THE
MORGAN COLLECTION
OF SOUTHWEST POTTERY
WEBSITE
RESEARCH AND PHOTOGRAPHY

A PROJECT

By

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We hereby concur that Julie A. Schrader on 4/22/05 has offered a presentation as a requirement for the degree of Master of Arts in Anthropology.

This Master of Arts degree project is titled, The Morgan Collection of Southwest Pottery Website: Research and Photography.

Change of grade forms for previously assigned incompletes will be submitted.

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DEDICATION

To My Husband Steve
For his support and encouragement
ACKNOWLEDGEMENTS

I would like to thank the members of my committee Mr. Jerry Martin, Dr. David Hughes, Dr. Peer Moore-Jansen, Dr. Jay Price and Dr. Dorothy Billings for their advice, assistance and support during this project. I would like to give special thanks to Mr. Jerry Martin for allowing me the opportunity to work and study in the Holmes Museum and for believing in my abilities to get the job done. I would also like to give special thanks to Dr. David Hughes for allowing me the use of his lab and photography equipment to photograph the pots and also for his assistance and instruction during the photography. Special thanks also goes to Armghan Mazhar for his assistance and for doing such an excellent job of designing the website. I would also like to thank Sue Cowdery, Troy Belford, and Douglas Schroder for their assistance with this project. I would like to express my sincere thanks to Mr. John Morgan for donating his collection of Southwest Pueblo pottery to the Holmes Museum for which this website was created.

I can still remember the day seven years ago when my husband suggested I should go to college. Although I was hesitant, I decided to give it a try. I enrolled in my first anthropology class during my first semester as an undergraduate student at Wichita State University in the spring of 1998. Dr. Dorothy Billings taught the class, which was General Anthropology. Thank you Dr. Billings for your inspiration and continuous support. I never dreamed I would make it this far but here I am. I would like to express my deepest thanks and appreciation to all my former professors in the Anthropology Department at Wichita State University for their guidance and support while achieving my goal to become an anthropologist.
CHAPTER I

THE MORGAN COLLECTION WEBSITE PROJECT

During the spring of 2002, the Lowell D. Holmes Museum of Anthropology at Wichita State University received a major collection of Southwest pottery donated by Mr. John A. Morgan, an alumnus of WSU (Figure 10). The collection contains 112 pots, made by the pueblo people of New Mexico and Arizona in the American Southwest. Most of the pots were made from 1900 to present. Along with the pottery collection Mr. Morgan donated over 250 books, magazines and exhibition catalogs on Southwest pueblo pottery and culture. Also included with the collection were five journals containing photographs and detailed descriptions of each pot with information Mr. Morgan had recorded about the purchase, age, cultural affiliation, artist, and references.

Mr. Morgan, upon donating the collection, expressed his desire that the collection be used for educational purposes to help the general public gain an understanding and appreciation for the art, culture and history of the pueblo people. Along with the collection Mr. Morgan also donated substantial funding to be used for curation, research and educational programs relating to the collection.

To comply with Mr. Morgan's wishes the Holmes Museum director, Mr. Jerry Martin, decided to implement the design and creation of an educational website about the pottery, culture and history of the pueblo people of the Southwest, using the pottery as a visual focal point.

The Morgan website is a unique educational tool that provides information on the style and history of contemporary Southwestern pottery as well as a thorough compilation
of information about the potters and their homes. As such, it will benefit art history
teachers, history, and social-studies teachers through the college level, offering them a
unique opportunity to incorporate information from this important collection into their
classroom instruction. Additionally, the website will serve as an index to the pots and
potters of the American Southwest and may become an important first stop for collectors
of Puebloan art pottery. Finally, this presentation with its heavy reliance on new virtual
reality technology offers a visual perspective on the ceramics that has not been attempted
in any other medium so far.

The creation of this virtual exhibition on the Morgan Collection will also serve as
an example on how museum collections and other scholarly materials held by college or
university faculty members and researchers, not available elsewhere, might be digitized
and made widely accessible to students, teachers, researchers and the general public.

This educational website will fulfill Mr. Morgan’s wishes and comply with the
mission of the Holmes Museum. The museum functions as a repository for important
research collections of ethnographic and archaeological materials and to support the
educational mission of the Department of Anthropology and Wichita State University.
The museum also functions as a teaching museum, where students enrolled in the
department’s Museum Studies Program can train for a future as Museum professionals.
The Holmes Museum under the direction of Mr. Martin is staffed and maintained by
students, who curate and maintain the collections. Students, who are enrolled in Mr.
Martin’s Museum Exhibitions class, create the exhibitions.

Funds for the creation of the Morgan website on Southwest pottery were provided
through a contribution from Mr. Morgan and a mini-grant received from Internet 2.
Internet 2 grant provided the funds for the purchase of a new computer, digital camera, photographic accessories, the Magellan Desktop turntable and VR Works Tool Box program for the website design and 360° photography of the pots. Working with Internet 2 will also provide an essential link to schools, which can use this site for classroom research and instruction.

Mr. Martin hired undergraduate student, Armghan Mazhar, an excellent web designer, to create the site. Armghan decided to use Flash 5 as his main design program for development of the website, which eliminated the need for the VR Works Tool Box program. The use of Flash allowed the Morgan site to be very different from other museum sites. The effects of Flash will also make the site visually exciting and more appealing to the viewer.

The Morgan website is designed to focus on the pottery. Upon selecting a pot from a particular pueblo the pot can then be rotated 360°, which allows the designs to be viewed in their entirety. The pot can also be stopped at any point during its rotation and enlarged for close up views of the designs. Information can also be selected about the potter, the pueblo, the pot itself, and how pueblo pots are made.

For this project I proposed to do the photography and research on the Morgan Collection of Southwest Pottery for the purpose of developing the educational website on Southwest Pottery and Culture for the Lowell D. Holmes Museum of Anthropology at Wichita State University. The purpose of this website is to teach people about Southwest pueblo pottery and how it relates to the art, culture and history of the pueblos of the American Southwest. To complete this project, the pottery in the collection had to be documented, photographed and researched.
This chapter provides an introduction to the Morgan website project. The second chapter provides documentation on the photography and research procedures. Chapter three provides my research data for the web pages. The final chapter includes a summary, sample web pages and suggestions for possible further additions to the website. The appendices contain photographs of the pottery, pueblos, artists and other miscellaneous photos included on the web pages. Letters and forms used during my research and photograph permission letters from providers of the photos are also included.

The Morgan website entitled “Through the Eyes of the Pot” A Study of Southwest Pueblo Pottery and Culture, went online in January of 2005. The website can be accessed through the newly designed homepage, which was also created by Armghan Mazhar, and the new URL of the Lowell D. Holmes Museum of Anthropology (Figure 8.) at: http://www.holmes.anthropology.museum.

Since the website was designed using the Flash program it was not possible or feasible to print out the entire website to include in this project, so I have included instead several significant pages from the website for examples and a CD of the website. The homepage of the Morgan website is shown if Figure 9. The page on Mr. John Morgan is shown in Figure 10. The production credits page is shown in Figure 11. An artist page is shown in Figure 12. Figure 13 is a pueblo page and Figure 14 is a pottery page. The site also includes an interactive map of the pueblos, which was too large to include here. A contact page is also available for viewers to send comments, information or requests for further information.
CHAPTER II

PHOTOGRAPHY AND RESEARCH METHODS

Before I could begin photographing the pots, the Morgan collection consisting of 112 pieces of Southwest pottery first had to be curated and cataloged. This was accomplished by completing catalog worksheets and condition reports for each vessel, while assigning each vessel an accession number. The Holmes Museum student curator, Shawnie Imbert, entered this information into the museum database.

Once I had completed the curation and cataloging of the collection, the vessels were selected that would be included on the website for photography. From the 112 vessels in the Morgan collection, 93 contemporary pieces were selected along with 16 vessels from the general Lowell D. Holmes Museum collections.

Once the vessels to be included on the Morgan website had been selected my next step was to begin photographing the pots.
PHOTOGRAPHING THE POTS

Setup

The photography of the pots took place in the archaeology laboratory of Dr. David Hughes, who graciously offered his assistance and the use of his photography equipment during this project. The pots were photographed on a Magellan MDT-19 desktop turntable (Figure 1.), which was run by the Kaiden eMCee motion control software program, purchased by the Holmes Museum specifically for this project. At the time of purchase this program was designed to run on the now obsolete version of Windows 98. An updated software program will have to be purchased in the near future for any additional photography, in order to be compatible with newer computer programs.

Dr. Hughes installed the computer software program and setup the turntable. The turntable was modified with a 12” by 12” board and a set of adjustable styrofoam rings which could be added or removed as needed to fit the base of each pot. This modification enabled us to accurately center and level each pot, and also provided support for the base of the pot while the turntable was in motion (Figure 2.)
The lighting system included two Smith-Victor Model 770 photoflood lights at 650 watts each with a 113-amp circuit, mounted on adjustable floor stands. These were placed in front of the table, one towards each end.

