doing for the 40-foot wide Moapa Valley Mural commissioned by the Clark County Public Arts Program. I had come across a culturally dense 600-page book, "Muddy Valley Reflections: 145 Years of Settlement" by Beezy Tobiasson, who had compiled historical and anecdotal vignettes that captured a richer image of how the early settlers of Nevada had lived. The book was about how its people persevered in spite of their obstacles and harsh environment, and their settlement eventually grew into an important town of the region in the 19th and early 20th century. As the ideas and sketches progressed, I realized that I had to rethink the scope of Americana — that I had to extend the lessons of an inherited past to its relevance to contemporary American life as we experience it today."

About CCAI

The Capital City Arts Initiative is an artist-centered organization committed to the encouragement and support of artists and the arts and culture of Carson City and the surrounding region.

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### **Negotiating Art**

OXS Gallery 2017, Artist Presentation by Gig Depio

I learned about art the hard way.

The art I knew back then was mostly about work, a means of survival. Being an artist is one of the toughest jobs in the world, baring your soul for the world to see, exposing weaknesses to criticism, risking to spend so much time making things that did not immediately translate to a fiduciary value in society. My father was a portrait artist, an art framing entrepreneur, and a professor of fine arts at the university; my

mother was a gallery owner, an art director and a production designer in the film industry. Because it was such a cutthroat business at the time, my father made it an absolute necessity for us kids to learn the craft, the rudiments of drawing as a foundation, and then later progressing towards techniques in classical painting. In his eyes, we were his future protégés in the studio, and I guess I can't really blame him for being tough, hectoring us to keep up with his skills, and my mother on the other side playing "good cop", encouraging us to continue with our "good" work.

I remember my mother used to bring home these binders of badly drawn storyboards from the film studio, a mess of arrows pointing to scribbled words and stick figures. On another binder were beautifully illustrated improved versions of the same strips, much like Robert Crumb's drawings based on Harvey Pekar's rough sketches. It became clear to me that serious painting had to start with sharpening the image in my mind through drawing, back to the basics of sketching out a whole series of compositional illustrations from memory first before committing to painting. I use portions of "found photographs" online or from magazines to fill in the details much later in the sketches, distilling and extracting only what is essential so that viewers recognize and identify with the ideas immediately. In a sense, there is still an element of portraiture in my work, but I take those familiar subjects out of their original context, and use them in a certain way that provokes viewers to face their own ideologies, to understand our shared culture a little better with the least amount of effort, much like seeing ourselves through a "Lacanian Mirror".

Mark making isn't all about accuracy. It is also about recreating the visibility of what is invisible, to interpret the observation of reality into a much richer visual communication. Texture plays a huge role in this process. I love painting with thick globs of paint, just slapping it onto the canvas in a seemingly clumsy way and then leaving most of it to chance on how to polish them later. Spontaneity through bold, thick and heavy strokes always comes first with the fear of purposely ruining a painting. It brings that sense of contingency and urgency forward, forcing me to follow it through later with the precision of finer lines and defined tonal values.

Of course, it's easy to get stuck on the visuals or the elements of design in the work, but every piece I have ever painted has always originated from an underlying philosophical narrative. Form is just one facet to invite the viewers to keep looking, allowing its meaning to remain open and accessible, and eventually enabling the underlying "subtext" in the work to unfold on its own terms.

For instance, the 16-foot wide diptych, "A Requiem for the Outsiders", has many levels of form and meaning. It's composition is based on the shape of a Cassini Oval, which is visually associated with the Infinity Symbol. The cross in the image of the Black Nazarene is actually a cropped Facebook logo that stabs right at the center of the painting, suggesting a major a shift to technology from religion as a means to bring a mass of people together. Others see it as a migration of people to the "promised land", a chance to rebuild their lives, or maybe a clash between different cultures in a segregated society.