To photograph the pottery, Mr. Martin had purchased a Nikon Coolpix 4500 digital camera. Thirty-six photos had to be taken of each pot as the turntable rotated at 10° intervals every 5 seconds so the exposure needed to be consistent for each shot. Although the Nikon had a manual exposure mode I could find no way to permanently override the auto exposure control. This resulted in the camera resetting itself for each shot causing inconsistent exposures. As it became obvious that this camera was not going to work for this project, Mr. Martin decided I should try his Olympus Camedia C-5050 Zoom digital camera. This camera worked well on manual exposure mode but was fairly complicated and took a considerable amount of time to re-adjust the settings for each pot.

After several photography sessions it suddenly quit working. Upon contacting the manufacturer the camera had to be sent to California for repairs. This left me without a camera to continue the photography. Dr. Hughes offered me the use of his Canon D30 digital SLR with a 50-millimeter macro lens. The Canon was simple to use and proved to be the best camera for the project. The majority of the pots were photographed using the Canon camera.

The background for the project was decided by experimenting with several different colors including white, black and green. Approximately 25% of the vessels consisted of black ware with a highly polished surface. The white background tended to reflect onto the surface of the black pots while the black background tended to obscure them. A white diffusing tent was also tested for possible use but did not eliminate the
problem of reflection and hot spots on the black pots, although it did work well with a
micaceous pot. Due to the problems with the white and black backgrounds, the decision
was made to go with a roll of Chromakey® green, which was placed on the background
support stand and rolled out to cover the tabletop. The turntable was positioned in the
center of the table and a matching piece of lightweight cloth was cut and fit to cover the
turntable.

To soften the intensity of the light from the flood lamps, two 36” by 36” tabletop
diffusion panels were made from PVC pipe. Two pieces of lightweight, white cloth were
purchased and cut to fit the frames. The cloth was stretched tight and fastened to the
frames with duct tape. The diffusion panels were placed on both sides of the turntable and
the flood lamps were positioned to aim through the material (Figure 3). The diffusion
panels worked well at softening the light and eliminating glare and hot spots on most of
the pots, with the exception of the shiny black ones, which posed to be problematic. For
further diffusion another set of floor panels were made from portable standing clothes
racks. The lights were then aimed through both sets of panels. This still did not solve the
problem with the black pots. To solve this problem, Dr. Hughes decided to try aiming the
lights through polarizing filters and using a polarizing filter on the camera lens. This
technique proved to be successful by significantly reducing the light reflection and glare
off the black pots. Only two minor hot spots remained from the reflection of the flood
lamp bulbs, which were decided as acceptable, since they could not be totally eliminated.

Once the camera, background and diffusion problems were solved, I was ready to
begin photographing the pots.
Photographing the pots

My first step was to ready the equipment by plugging in the flood lamps and cord connecting the turntable to the computer. Once the equipment was ready, the camera was mounted on a tripod and leveled. Styrofoam rings on the turntable were added or removed as needed to fit the base of the pot to be photographed. I put on my white cotton gloves, which are always required when handling museum artifacts and was ready to place the pot on the turntable. Once centered and securely placed on the turntable the pot had to be leveled. This was done by placing a small level on the rim of the pot and leveling the pot from front to back and side to side. If not centered and leveled, the pot appeared as if it were wandering off to the side or wobbling when the 36 photos were sequenced together in the 360° rotation.
My next step was to ready the camera by setting it to manual focus and setting the exposure. To set the camera exposure I first turned on and positioned the flood lamps to shine through the diffusion panels onto the pot. I then turned off all other lights in the room. The next step was to take a light reading, using a light meter, and set the camera exposure using a gray card. A gray card is an 8 x 10 sheet of smooth, gray cardboard manufactured by Kodak and other companies specifically for taking light readings. I placed the gray card in the same light that focused on the pot to be photographed by standing the card up against the pot. I next aimed the camera at the gray card, which filled the viewfinder on the camera and took a photo. This determined the setting for the white balance. Once the exposure and white balance were determined, I set them according to the camera instructions and did not change them at any time during the photography of a pot. When setting up for the next pot to be photographed I sometimes had to make a minor adjustment in the shutter speed. If similar pots were selected for a photography session, the camera settings did not have to be reset as frequently. Once the camera and lights were set I took a photograph of the pot with the accession number. I first wrote down the accession number of the pot, which is located on the bottom of the pot. I found it was best to do this before placing the pot on the turntable otherwise I had to re-level and center the pot again. I then wrote the accession number in black marker on an index card and placed it next to the pot. By doing this I was able to keep track of which pots from the Morgan collection had been photographed by checking them off my list from the museum database. I was now ready to start the turntable and begin photographing the pot.
The computer, which ran the software program for the turntable, was set up within a few feet of the photography setup. This enabled me to easily start the turntable and begin photographing the pots without assistance. To avoid shaking the camera during the exposure or accidentally hitting the tripod legs, a remote control was used on the camera.

A computer software program called Kaiden-eMCee runs the turntable. To start the program I double clicked on the icon on the computer desktop. This brought up the Kaiden preferences panel (Figure 4). To set the preferences I went to the Steps Per Revolution X-Axis box and typed in the numbers 14070. The rest of the settings were left unchanged. After typing in the numbers I clicked OK.

![Figure 4. Kaidan Preferences Panel](image-url)
Upon clicking OK this brought up the home panel (Figure 5). The home position first needs to be set at 0, which is achieved by simply clicking on Set. I next went to the Delay (secs) box and changed the number to 5. After changing the Delay (secs) number I positioned the cursor in the End Pos box following the number 350 and left it there. This had to be done in order to keep the seconds number from automatically changing back to 1 after I clicked on the start button. Once the home position is set to 0 and the second’s number is set to 5, I clicked the start button.

Figure 5. Kaidan Home Panel
Upon clicking the start button another panel appeared (Figure 6.). I next took the first photograph of the pot. Following this I ignored the warning message and clicked yes to start the turntable rotation. The reason for ignoring this message is that the software is designed to automatically trigger any one of several digital cameras when running on a MacIntosh system. Because we were running the software under Microsoft Windows, we had to override this procedure. Upon clicking yes the Kaiden home panel (Figure 5.) will reappear on the computer screen.

The turntable rotates at 10° intervals every 5 seconds until it has rotated a full 360°. This requires a total of 36 photos for each pot. During each 5-second interval when the turntable had completely stopped I took a photo. When the 360° rotation was complete and I had taken 36 photos of the pot, I began setting up for the next pot to be photographed.

After I had completed a photography session for the day the equipment was turned off, unplugged and put away until the next session. Dr. Hughes downloaded the digital images of the pots from the camera onto his computer and copied them to a CD. The CD was then given to Armghan Mazhar, the web designer for editing and creating the 360° video for each pot.
The photography of the Southwest pottery collection for the website took two semesters to complete. Doug Schroder, an art graduate student, who was enrolled in Mr. Martin’s Museum Methods class, assisted me in photographing the pots for 20 hours during the first several months of the project.

Several important lessons were learned during this photography project. The first is to purchase a camera that is simple to operate and will perform the functions required. Second, is to always save a copy of the digital images to a CD. During several of the early photography sessions the images were downloaded from the camera card directly onto the hard drive of the museum computer, which had been purchased for designing the website. The camera card was erased and reused during the next photography session. In the meantime the computer hard drive crashed and the images of nine pots were lost. They had not been saved on backup or a CD. This meant I had to retake all the photos of the pots that were lost. To prevent this problem from happening again I learned to always save a backup copy of the digital images to a CD.

Once the photography of the Southwest pottery collection had been completed the decision was made to also include photographs of the artist’s signatures on the biography pages. To accomplish this the pots had to be turned upside down as most of the signatures were located on the bottom of the pots. Trying to photograph the signatures with a camera mounted on a tripod was too awkward and made the tripod unstable when overextending one tripod leg in an attempt to shoot down at the pot. Attempting to hold the camera above the pot by hand and shooting down also did not work. The camera could not be held steady enough to get a clear image. Upon discussing the problem with Dr. Hughes he suggested using his copy stand (Figure 7.) to photograph the signatures
and instructed me on how to use it. The copy stand has a platform with a vertical rail attached at the back. The camera is mounted, lens down, on the end of a horizontal bar that is connected to the rail. The bar can be moved up or down the rail, to adjust for the different sized pots. The pots were placed on the copy stands baseboard with the signature facing up. Once the camera is attached to the horizontal bar and leveled the height and focus is adjusted and a photo is taken of the image. For lighting I used one of the Smith-Victor photoflood lamps. With the assistance of Armghan Mazhar in photographing and transporting the pots by utility cart from the museum to the archaeology lab and back, the signatures were all photographed within a couple of days. The copy stand made photographing the signatures quick and easy.
RESEARCH METHODS

Once the photography was completed, I was ready to begin my research on the artists and pueblos. My first step was to make a list of all the known artists and pueblos represented in the collection. With the assistance of Troy Belford, an anthropology undergraduate student, I began searching for all available information on the 54 artists and 16 pueblos represented. We began with the collection of more than 250 books, catalogs and magazines on Southwest pueblo pottery, which had been donated to the Holmes Museum by Mr. John Morgan. I researched all available information in the literature at the WSU library and also searched the Internet for books and other sources of information available on Southwest pueblo pottery and artists. The Internet search resulted in the purchase of several new books by the museum, which were added to the Morgan collection. Sue Cowdery, the registrar for the Holmes Museum also loaned me the use of several of her books on Southwest pueblo pottery and artists.