Ultimately, in spite of the multidimensionality and layers of meaning, my work is really about people, probing and testing the limits of the human condition. I believe that art has always been about the tension between relationships, a never ending negotiation of ideas that begins at the personal level, between the artist's imagination and the physical limits of materials; and in a much wider macroscopic perspective, wherein communities negotiate their cultures between the forces of economics and politics, or between the resistance of the status quo and the inevitability of change as we move forward to the future.

Art is a negotiation indeed, according to John Ruskin, "...between monotony and change, like darkness and light, cool and warm, the one incapable of being enjoyed without the other: change being most delightful after some prolongation of monotony, as light appears most brilliant after the eyes have been for some time closed. In cases of more majestic monotony, the patience required is so considerable that it becomes a kind of pain,—a price paid for the future pleasure."



### **SUMMARY OF ARTIST RESEARCH NOTES -**

Below is an abbreviated version of Gig's research notes, which he used to visualize and focus his mural design. (This is an excerpt of the 12 pages of 9-point font, notes that he shared with us, when asked, as this Notebook was compiled.)

#### **Muddy Valley Reflections**

- ✓ **Virginia Beezy Lani Tobiasson & Glade Neils Tobiasson**, from Tonopah, NV & Logandale, NV. **Dr. Waldo Perkins, Dr. Hafen Perkins**
  
- ✓ **Georgia May Bagshaw Hall & Charles Hall**  
UNLV BFA  
Perrin Air Force Base, TX

- ✓ **Moapa Valley / Lake Mead** - One of largest man-made lakes in world
- ✓ Town of **St. Thomas** and **Kaolin**, NV, **Callville** and **Rioville**, NV
- ✓ **Agriculture and mining**, Wagons drawn by oxen, horseback, or mules
- ✓ **Settlers from Utah**  
Call from Brigham Young, President of the Church of Jesus Christ of Latter-day Saints (LDS), Cotton Mission on the Muddy River
- ✓ Connect Salt Lake City with line of **settlements 30 mi apart**
- ✓ Brigham Young petitioned the US gov't for statehood 1848 but failed. **1849 formed Utah territory**
- ✓ **1861 March, Nevada became territory** by annexing portion of Utah from eastern CA to 115deg longitude line
- ✓ **1861 Civil war** -Brigham Young called 309 families, Southern Utah Mission - Cotton, grapes, sugar, almonds, figs
- ✓ **October 1864 not enough production**, Missionaries to settle the Muddy, Anson W. Call to go south, **1864 Nevada became state**
- ✓ **November 1, 1864** - Call appointed to establish warehouse and colony by Colorado River with James Henry Davids (son in law from Utah). From St. George: Dr. James M. Whitmore, Angus M. Cannon, Jacob Hamblin (Guide and interpreter), Lyman Hamblin, To Lobe (Indian Captain) guide to Virgin Hill. **Colorado River, reddish 150 yards wide**
- ✓ **December 17, 1864** - Immigration from Europe to Utah, via Panama, the Gulf of California, and up Colorado River  
Anson W. Call as agent of this company, Call's Landing later called Ft. Callville (North side of Colorado River between Boulder Canyon and Black Canyon) 2.5 miles from the mouth of Vegas Wash. Call dealt with bands of Indians peacefully in Parowan and Fillmore Utah, and Washoe Valley NV
- ✓ **1866 Nevada was given all of Arizona and Utah west of 114deg longitude**, 1deg difference is Clark County. Survey was done only in 1870

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- ✓ **2300 years ago, Ancestral Puebloans** lived by the Muddy River, then left in 1150 AD **Around 1300, the Southern Paiutes settled in the Muddy** and called it *Moa-Pah* - meaning 'water valley'.
- ✓ 1774 Francisco Garces with local guides came, and **1776 the Dominguez - Escalante traveled through this route.**
- ✓ **First Americans to come were Jedediah Strong Smith** and his trappers from **1826 to 1827**, and Antonio Armco's trading expedition in 1829, establishing the Old Spanish Trail.
- ✓ **1865, Brigham Young** sent **Thomas Smith** & company to establish St. Thomas to grow cotton, other warm weather crops - **establish a supply route through the Colorado river**. 2nd group of pioneers led by **Joseph Warren Foote** established St. Joseph. Made a Fort to protect against the raiding Indians. 1865 - 1870 Mormon built towns over the muddy-diverted water for their own crops.
- ✓ **Feb 20 1866** - Largest and last successful Indian raid in southern Nevada (near St. Joseph). Cattle stolen and butchered. **April 1866 - Two steamboats: Esmeralda & Nina Tilden**. Early completion of Transcontinental Railroad from Missouri River to Pacific Ocean
- ✓ **Fall 1866 - St. Thomas population 129 (40 men)** 231 acres cultivation, wheat, corn, cotton, sugar cane
- ✓ **Muddy River - 2,000 inches of water**. Claimed by first settlers by priority right, conveyed via canal several miles long, 4feet wide, 2 feet deep
- ✓ **Second canal from St. Joseph to St. Thomas** - To drain swamp land and carry water to bottom lands at St. Thomas, 10 mi long Cisterns in each home for home use. Mud and sediment at bottom. Malaria, scarlet fever, and the flux. Sunstroke or summer complaint. Built fort, difficulties with Indians. **1868 - St. Joseph Fort burnt down**
- ✓ **Brigham Young visits the Muddy Valley in 1870**, sees how hard life was in the Muddy and **gave permission for the residents to abandon St. Thomas**, especially after the Survey of the Eastern Boundary of Nevada was completed by I.E. James, and were imposed a heavy 3% tax among other taxes.
- ✓ **SALT MOUNTAIN - 3 mi south of St. Thomas**. Rio Virgin West natural salt well, 4 mi south of St. Thomas. Leased by Virgin River Salt Co, owners to the Independent Salt Co, Shipped to LA

- ✓ **St. Thomas was finally abandoned in 1871** except for **Daniel Bonelli** who later established **Rioville**, who persevered, in spite of many failed projects. He built a ferry system that enabled travelers to cross the Muddy and Colorado Rivers, and later established the **St. Thomas Mining district**. The Bonelli family were residents of St. Thomas till 1928
- ✓ **Mormon settlers returned in 1880**, repurchasing land they used to own, eventually became a large farming district. 1880 - Chandler and G. Belding from Massachusetts took up cattle ranching. F. Maguire and J. Moffat of Ohio. Bonelli Ferry Business in Junction City (renamed Rioville). Isaac Jennings post office. Mrs. Whitmore grocery store, Overton *"going over town"*

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- ✓ **1881 - The Star Pony Mail routes**. Post office distributing point, from Pioche, northern Nevada, Meadow Valley Wash, St. Thomas, St. George Utah, Northern UT, Virgin River, Montana
- ✓ **Lincoln's Rain Dance in Nevada - February 1882** an Indian named Lincoln (Black skinned Paiute Indian looked like Abraham Lincoln), 40 years old
- ✓ **1890's dividing the water for fair share of settlers** - The Muddy Valley Irrigation Company, Largest employer of men Frank Bonelli refused to join (prior rights). Brig Whitmore and Cobb Brothers financed. Local Indians did most of work after WW2
- ✓ **1905 Montana Sen. William Clark built San Pedro, Los Angeles, and Salt Lake Railroad across southern Nevada**. 10 days round trip Millions of \$\$ ore 50-60% pure copper. Frehner Freighting tractor trailers. Crossed Bitter Wash to Bitter Spring or Gold Butte Wash through Scanlon Dugway to Sanlon Ferry (Gregg's Ferry) on the Colorado River
- ✓ **1909 - Southern part of Lincoln County made into Clark County**. William A. Clark - built San Pedro, Los Angeles and Salt Lake Railroad, and city of Las Vegas. Union Pacific purchased railroad. Building railroad to St. Thomas 1912. **Book "A River and a Road" - Dorothy Dawn Frehner Thurston. June 17, 1912, St. Thomas Railroad**  
**Mildred Andersen Robison - Most Popular Lady in Clark County**. Postmaster of Overton, Aug 15, 1915 - 60
- ✓ 1910 Arrowhead Highway. **1912 Los Angeles - Salt Lake Railroad spur line to St. Thomas.**
- ✓ **1910, First Presidency forsworn colonization**. Individual initiative replaced cooperative enterprise, President Joseph F. Smith
- ✓ **First auto 1914** - Not good for rough road. New road, south of old Spanish trail. **1917 substantial steel bridge after flood**