Once I had compiled all the information Troy Belford and I had obtained on the artist’s and pueblos, I began writing the artist biographies and histories of the pueblos for the website. After completing five or six artist biographies at a time, and saving them to a floppy disk, I gave the disk to Mr. Martin. The biographies were then edited by Mr. Martin and Sue Cowdery and returned to me for a final edit. Once edited the biographies were given to Armghan Mazhar, the web designer who added them to the web pages. I was able to obtain information on all but four of the pueblo artists. The same process was used for completing the pueblo histories.

Once the artist’s biographies and pueblo histories had been completed, I began researching how pueblo pottery was made from the collection of books donated by Mr.
Morgan. I researched information on the background of ceramics materials used by Pueblo potters from a manuscript in Mr. Martin’s possession, researched and written by Doug Schroder, an art graduate student. Upon completion, I copied my research on “How is Pueblo Pottery Made?” to a floppy disk and submitted it to Mr. Martin for editing.

During the process of researching and writing pages for the website and photographing the pottery collection, I was also attempting to obtain photographs of the artists and pueblos to be included on the artist and pueblo pages. Although photographs of some of the artists and pueblos could be found in the collection of books, catalogs and magazines donated by Mr. Morgan, copyright laws prohibited us from using them without written permission. I decided to try contacting reputable art galleries, who represented and sold pueblo pottery for the artists, as well as museums in New Mexico and Arizona to see if they could possibly assist in locating or providing photographs. To do this I first composed a form letter stating the purpose of the website with a request for photographs which was approved by Mr. Martin. I next made a listing of the artist and pueblo photos needed. I also needed to include a form for copyright permission to use the visual images on the website. I searched the museum procedure manuals and forms books in the museum office and came across a standard form for requesting the use of visual images. After slight modifications, and Mr. Martin’s approval, I made copies of the form to include with the letters.

My next step was to make a listing of the names and addresses of galleries and museums in which to send the requests. The names and addresses were obtained from gallery and museum websites on the Internet. Letters were sent out by postal mail and email to prominent museums and galleries in New Mexico and Arizona. Most of the
galleries did not respond. The ones that responded either declined assistance or referred me to a museum. I did receive responses from three museums in New Mexico, who offered several artist’s photographs but all required digital copy fees and yearly Internet use fees. Only black and white photos were offered. The decision was made by Mr. Martin to wait until the website went online and we would attempt to obtain photographs by requesting them through the artist and pueblo pages.

I received no offers of pueblo photographs from the mailings. Troy Belford attempted to obtain photographs of the pueblos by contacting the pueblos through their websites but received no response. Dr. Jay Price graciously offered the use of his pre-historic pueblo photographs. Two of these were included on the “Who are the Pueblo Indians?” web page. Mr. Martin provided photographs of Taos pueblo, which he had taken in the fall of 2004.

During the semester break in January 2005, my husband and I took a trip to New Mexico and Arizona. My purpose for the trip was to take digital photographs of the pueblos for the website. Mr. Martin assisted by providing funds from the museum to help pay for expenses. During the trip I visited and took photographs of the New Mexico pueblos of Acoma’s Sky City, Isleta, Jemez, Laguna, Picuris, Santa Ana, Santa Clara, Santo Domingo, San Ildefonso and Zia. The photographs were taken using my Kodak EasyShare CX7330 digital camera. The pueblos that allow photography require a permit and fee to take photographs with restrictions. I was unable to take photographs of the pueblos of San Juan, Cochiti and Tesuque as it was strictly forbidden. A snowstorm prevented me from visiting and photographing the pueblos of Hopi and Zuni.
While visiting the pueblos of Santa Clara and San Ildefonso I had the opportunity to visit with several pueblo potters who offered assistance with identifying several of the pots and unknown potters. Upon returning home I sent letters and photographs of the pots to the pueblo potters I had spoken with but have received no response.

I returned from New Mexico with photographs for ten of the pueblos out of the fifteen needed. I transferred the pueblo images to my computer and downloaded them onto a CD for use on the Morgan website. Armghan Mazhar and I then selected the best images for the pueblo pages. When Armghan had completed inserting the images onto the web pages, Mr. Martin looked them over and gave his approval.

I continued my search for photographs of the five remaining pueblos. While searching the Internet I found and obtained permission to use historic digital images of the pueblos of Hopi and San Juan from Northwestern University Library. I also emailed Mr. Vladimir Dinets who has a website containing photographs of New Mexico pueblo churches for the possibility of using them on the website. He agreed to allow the use of the photographs if used only for non-commercial purposes. Several weeks later I received photographs for the pueblo churches of Tesuque, Zia, Santa Clara, Santo Domingo and Santa Ana by email from Mr. Dinets with permission to use them on the website. With the exception of Cochiti, all the pueblos pages now have images.

On February 24, 2005 I received an email from Patricia Etter at the Arizona State University Library. She offered to supply a photograph of the Joseph Lonewolf family if I would send her a request in writing specifying the intended use of the photograph. I responded immediately and on March 9th I received a permission letter by email from Robert P. Spindler, the Arizona State University Archivist, to use the Lonewolf family
photograph on the website, which arrived the first week in April. This photograph was
used on the artist biography page for Joseph Lonewolf and his father, Camilio Tafoya.

A photograph of Hopi-Tewa potter, Helen Naha, was obtained from the pottery
journals of Mr. Morgan. Mr. Morgan had received the photograph courtesy of Judy &
Mike Ellis. Three artists photographs have been obtained.
Who are the Pueblo Indians?

The term “Pueblo” (meaning 'village') is actually a Spanish name given to the distinct cultural group in the northern portion of the Southwestern United States. The Pueblo peoples lived in compact villages and carried on a predominantly agricultural subsistence economy (Dozier 1970:36). A common culture with individual variances connected them to a degree, though there are four separate language groups: Keresan, Tanoan, Hopi and Zuni. Tanoan is further divided into 3 subgroups: Tewa, Tiwa, and Towa (Acatos 1990:219).

The Pueblo peoples of today are the descendants of the prehistoric Anasazi, which is a Navajo word meaning “ancient enemies” or “enemy ancestors.” Contemporary pueblo peoples have objected to the use of this term, arguing that “Ancient Pueblo” is more accurate and respectful.

The most important development of the Anasazi or Ancestral Pueblo cultural tradition occurred in the four corners area of Arizona, New Mexico, Utah and Colorado in the San Juan River drainage system. Between A.D. 900 and 1170, the Pueblos began building impressive multi-storied apartment-like dwellings of stone and adobe including Chaco Canyon and Aztec in northwestern New Mexico, and large-scale cliff dwellings in the canyons of Mesa Verde, located at the base of the San Juan Mountains in southwestern Colorado. These dwellings also contained large circular and rectangular ceremonial structures known as kivas. Archaeological evidence suggests that Chaco may have been a ceremonial and trading center of the Pueblo world.
The Ancestral Pueblo people cultivated fields of corn, beans and squash. They used flood-irrigation techniques to water their fields, wove elaborate baskets, made complex forms of pottery and expanded their trade networks with outlying groups.

Archaeological evidence confirms that the Ancestral Pueblo people began leaving the great towns at Chaco, Aztec, and Mesa Verde in the twelfth and thirteenth century. The abandonment may have been precipitated by a twenty-year drought, which began in A.D.1276. Also, increasing populations may have outstripped available resources, leading to internal conflicts and warfare. For whatever reasons, by A.D. 1300 the San Juan River drainage was mostly deserted.

By the end of the fourteenth century, the descendants of the Ancestral Pueblo peoples were residing in the valleys of the Rio Grande and its tributaries, as well as the Zuni River drainage in New Mexico, and the Hopi mesas of northeastern Arizona. Over time, the various pueblos established throughout the area emerged as culturally distinct and self-contained communities (Gibson 2001:3).

Anthropologists and ethnologists have divided the Pueblos into two groups the Western Pueblos and the Eastern Pueblos. Basic social and cultural divisions exist between the Western Pueblos of the Colorado Plateau and the Eastern Keresan and Tanoan speaking Pueblos of the Rio Grande, although geographical lines are not definite. Generally, the Western Pueblos consist of the villages of Hopi, Hano, Zuni, Acoma, and Laguna, while the remaining pueblo groups are associated with the Eastern or Rio Grande Pueblos. There is a shift of organization and beliefs among the Pueblos as one moves from west (Hopi) to east (Taos).
The dominant features among the Western Pueblo include the emphasis of matrilineal exogamous clans, matrilocal residence, female ownership of houses and lands, and the Katcina cult. The major religious emphasis is on weather control to produce rain for crops by magical means.

The Eastern Pueblos have a dual division of the society with bilateral extended families and male ownership of houses and land. Matrilineal clans are absent and the Katcina cult, although present is significantly weaker than the Western Pueblos. Katchinas are not found among the Tiwa pueblos of Isleta, Sandia, Picuris and Taos. The major religious orientation today revolves around government (Dozier 1970:133).

After the Spanish contact of the 16th century there were considerable changes in the relatively conservative Pueblo culture. In 1540 Francisco Vasquez de Coronado reached the pueblos of Zuni, Taos and Pecos soon followed. This time period is generally considered the beginning of the historic era in the region. By 1600 the Spanish began to settle in the area of present-day New Mexico, building Mission Churches among the pueblos and outlying military forts. Unrest among the subjugated Indians was intermittent, with alternating peace and strife. Santa Fe was founded in 1610, which enabled the Spanish to increase their efforts to convert the Pueblo people to the Catholic religion (Acatos 1990:218-220).

Along with the Spanish came the introduction of mules, horses, donkeys, cattle, goats, sheep and chickens. In addition to the traditional crops of corn, beans and squash the Spanish introduced new crops, such as wheat, melons, apples, peaches, pears, tomatoes, and chilies. The Spanish also introduced new crafts such as weaving in wool, blacksmithing and woodworking, which also created changes in the Pueblo way of life.
Unfortunately European contact also brought numerous diseases to which the Native Americans had little or no resistance. Some villages lost as much as 80% of their people (Dozier 1970:66). By the end of the eighteenth century only 19 major pueblos remained.

Outraged, the Indians organized a revolt in 1680, which successfully drove out the Spanish. Twelve years later the Spanish returned with a larger army and accomplished a campaign of re-conquest, which put down any further revolts until 1736. There were further rebellions due to the religious conversions and mandatory service to the Spanish landowners, though none on as large a scale as the revolt of 1680 (Acatos 1990:218-220).

Mexico gained its independence from Spain in 1821. It would govern New Mexico for the next 25 years. During this period, nomadic tribes including the Navajo, Apache, Ute and Comanche took advantage of the Mexican government’s neglect of the area to intensify their raids. In 1846, the United States declared war on Mexico and two years later took possession of all Mexican territory north of the Gila River. In 1847, Pueblo Indians and Hispanics cooperated in an unsuccessful revolt against the American occupation. As nomadic raiding intensified, devastating the Western Pueblos, the United States government stepped in and by 1880 all of the nomadic tribes had been brought under control and placed on reservations. By 1890, reservations had also been established in all of the pueblos. Although the raiding problem had been solved, the Pueblos continued to be plagued with problems of drought, as well as smallpox epidemics introduced by Europeans (Dozier 1970:102-104).

The arrival of the railways to the American Southwest in the 1880s resulted in further changes in the Pueblo way of life. The railroad brought a steady influx of Anglo-America ranchers, miners, settlers and merchants to Pueblo country (Gibson 2001:6). The
arrival of these newcomers complicated the land problem and also changed the economic system of the region. Railroads brought trading posts, which resulted in credit transactions among the Hispanics, Pueblos and Anglos. By the end of the nineteenth century the Pueblos were no longer able to meet their own food needs. Trading posts became an important and convenient way for the Pueblo people to obtain food and materials, which had otherwise become difficult or impossible to obtain (Dozier 1970:9). John Lorenzo Hubbell established the Hubbell Trading Post in the area of Ganado, Arizona in the 1870s, which benefited the Navajo and the Hopi. Hubbell provided merchandise, food, and employment for the people, while promoting their arts and crafts. William Keams established the Keams Canyon Trading Post near the Hopi. Keams developed a relationship with the Fred Harvey Company, which built, operated, and maintained hotels and restaurants at important railroad stations. Harvey was interested in stocking his outlets with native crafts to sell to his customers, which he purchased from Keams as well as other trading posts (Blair 1999:34).

Easterners were drawn to the American Southwest by the pristine landscape and the railroad’s romanticized advertising of the indigenous people. Tourists were looking for authentic Native American souvenirs to take back home. In response to the growing market the Pueblos began making pottery and other handicrafts, which brought needed cash to the Pueblo families.

The Smithsonian, and other institutions, to document the lives of the indigenous people before their culture vanished forever, mounted expeditions in the late 1880s. Indigenous pottery, weapons, clothing, adornments, and other cultural artifacts were gathered by the thousands and shipped back East to museums (Hayes & Blom 1996:viii).
While today, farming is no longer their primary economic occupation; the Pueblos have managed to maintain many of their indigenous religious concepts and ceremonies developed by their agricultural ancestors. These traditions remain despite centuries of oppression from the Spanish and Anglo-Americans.

Currently many pueblo people commute to nearby cities to work, returning to their pueblos in the evenings and on weekends. A large number of pueblo people also make a living by creating and selling traditional handmade pottery, jewelry, paintings, and other works of art (Dozier 1970:10).
How is Pueblo Pottery Made?

History

The early Pueblo potters were located around the four corners area where Arizona, New Mexico, Utah and Colorado come together. Crude, undecorated pottery first appeared in the Rio Grande Valley around 700 A.D. Early pottery was constructed primarily for utilitarian use such as food preparation, storage, and transporting water. It wasn’t until the late 1800s that potters began making pottery for tourists and collectors. During the 1900s collectors developed an appreciation for pueblo pottery as a traditional art form. The potters elevated the craft of pottery making by developing innovative styles and creating beautiful ceramics. The knowledge and techniques of pueblo potters have been handed down from generation to generation (Schroder 2003). Many elements go into the creation of pottery from the gathering and preparing the clay, modeling and shaping the vessel, sanding and smoothing, slipping and polishing, to the decorating and firing.

Preparing the Clay

The first step in making pottery is gathering the clay. While clay is a common material, it is difficult to precisely define due to its varied composition (Dittert & Plog:17). In general, clay is the result of geological weathering of igneous rock in the earth’s crust. Millions of years of exposure to rain, sun, and ice break the rock down into primary clay. Primary clays, also called kaolins, are not transported by geological forces and tend to be coarse-grained. Kaolin clay is relatively free of contamination by non-clay materials; such as iron, and is white in color when fired. The large particle size of primary clays makes them non-plastic.
When the natural forces of wind and water transport primary clays, they pick up mineral impurities such as iron, and a variety of organic matter. The erosion process transports the clay particles thousands of miles from their place of origin. As rivers, ice or sea, transports the clay, it is ground into particles, which will eventually settle into areas of similar particle size. This clay is now secondary or sedimentary clay. Secondary clays tend to have a uniform particle size and are more plastic. They also contain other materials that darken the color of the clay when it is fired (Schroder 2003).

The types of clay available in the Southwest vary, and are of different colors including; white, gray, black, yellow and red. In the area around Taos and Picuris Pueblos, the clay deposits contain significant amounts of mica to make the clay micaceous, giving pots a glittery appearance. Because of chemical changes and high heat, the color of raw clay changes during firing. Through experience the potter knows which slips to use to produce the desired color on the finished pot (Guthe 1925:12-23).

Clay is rarely used alone to make pottery vessels. It is normally combined with other materials, or tempers, to make up a good clay-body. When water is added to clay it becomes plastic. Plasticity is the ability of a material to hold any shape given to it without an attempt to retain its original shape. This also allows the clay to bend during the construction of a pot without collapsing under its own weight. The attraction between particles gives clay its adhesive quality and also makes the clay feel sticky. The addition of non-plastic materials will lower the stickiness and also increase the wet strength of the clay. As plastic clay has small particles, it will tend to have a high degree of shrinkage. Adding larger non-plastic materials will reduce the chances of the vessel warping during drying, and minimize shrinking. It also increases the firing strength of the clay-body by
increasing its ability to withstand expansion and contraction due to temperature changes during firing. A good clay-body is a balance of materials that accomplishes all the requirements of the potter. Experimentation by pueblo potters with different clay deposits in the Colorado Plateau has yielded a working knowledge of the available materials. Each pueblo has its own closely guarded clay deposits. The locations of these clay deposits are often kept secret to ensure that future generations will have materials to carry on the pottery making tradition (Schroder 2003).

The gathering of clay is usually a combined effort between the men and the women and often several families go together. The damp clay is chipped loose from the quarry with a pick or a file. It is then scooped or shoveled into a large container and transported back to the pueblo. Non-plastic materials for tempering are often gathered at the same time. Materials commonly used as tempers include: old broken potsherds, coarse and fine-grained sand, crushed rocks, and a fine-grained, crushed volcanic rock called tuff. Some clays used at Taos, Picuris and Hopi do not require the addition of tempers due to there natural content of sand or mica (Guthe 1925:22).

There are a number of different ways to prepare the clay for use. In some pueblos including Santa Clara, the clay is brought home and laid out in the sun to dry. After drying, the clay is placed in a washtub with enough water to cover it, and allowed to soak for several days before the water is poured off. This process is repeated several times until the water remains clear. The clumps of cleaned raw clay are then mashed with the fingers and mixed with water to form a solution thin enough to pass through a sieve made of window screen. Sifting the thin clay solution removes unwanted impurities such as small rocks that can ruin the pot. After repeated screenings and letting the clay set for a
day or two, is it ready to mix with the tempering agents. Water, clay and tempering agents are mixed together forming a paste and kneaded like bread dough. When the clay reaches the potter’s desired consistency, it is ready for modeling (LaFree 1975:6-13).

In Acoma, and other pueblos, the dried raw clay is pounded and ground into a powder, and small stones and other impurities are carefully picked out by hand. This powder is then sifted through a screen. Powdered temper is added to the dry clay mixture and then mixed with water to the proper consistency for making pottery. The process of preparing the clay can take many days to complete (Peterson 1984:122).