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**Description of RIOVILLE** - South of St. Thomas

- ✓ 721 S. Moapa Valley Blvd. **Relics unearthed by Dr. Harrington**, Dutch oven roast of chicken or quail. Open graves on Cemetery Hill. Down to Bonelli Ferry - **Fisherman's boats with baited hooks for black bass, catfish, on Meade Lake**. Seek shelter in numerous caves. **Big horned sheep along lakeshore**. Daniel Bonelli's large alfalfa field on fertile flat, north near bank of Colorado. Long ricks of hay near center of field, east of field cross the Virgin River emptying into the Colorado River. Fig orchard, vineyard, pomegranates, olive trees, asparagus patch, family home, kitchen garden. Cow under the shed for butter and milk. Horse stable. Blacksmith shop repair farm machinery. **Bunkhouse for hired men for rest, supper, reading, playing cards, or singing old songs while playing banjo**. Large stone dwelling of Bonelli's family, 2 daughters, 3 sons. **Freight Wagons from Arizona and Nevada banks of Colorado River**. Bonelli's skiff named "Mary Ann". Bonelli's wine

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**Description of KAOLIN** - 3 miles south of Overton, 4 miles NW of St. Thomas. By historian Kahlile Mehr

- ✓ **Named for the chalky magnesite hills SW of town site**, manufacture of porcelain. Chinese for kao (tall) and ling (hill), first mined in China. Unattractive tract of sagebrush, cactus, and sandy ground. **LDS church bought 1200-acre tract 1910**. Railroad dividing the town in half. Arrival of Brigham Young and original company of pioneers to Utah. LDS Armenians from the Middle East. Poor from cities of Sivas and Zara in Northeastern Turkey. Aintab in Southeastern Turkey. Aleppo in Western Syria. **Emigration 1906-1910**. Hintze and Holdaway planned Armenian experiment. **Spring 1911 first Armenians arrived in Moapa Valley**. Joseph Alma Holdaway, Turkish Missionary and agent of Nevada Land & Livestock Co. Utah Corporation to sell land in White Pine County, NV to church members. Holdaway previously lived in Moapa Valley in 1865-1870. Armenians did not fit European or American culture. Menial labor. Armenians moved back to Utah

Kaolin became a branch of St. Thomas Ward, Mormon population, the irrigation company built reservoir - small island and big island knolls. **Kaolin Schoolhouse built in 1913-1918. Moved to Overton 1933 by Crayton Johnson**. 1952 bought by Robert and Rose Shurtliff Behmer, and discovered old schoolhouse

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**Description of The Upper Muddy - Town of Moapa**

- ✓ Railroad Town, wild arid desert north of Logandale. Eli's Bar and Sloan's Store. **Busy railroad town 1905 - 1930s**. Telegraph operator and ticket window. **Railroad workers Moapa Depot. Hardened miners shipped ore**. Tough-guy reputation. Moapa Jail solid concrete. School first to 6th grade. Railroad workers in 4 homes next to tracks. **Railroad came to lower Muddy. Mines stopped producing**. Moapa began to disappear. Moapa Hotel. Downtown Moapa Nevada Club Saloon. Moapa Produce Co. T.W. Sloan & Co. General Merchandise 1955. Moapa bar 1960s