Modeling the Pot

Traditionally, men did not shape pots, but today there are both men and women potters. Pueblo potters use the traditional coil-and-scrape technique to form their vessels. The potter first takes a lump of clay and pats it into a flat tortilla shape. This object is then pressed firmly into a shallow dish shaped base known as a puki. The puki is used as a base for building and turning the pot as coils are wound around to create the walls of the vessel. Originally, a puki was often made from the broken base of an old pot. Today, many potters use items such as pie tins, dinnerware and bowls for their puki (Trimble 1987:13).

Coils of moist clay, about an inch in diameter, are pressed and bonded into place one by one as the potter continually turns the growing pot, by hand. Using a shaping spoon (called kajape) the potter scrapes and thins the walls of the pot during construction, refining the shape. Kajapes were traditionally made from gourds. Today, some potters use a piece of shaped potsherd, wood or stone, tin can lids or a simple tongue depressor to shape their pots. Small vessels can be made in one session. Large vessels must be
made in stages, allowing the base to dry and strengthen before more coils are added; otherwise the pot would collapse under its own weight. After a vessel has been modeled and smoothed it is allowed to cure until leather-hard. Additional scraping is then done to further thin and even the walls of the vessel. The vessel is then allowed to dry for several more days until ready for sanding (LaFree 1975:24-29).

Sanding and Smoothing

First the vessels are sanded with coarse sandpaper, which further thins the walls. Next they are sanded with a very fine sandpaper to remove any blemishes, gouges or lines. After sanding, the vessel is smoothed by rubbing with a wet cloth to eliminate any scratches made from the last sanding. The potter will also use damp fingers to smooth the surface of the vessel (LaFree 1975:38-40).

Slipping and Polishing

After the vessel has been sanded and smoothed, a slip is applied. A slip is a thin suspension of water and clay, the consistency of thin cream, which is applied to render the vessel less permeable and improve the surface color and texture. The slip is applied with a brush or small piece of cloth. Several applications of slip are applied to the vessel. After each application the vessel is rubbed with a polishing stone, a technique known as burnishing. Pueblo potters have been using this technique since at least A.D. 700 and many still use polishing stones that have been handed down from previous generations. Burnishing a vessel creates a mirror-like sheen. After burnishing, a thin coat of grease or oil is applied by hand, which increases the luster and shine of the vessel. When the grease has been absorbed, the burnishing process is repeated (LaFree 1975:40-44). Not all types of pottery require polishing. Whether or not a vessel is polished will depend on the type
of pottery being made and the slip that is used. The white slip of Santo Domingo pueblo does not require polishing (Guthe 1925:23). The vessel is now ready for decorating.

Decorating

Different techniques of decorating vessels can include: painting, impressing, carving, or a technique of incising known as sgraffito.

Painting the vessel depends on which style of pottery the potter is making. Polychrome pottery has a painted or glazed surface containing three or more colors. Designs are painted by hand using a small brush or a traditional yucca brush. Paints are made from natural vegetal and mineral based materials.

Black-on-black pottery is characterized by two shades of black of which one shade is highly polished and the other matte or dull. The potter makes a thin suspension of paint using the same clay, which forms the slip. The designs painted on the pot will have a matte finish after firing, while the remaining surface will retain the shine from burnishing. A red slip is used to obtain both glossy redware and blackware pottery. The difference in color is obtained during the firing process (LaFree 1975:46-48).

Impressing is done immediately after the vessel has been modeled. The potter impresses the desired design into the vessel using his or her fingers. The Santa Clara pueblo ‘bear paw’ imprint and the melon bowl are the most common forms of impressing (LaFree 1975:51-52).

Carving is done after the vessel has been modeled and allowed to dry until leather-hard. Vessels that are to be carved generally have thicker walls to help eliminate carving through the walls of the vessel. Designs are first outlined and drawn with a pencil. After the designs have been laid out the potter begins carving with a sharp tool. A
small pocketknife or X-Acto knife is generally used for cutting the clay. A gouging tool is used for removing the clay between the initial cuts. Through patience and practice the pueblo potters have developed a remarkable skill for carving at consistent depths. After carving comes the tedious process of sanding and smoothing the carved edges (LaFree 1975:52-56).

Sgraffito is a method of incising small intricate designs into the vessel. Incising is done after the vessel has been through a special process of resist firing (LaFree 1975:56).

Firing

Firing is the last and most critical step in the pottery making process, as numerous mishaps can occur. Firing traditional pueblo pottery is done in a temporary out-door kiln, usually located behind the potters home. This oven is rebuilt on the same spot each time pots are fired. The ground on which the oven is built must be thoroughly dry. Steam rising from damp ground during the firing process can cause discoloration and warping of the vessels. Some potters will build a small fire on the ground very early in the morning before firing or cover the ground with a thick layer of ash to protect it from moisture. Once the ground is dry the oven can be built. Some ovens are built in a shallow pit while others are built on top of the ground (Guthe 1925:70).

Materials for building the kiln can vary. A metal grate is raised off the ground from 6 to 8 inches usually supported by tin cans or bricks. Pots are then positioned on top of the grate. Sticks of cedar wood are placed under the grate to serve as kindling for the fire. Slabs of bark, wood, and cakes of dry cow or sheep manure fuel the main fire.

The pots must first be shielded from the burning fuel. Shielding materials vary and may include such things as broken pieces of pottery, tin, sheet metal, old bedsprings
and license plates. Gaps in the protective shield allow air to move through the pots to ensure an oxidation atmosphere inside the kiln. Once protected, cow or sheep dung is placed over the mound, which is then lit on fire (Trimble 1987:24-28).

Firing pottery is risky and several problems can occur. Air bubbles in the clay or a sudden gust of wind lowering the firing temperature may cause a pot to explode. A common problem is a dark blemish called a “fire-cloud” or “smoke cloud,” which occurs when a piece of manure falls onto the exterior of the pot during firing. If not removed right away this will result in an area of discoloration on the pot (Trimble 1987:24-28).

The clay pots go through several stages before the potter sees the final result. During the firing cycle the clay pots go through chemical and physical changes. In the initial stage called ‘water smoking’ the remainder of the pore water is driven out by heat. The relative low humidity of the region and the addition of larger temper particles to open the clay help to prevent breakage during the short firing cycle (Schroder 2003). As the temperature rises in the oven the clay passes through chemical quartz inversion ($563^\circ$ C), which is a structural change in the clay. During this stage the quartz crystalline structure in the clay changes due to expansion and contraction, resulting in ceramic change ($600^\circ$ C). “Most firing temperatures achieved are in the $625^\circ$- $950^\circ$ C range (Dittert 23).”

Potters tend the fire closely, adding more fuel as needed. Firing time will vary depending on the type of vessel being fired. Over-firing on some vessels will turn them dull. Through experience the potters know when the firing is complete (LaFree 1975:66).

The glossy black surface on Santa Clara and San Ildefonso vessels is achieved by smothering the fire with fine horse manure towards the end of the firing process. This
method prevents oxygen from reaching the pots, creating a reducing atmosphere and lots of smoke. This method can be looked at in one of two ways; either, carbon monoxide trapped inside the kiln reacts with the iron producing black iron on the surface; or the smoldering fire is searching for oxygen and chemically reacts with the oxygen in the iron oxide bond. The result is a rich, black surface on the vessels that would be hard to achieve through another technique (Schroder 2003).
ACOMA PUEBLO

Aak’u: “A Place Prepared”

Language: Keresan
Size: 375,000 Acres
Population: Ca. 6,000

Artists in Collection:
Lucy M. Lewis
Marie Z. Chino
Vera Chino Ely
B. Concho (Information Unavailable)
Mildred Antonio

History:

Located 60 miles west of Albuquerque, the pueblo of Acoma consists of “Sky City” atop Acoma Mesa and the villages of Acomita, McCarty, and Anzac lying along the Rio San Jose River, a tributary of the Rio Grande (Garcia-Mason 1979:450). Acoma’s Sky City and Old Oraibi of the Hopi reservation both contend to be the oldest continuously inhabited settlements in the United States, dating back to the 12th Century A.D (Hayes & Blom 1996:44). The 376 foot high sandstone mesa provided excellent defense against Navajo and Apache raiding parties. The first recorded contact between Acoma and the Spanish occurred in 1540 when captain Hernando de Alvarado and Fray Juan Padilla arrived at Acoma along with an escort of soldiers. Alvarado claimed no army would ever be strong enough to capture the village as it was built upon a high rock with steep sides in every direction (Garcia-Mason 1979:455).

Eventually the Spanish captured the village in 1599 after three days of fighting. In 1629 a mission church was established, San Estevan del Ray. Acoma, like the other Rio Grande Pueblos, participated in the 1680 revolt against the Spanish. They also took in refugees from other pueblos who had abandoned their homes. The refugees that had
managed to escape to Acoma pueblo left between 1697-1699 and established the settlement, which has become known as Laguna (Garcia-Mason 1979:457-458).

In the 1930s James Paytiamo wrote a book that combined his tribal customs with the tales of the elders. Flaming Arrow’s People is an account of the traditions of the Acoma people and how they relate to the transitions of the times. Though modernization has brought some changes to the tribe many of the concepts of community and culture have not changed. Many of the customs predate the Spanish conquest.