- ✓ **Overton Schools 1879** - Official document information 1881. After resettling built by Ute Warren Perkins, Martha Cragun Cox first teacher. 1889-90 school was flooded, moved to new school in 1900 adobe bldg. 1913 bond election to move school to Overton. 2-story brick bldg., now Mack Lyon Middle School.
- ✓ **Moapa Valley HS Sept 10, 1917**. 1922 second half added, 1938 small gym added and library, 1942 front wall separating. 1950 torn down for new school with headache ball on crane, finished spring 1951, Elementary wing 1960. Auditorium and vocational bldg. added 1963. **1993 new high school**, old high school is now W. Mack Lyon Middle School. **"M" on Mormon Mesa in 1928**
- ✓ **Moapa School 1893**. Dreeme Gaud first teacher. **No official records until 1905 after railroad. New school built 1926** west side of town. Indian children and Warm Springs attended. 1950-51 grades 1-4 in Moapa, grades 5-8 in Overton. **Abandoned in 1951**
- ✓ Hinterlands of Nevada - **85-mile long half-cylinder scooped out by the Muddy River to Colorado River.**
- ✓ **Carp School 1917** - 40 miles south of Caliente. **Warm Springs School - One-room building in Home Ranch. Moved 1923 further north, then consolidated to Moapa School**, then later to Overton, then to Logandale
- ✓ **Historic Pageant of 1925 - Pueblo Indians in costume**. The Union Pacific Railroad promoted the pageant with travel packages, 1925 and 1926. Rodeo after the 1926 Lost City Pageant. Rodeo surrounded by cars as barrier
- ✓ **December 1928 - President Coolidge, Boulder Canyon Act. Hoover Dam, floodwater Colorado River, cover St. Thomas and Kaolin, 12,642 acres.** \$48,890,995.50 for the Hoover Dam. Muddy Valley Irrigation Company - Water cooperatives, Preferred stock \$100/share, Common stock \$6/share. **1932 people started to move. St. Thomas dying day June 11, 1938.** Hugh Lord finally left spring 1938 moved to Overton until death in 1947. **1932, government bought the town, 1938, post office closed, residents moved to Overton and Logandale, and the Hoover Dam flooded St. Thomas.**
- ✓ **Logandale School January 13, 1935**. Rededication after remodel Nov 13, 1939. Community center up to 1960. 1960-1970 education for transient farm workers and children. **Turned over to school district 1988. Abandoned until 1997. Old Logandale School Historical and Cultural Society renovation**, up to today

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- ✓ **1873 US Gov't executive order established Moapa reservation - Muddy River and 3900 square miles.** Farm areas reduced. Moapa River Indian School built in 1904. 1906 only 129 Moapa Paiute on reservation. 1907 railroad, saloons, and businesses. **1914 Paiute families given 12 to 25 acres. 1920s traditional culture was discouraged.** Religious practices and sings at burials prohibited **1940 individual land allotments were returned to reservation ownership. 1942 Moapa Paiute created a constitution and incorporated to protect reservation lands.** Complicated grazing and water rights
- ✓ 1956 claims filed with Indian Claims commission for Southern Paiute. **1965 US gov't authorized payment for lost territory.** 1968 Paiute cooperative. Sold steer manure fertilizer. Bought industrial sewing machines for leather cases for electronic equipment. 1978 secured grants for hydroponic gardening in greenhouses. **1980 congress adds 70,000 acres of land to reservation.** 1980 hail destroyed the greenhouse glass. **Moapa River Indian School**
- ✓ **Lost City 500AD - 800 AD archeological site in the early 1930s.** Pueblo Indian origin (Zuni men from AZ). Civilian Conservation Corps (CCC). Big Horn Sheep Skull and Horns. Boulder Dam Parl Museum 1934. **Overton Museum renamed Lost City Museum**