Today only around 30 people, mostly children and the elderly, live fulltime on the Old Acoma mesa top. There is no running water, electricity or sewage disposal. Almost every family on the Acoma reservation has a home on the mesa top, which they maintain and occupy during traditional pueblo ceremonies, but most live fulltime in the villages below the mesa (Gibson 2001:19-20).

Acoma is approximately 80 miles southeast of the pueblo of Zuni. They have had continuous contact since prehistoric times. Red ware and glaze painted decoration were quite common at both Zuni and Acoma locations in prehistoric times. They both abandoned the glaze method in favor of matte painted designs during the seventeenth century.

Acoma pottery went through several transitions in styles and forms from the seventeenth hundreds to nineteen hundreds. A mineral matte pigment replaced glaze paint, the bottoms of the jars went from convex to concave and changes occurred in jar forms. During the nineteenth century Acoma pottery evolved into the common forms we see today. Designs became more floral with paintings of birds and parrots in beautiful patterns (Harlow 1977:75-76). Acoma is known for its thin-walled white pottery with
beautiful designs. The clay used for making their pottery is plain white and sources remain a secret (Hucko 1999:36).

In the 1900s Lucy Lewis and Marie Chino became famous for adapting designs of the ancient Mimbres and Anasazi to the modern shapes of their vessels. They created geometric patterns and motifs that have become the signature for most Acoma pottery today (Hucko 1999:37).

While pottery is still made at Acoma in the traditional method of hand coiling, using natural paints and outdoor wood firing, some potters have turned to gas kilns while others are buying or making slip-cast pottery. This type of pottery is often called contemporary style, greenware, or ceramic-style and is not considered authentically traditional. To purchase authentic traditional pottery always inquire about the process of how the piece was made (Hayes & Blom 1996:52). In addition to making pottery, artists at Acoma pueblo also make jewelry; baskets and some also weave belts (Gibson 2001:23).

ACOMA PUEBLO ARTISTS

Lucy Martin Lewis
Ca. 1890-1992
Acoma

Lucy Lewis was the matriarch of Acoma Pueblo potters. She was one of the most famous Southwest potters next to Maria Martinez of San Ildefonso. Lucy learned to make pottery by watching her great aunt, Helice Vallo when she was a child of seven or eight years old. Growing up on the isolated Sky City mesa she got the inspiration for her designs from the ancient Black-on-White potsherds of the Anasazi and the Mogollon.
Some of the designs she used included parrots, flowers, rainbows, star patterns and lightning patterns. She also used the traditional Zuni “heart-line deer” design, which she received permission from the Zuni to use (Peterson 1997:74-77).

Lucy did all of the work on her pottery from gathering the clay, mixing, shaping, painting the designs and firing the pots. Her decorations were colorful, consisting of black, brown, yellow and orange designs on a polished white slip. She began her career in the 1920s and had become known by the 1940s. She began signing her pots around 1950 when she started entering them in competitions. Her work immediately took several first prize awards and in the years to follow she continued to win blue ribbons and certificates. In 1983 she received the governor of New Mexico’s award for Outstanding Personal Contribution to the Art of the State and the Woman of Achievement award from Northwood Institute, Houston, Texas. In the last year of her life Lucy was awarded the Gold Medal from the American Craft Council and the College Art Association gave her their Gold Medal. Her last pottery show was in 1991 at the Santa Fe Indian Market (Schaaf 2002:175-176).

Lucy and her husband Toribio Haskaya Lewis had nine children including two sons and seven daughters. Seven of their children became highly regarded potters including: Ivan Lewis, Ann Lewis Hansen, Andrew Lewis, Emma Lewis Mitchell, Mary Lewis Garcia, Delores Lewis Garcia and Carmel Lewis Haskaya (Hayes & Blom 1996:48). At the time of her death, Lucy had 41 grandchildren and 46 great-grandchildren.

Marie Z. Chino
(Marie Zieu Chino)
1907-1982
Acoma

Marie, along with her friend Lucy M. Lewis and Jessie Garcia are recognized as the three most important Acoma potters during the 1950s. The inspiration for many designs used on their pottery were found on old potsherds gathered to use for temper. Together they led the revival of ancient pottery forms including the Mimbres, Tularosa and other various cultures in the Anasazi region. This revival spread to other potters who also accepted the old styles, which led to new innovative designs and variations of style and form (Hayes & Blom 1996:50).

In 1922, Marie won her first award at the Indian Market in Santa Fe at the age of fifteen. She went on to receive numerous awards for her pottery from 1970-1982. In 1998 the Southwestern Association for Indian Arts recognized Marie with a “Lifetime Achievement Award” (Schaaf 2002:91-92).

Marie became particularly well known for her fine-line black-on-white pottery and vases with the step design. Her pots were distinctive in their complex geometric designs as well as the combination of life forms and abstract symbols. Some of her favorite designs include: Mimbres animals, Tularosa swirls, Acoma parrots, rainbows, bushes with berries, leaves, rain, clouds, lightning and fine-line snowflakes (Schaaf 2002: 91-92).

Marie was the matriarch of the Chino family of potters. She helped her children and grandchildren learn the fine art of pottery making and had many students. Marie had five daughters who were potters of which Grace, Carrie and Rose achieved reputations as excellent potters.
When Marie traveled to the Indian art shows or the Indian Market in Santa Fe she often took along her family. Here they met people from around the world who loved to collect their pottery. This instilled a sense of pride and unity throughout the Chino family. Marie’s descendants have carried on the tradition of making fine Acoma pottery (Hayes & Blom 1996:50).

Vera Chino
(Vera Chino Ely)
Ca. 1943
Acoma

Vera was born at Acoma pueblo in 1943. She is a daughter of the late Marie Z. Chino, who was well known for her excellent fine-line pottery. Very little information has been published on Vera. She learned pottery making from her mother and in the late 1970s she worked with Marie doing fine-line painting on some of her pots (Dillingham 1994:90-91).

In 1979, she participated in the “One Space: Three Visions” exhibition at the Albuquerque Museum in New Mexico. A collection of her works can be seen at the Peabody Museum at Harvard University in Cambridge, Massachusetts (Schaaf 2002: 110). Vera’s sisters Carrie Charlie (b. 1925), Rose Garcia (b. 1928), and Grace Chino (d. 1994) are all award winning Acoma potters.

Mildred Antonio
Born 1937
Acoma Pueblo

Mildred Antonio from the pueblo of Acoma is the daughter of Joe & Mrs. Torivio. She learned to make pottery from her Aunt Marie Torivio. Mildred has been making traditional polychrome fine-line jars, bowls and wedding vases since 1953. Some
of her favorite designs include deer and bears with heartlines, diagonal swirl patterns, flowers and antelope.

Mildred received an award for 2nd place at the New Mexico State Fair in 1991. She has been exhibiting her pottery at the Eight Northern Indian Pueblos Arts & Crafts Show since 1994 to the present.

Mildred passed on her pottery making skills to her daughters-in-law Melissa C. Antonio and Frederica Antonio who have both received recognition and awards for their work. Mildred and Melissa sometimes work together making pots. Mildred currently resides in San Fidel, New Mexico (Schaaf 2002:48).
COCHITI PUEBLO

Katyete or Ko-Chits: “Stone Kiva”

Language: Keresan
Size: 175 Square Miles
Population: Ca. 1,500

Artists In Collection:
No known artists in collection.

History:

Located in north-central New Mexico, 25 miles southwest of Santa Fe, Cochiti (with Santo Domingo) is the most northern of the Keresan language villages (Gibson 2001:24). Some experts believe they originally came from Tyuonyi, an Anasazi village in the Jemez Mountains and later migrated to their present location. Their first experience with the Spanish was not until 1581 when Frey Rodriguez arrived to set up a mission. The mission of San Buenaventura, built around 1630, lasted until it was burnt down in the Pueblo Revolt of 1680. After the Pueblo Revolt the inhabitants of Cochiti and Santo Domingo set up a hidden mountain stronghold at Cienguilla that was later attacked by the Spanish in 1693. Many of the men were killed and most of the survivors were returned to the Cochiti village where they were put to work building a new mission, which still stands today. Those who managed to escape from the Spanish attack established the pueblo of Laguna in 1699 (Hayes & Blom 1996:60).

Cochiti and Santo Domingo developed their pottery on a parallel course until around 1830, when Cochiti evolved from the Kiua Polychrome of Santo Domingo to their own distinctive style known as Cochiti Polychrome around 1850. The initial differences between Kiua and Cochiti Polychrome were principally seen in the designs. Design lines on Cochiti Polychrome became lighter and finer with motifs as isolated decorations often
unrelated to one another whereas Kiua Polychrome designs were formed of heavy, bold lines with geometric patterns. Cochiti Polychrome secular pottery also contained images of sacred symbols such as clouds, rain, lightning, serpents, mammals and even humans, which was strictly forbidden at Santo Domingo (Harlow 1977:56-57).

In addition to their pottery they also produce ceramic animal figurines in the form of owls, turtles, bears, frogs, coyotes and other animals, which are quite popular with the tourists. One of the most popular pottery figurines originating in Cochiti is the storyteller made famous by the late Helen Cordero. Today Cochiti potters make an enormous variety of people and animals as storytellers. Although Cochiti is best known for producing storyteller figures and traditional drums, they also have talented artists who are painters and jewelers (Gibson 2001:28).
HOPI PUEBLO
Hopituh: “The Peaceful People”

Language: Hopi
Size: 1.6 million acres
Population: Ca. 9,000

Artists in Collection:
Rachel Sahmie
Joy Navasie (Frog Woman)
Les Namingha
Helen Naha (Feather Woman)
Elva Nampeyo
Fannie Nampeyo
Dextra Quotskuyva
Priscilla Namingha
Sadie Adams
Garnet Pavatea
Eunice Navasie (Fawn)
Rondina Huma

History:

The Hopi reservation is located in a remote area approximately eighty miles northeast of Flagstaff, Arizona. Surrounded on all sides by the Navajo reservation the Hopi have lived in this area for over a thousand years (Hayes & Blom 1996:66). The Hopi reservation consists mainly of three mesas arising 7,200 feet above low altitude deserts. These mesas provided protection for the Hopi from invaders. Today there are twelve Hopi villages, which are located on top or at the base of the three mesas known as First, Second and Third mesa (The Hopi Tribe 2005). The history of Hopi pottery goes back over a thousand years. The village of Old Oraibi located at Hopi Third Mesa and Sky City Pueblo at Acoma both claim to be the oldest continually inhabited settlements in North America (Hayes & Blom 1996:66). Atop Hopi First Mesa are the villages of Hano (Tewa), Sichomovi, and Walpi. The Hopi village of Polacca is located at the base of First
Mesa (The Hopi Tribe 2005). First Mesa villages have dominated Hopi pottery making since the late 1800s (Hayes & Blom 1996:66).

The Spanish had the least impact on the Hopi than among any of the pueblo villages. When Coronado stopped at Zuni during the expedition of 1540 he dispatched a small party led by Pedro de Tovar and a Franciscan friar Juan de Padilla to the Hopi villages. The Spanish explorers were unable to find the legendary Seven Cities of Gold among the Hopi so they returned to New Mexico, while maintaining occasional contact with the Hopi. In 1629 Franciscan friars established a mission at the Hopi village of Awatovi in an attempt to convert the Hopi to Christianity (The Hopi Tribe 2005).

One thing that the Hopi consistently and successfully rejected was the ideologies of Spain. They were quite successful at resisting conversion to Christianity. During the Pueblo Revolt of 1680 the Hopi villages banned together with their New Mexico Pueblo neighbors and destroyed the San Bernardo de Awatovi mission church in Awatovi. The Spaniards attempted to re-established the mission in 1700 but the Hopi villages again banned together and destroyed Awatovi altogether. It was never resettled. Although the Spanish re-conquest of 1696 established missions in the other pueblos, the events of the Pueblo Revolt successfully removed the Hopi from Spanish rule indefinitely. Some Hopi did convert to the Christian religion, which made them enemies in the eyes of their fellow Hopi and kept the number of conversions relatively small (Brew 1979:519-522).

Around 1700 Tewa-speaking villagers from the Rio Grande area were looking to escape from the turmoil of the revolt and subsequent reconquest by the Spanish. They fled to the Hopi Mesas and sought refuge among the Hopi. The Hopi leaders decided to let them stay if they would agree to guard the access path to the mesa. This agreement led
to the establishment of several new villages known as Payupki and Hano. While the
village of Payupki did not last long, the village of Hano, located near Walpi Pueblo on
Hopi First Mesa, is still active today (Farish 1918). Unlike the other Hopi villages the
inhabitants of Hano still speak the Tewa language of their Rio Grande ancestors making
them a wrong-language minority among the Hopi (Hayes & Blom 1996:66).

Along with Christianity, the Spaniards also introduced metal plows and hoes
(Brew 1979:529), wool weaving methods and new wood working techniques (Kehoe
1992:133). Among the new agricultural products that the Hopi assimilated were melons,
apples, peaches and apricots. Domesticated animals were also introduced that changed
the Hopi way of life like horses, burros, sheep and cattle (Stanislawski 1979:593-595).

The earliest known pottery of the area is 1200 years old. Several books on the
prehistoric pottery of the area have also been published (Allen 1984:13-15). The
introduction of sheep would have far reaching impact on the Hopi pottery tradition.
Sheep dung provided fuel for cooking, heating and for firing their pottery, where coal had
previously been used. Most Hopi potters continue to use sheep dung to fire their clay
today (Brew 1979:518).

The Hopi assimilated European pottery forms into their own designs, imitating the
ring based bowls and shallow, flare-rimmed stew bowls. While the Europeans molded
pots using a potter’s wheel, the Hopi (as well as the other pueblos) continued to use hand

Droughts in the early 1800s forced many Hopi to temporarily move to nearby
Zuni, Zia and Acoma settlements. During this time they learned new methods from their
neighbors and their unslipped light yellow, orange and tan pots shifted to a tendency
towards white slips that resembled the Zuni and Acoma pots of the period (Dockstader 1979:525).

New designs were introduced during this period. Bowls with outward curving rims were used especially for serving hominy and lamb stews. On the interior of the rim there was a tendency to feature geometric designs. The outside often features arabesques, geometric band designs or “rainbird” figures. Large, deep bowls with interior decoration also began to appear in this period. These pieces were used exclusively for cornmeal.

This acculturated form continued until it was replaced by a Hopi revival of original traditions. Jeddito Yellow wares discovered in archaeological sites in the region inspired this revival. Archaeological research in the area has been extensive over the last one hundred years (Allen 1984:13-24). In addition to pottery the Hopi are known for their basketry, textiles and jewelry (Kennard 1979:561).

Perhaps one of the most important developments for pottery came from one woman, Nampeyo (1858-1942) of the village of Hano. She revived the pottery style of the abandoned village of Sikyatki, occupied from 1375 – 1625 C.E. This involved using a fine textured yellow clay instead of the heavier yellowish – white crackled slip that the Hopi had adopted from the Zuni. This clay allowed her to create an unslipped yellow body of high polish. She also adapted from prehistoric sources the birds, butterflies and other stylized images she used in her designs. She began a dynasty of important Hopi potters that is still dominant today (Walker & Wyckoff 1983:67-71).

HOPI PUEBLO ARTISTS

Rachel Sahmie
(Rachel Sahmie Nampeyo, Rachel Sahmie Talashie)
Rachel Sahmie was born in the Tewa village of Polacca located at the base of Hopi First Mesa. She has been making pottery since 1970. Rachel is a daughter of Priscilla Namingha Nampeyo and great great granddaughter of Nampeyo (1859-1942) and Lesou (Schaaf 1998:145). Rachel learned to make pottery from her mother Priscilla who was taught by her great grandmother Nampeyo (Dillingham 1994:45).

Rachel specializes in black and red on yellow and black and red on white seed jars and cylinder vases. She experimented with contemporary designs in her early twenties but now prefers the traditional designs of her great-great-grandmother. She has also constructed some ancient Anasazi corrugated ware pottery. Her pottery is traditionally handmade with native clay and decorated with vegetal and mineral paints. Her favorite designs include: migration, 4 stars, eagle wings & tail feathers, rain, clouds, feathers, butterflies, Kachina and hummingbirds. Many of these symbols are associated with the prayer for rain (Schaaf 1998:145). Rachel has become an award-winning potter and has traveled around the world demonstrating and teaching the art of pottery making.

Joy Navasie, also known as “Frog Woman,” is among the most famous of the Hopi-Tewa potters. She was an active potter from 1935-1995. Her mother, Paqua Naha, (ca. 1890-1955) was the first Frog Woman and it was Paqua who taught Joy to make pottery. Joy began signing her pots with a hallmark Frog design around 1939. She drew
Joy worked in a style called black and red on white. She credits her mother Paqua with developing the style in the early 1950s. After her mother passed away three years later, Joy continued the whiteware tradition and the Navasie and Naha families have specialized in whiteware pottery ever since. Her sister-in-laws Eunice (Fawn) Navasie (ca.1920-1992) and Helen Naha (Feather Woman) (1922-1993) were also famous potters (Schaaf 1998:122).

Hopi potters who have made whiteware pottery consider it the most difficult to make. When firing white clay pots the fire has to be very hot. The delicate white slip must also be protected from smudging so instead of using potsherds to cover and protect the pots during firing the Navasie family uses slates or slabs of asbestos (Trimble 1987:97).

Joy has made many different types of pottery including jars, bowls, wedding vases, bird effigy bowls, lidded sugar jars & creamers and lamp bases. Her designs were inspired by the Sikyatki style with rain, clouds, parrots and feathers among her favorites. An excellent color photograph of Joy surrounded by her whiteware pottery was featured on the inside cover of the May 1974 special Southwestern Pottery Today issue of Arizona Highways magazine.

Her pottery has won countless awards including many from the Santa Fe Indian Market and the Gallup Intertribal Ceremonial. Collections of her work can be found in several museums including the Museum of Northern Arizona and the Heard Museum in Phoenix (Schaaf 1998:120-122).
Now in her mid-eighties, and no longer potting, Joy’s works have become highly prized. She passed on the whiteware tradition by teaching the art to her children Marianne, Leona Navasie, Natelle Lee, Maynard, Loretta Navasie Koshiway and Grace Lomahquahu who have all become well-known potters. She also taught her grandson Charles Navasie Martin to make fine pottery.

Les Namingha
Born 1967
Zuni/Hopi-Tewa

Les Namingha was born and raised at Zuni Pueblo. His mother Irene Vicenti is a native of Zuni while his father, Emerson Namingha, is Hopi/Tewa. Les had a great interest in art during his childhood and spent a lot of time drawing and making designs. In 1989 Les, along with his cousin Steve Lucas, began learning the art of pottery making from their Hopi Aunt Dextra Quotskuyva (Nampeyo) at First Mesa. Through hands-on experience and Dextras patience in teaching they learned the process of molding, sanding, polishing, painting and firing. Both have become exceptional and well respected potters. Les is well known for his exceptional polychrome jars, bowls and plates. He is also a painter and sculptor.

Les received a degree in design from Brigham Young University although his main interest was in painting. His attention was focused on the abstract expressionist school of painting. Les incorporates his background in making traditional Hopi/Zuni pottery with his contemporary, abstract designs (Nichols 1999). He has received numerous awards for his traditional pottery at the Santa Fe Indian Market. In 1998 he was
also honored with the Judge’s Choice Award at the Heard Museum Show in Phoenix, Arizona (Schaaf 1998:84-85).

Helen Naha  
(Feather Woman)  
1922-1993  
Hopi-Tewa

Helen Naha was from the Hopi-Tewa village of Polacca. She was the wife of Archie Naha who was the son of Paqua Naha. Paqua, which means “frog” in Spanish, became known as Frog Woman. Helen’s sister-in-law, Joy Navasie is known as second “Frog Woman (Schaaf 1998:77).”

Helen was a self-taught potter. She began making pottery around 1945 to help support her family and worked for six years before her pottery began selling. Her husband Archie helped her with the clay but Helen did all of her own construction and artistic work. When she first began making pottery she painted her designs like her sister-in-law, Joy, who was inspired by the Sikyatki Revival style patterns. She specialized in whiteware, using a white slip base instead of the well-known Hopi yellow slip made famous by the Nampeyo family. She also watched Archie’s mother, Paqua. Helen, who also works in whiteware, later devised her own painting style inspired by black-on-white designs found on prehistoric potsherds during excavations at Awatovi ruins. While Paqua and Joy signed their pieces with the frog signature, Helen began signing her pieces with a brown plumed feather and consequently became known as Feather Woman. The Navasie’s and Naha’s became the dominant producers of Hopi whiteware pottery, which is also called “Walpi Polychrome (Hayes & Blom 1996:72).”
Helen became a well-known and highly respected potter. She made jars, wedding vases, bowls, miniatures and tiles in several different styles. Along with black-on-white she also made black and red on white, black on black, and black and red on yellow. In 1973 she received a 1st place award for her pottery at the New Mexico State Fair (Schaaf 1998:77).

Over the years, Helen had many students. She taught her children Rainy Naha (1949-), Sylvia Naha Humphrey (1951-1999) and Burel Naha (1944-) at an early age to make pottery. After school they helped Helen with the sanding or gathering the clay. Many of Sylvia’s pots featured lizards while Burel prefers spiders and many people today have begun calling him “Spider Man.” Rainy incorporates many of her mother’s designs like the Awatovi star and bat wing designs into her work. Helen’s children all became award-winning potters and each includes their mother’s feather hallmark signature on their pottery along with an identifying mark of their own. Today, Feather Woman’s influence remains strong as her children and grandchildren carry on the Naha family whiteware tradition (Dillingham 1994:72-75).

Elva Nampeyo
(Elva Polacca Tewaguna)
1926-1985
Hopi-Tewa

Elva Nampeyo was born in 1926, in the Corn Clan house where her grandmother Nampeyo resided, atop Hopi First Mesa. She was the daughter of Fannie Polacca Nampeyo and Vinton Polacca. As a child Elva would watch her grandmother make pottery and play with the clay. When she was eleven years old her mother began teaching her to make pottery.
Elva became an expert at decorating and painting pottery. Her husband, Richard Tewaguna, never became involved in her pottery making. She specialized in black and red on yellow bowls and jars with traditional migration designs and eagle motifs. Her pieces most often resembled the works of her mother and grandmother. On occasion she could be persuaded to break from tradition and try some designs of her own invention. Elva took great pleasure in making pottery and could form as many as eight pots a day. During her later years when she was no longer able to finish her work, her daughter Adelle would polish, decorate and fire the pottery for her. Elva signed her pottery as “Elva Nampeyo” followed by the corn clan symbol, which was initiated by her mother Fannie.

Elva had five children of whom four are potters including Neva, Elton, Miriam and Adelle. All sign their work with their first names followed by “Nampeyo” and an ear of corn (Blair 1999:219-221).

Fannie Nampeyo
(Fannie Lesou Polacca)
Ca. 1900-1987
Hopi-Tewa

Fannie was born around 1900 in the traditional Corn Clan home of her famous mother Nampeyo, atop Hopi First Mesa. She was the youngest daughter of Nampeyo and Lesou. Fannie was given the name Popongua or Popong-Mana, which means “Picking Pinons” by the older women of her father’s family. It is said that either missionaries or health-care workers later gave her the name “Fannie”. Her only formal education was at the Polacca Day School where she completed the third grade.
Fannie began making pottery relatively late compared to other Hopi women. She initially contributed to the family income by working at the Hubbel Trading Post as a maid. In the early 1920s she married Vinton Polacca and shortly thereafter, pottery making became an important part of Fannie’s life. She increasingly worked with her mother Nampeyo, whose eyesight was diminishing due to untreatable trachoma. Fannie helped her mother in decorating and painting the pottery and also assisted her father with the polishing. Early works created by Fannie and her mother were signed simply “Nampeyo.” Since Nampeyo could not read or write this signature was most likely done by Fannie. Later on they began signing pieces made together as “Nampeyo Fannie.” Pieces made solely by Fannie were signed “Fannie Nampeyo” and usually included a drawn corn symbol (Blair 1999:207-219).

Fannie was a prolific potter from 1920-1987 and earned a reputation as an outstanding potter during her lifetime. Her styles included black and red on yellow and black on yellow in the form of jars, cups & saucers. She also made miniatures and bird effigy bowls. Among her favorite designs were clouds, rain, feathers, stars and migrations motifs. In July of 1961, she participated in the “Hop Show” at the Museum of Northern Arizona winning a first place blue ribbon (Schaaf 1998:101).

Fannie was matriarch of the Corn Clan as her mother Nampeyo had been, which is an important part of Hopi-Tewa ceremonial life. In addition to making pottery she also developed a successful tamale business in Keams Canyon and made quilts. Fannie and her husband Vinton were also among one of the first families at First Mesa to join the Mormon Church.
As firm believers in education, Fannie and Vinton’s seven children all completed high school and most went on to receive higher education. All seven of Fannie’s children including; Thomas, Elva, Tonita, Iris, Leah, Harold and Elsworth excelled at pottery making, which they learned from their mother (Blair 1999:207-219).

**Dextra Quotskuyva**  
(Dextra Nampeyo)  
B. 1928  
Hopi-Tewa

Dextra Quotskuyva is the great-granddaughter of the legendary Tewa potter Nampeyo (1860-1942) of Hano who revived Sikyatki style pottery on Hopi First Mesa. She was born on September 7, 1928 to Rachel and Emerson Namingha in the village of Polacca, Arizona located at the base of Hopi First Mesa (Schaaf 1998:136-137).

Coming from a family of fine potters Dextra began making pottery in 1967 under her mother’s guidance and has been doing so ever since. She likes to experiment with different forms and designs on her pieces and makes each one unique. She is known for her novel decorations and often combines the traditional with the contemporary. Some of her designs are hereditary, going back as far as Nampeyo in the late 1800s (Cohen 1993:87-91).

Dextra places a lot of importance on using traditional methods in her work. She gathers her own clay and uses traditional tools: such as gourds to shape the pots, sandstone to smooth and river pebbles to polish the clay. Some of the polishing stones she uses have been passed down through the family. She uses sheep dung for fuel in the firing process, and is one of the last potters to make her own puki. Puki is a small dish
used to hold the first few coils of the pot. This dish allows the potter to rotate the pot as construction continues (Peterson 1997:116-117)).

In addition to studying the work of her great-grandmother Nampeyo, she received much inspiration from old Sikyatki pots seen in museums and photographs. Sikyatki is the name of the ruins, located on the First Mesa of the Hopi reservation that was excavated by the archaeologist J. Walter Fewkes in 1896. These excavations recovered 16th and 17th century pottery, which influenced Nampeyo and initiated the revival of traditional Hopi pottery techniques and designs.

Dextra also taught her two nephews Steve Lucas and Les Namingha how to make pottery. Both have become exceptional, award winning potters.

In 1995 Dextra Quotskuyva was proclaimed an “Arizona Living Treasure” and three years later on November 20, 1998 she received the first Arizona State Museum Lifetime Achievement Award. Today she has possibly become one of the best known of the matriarch Nampeyo of Hano’s descendants (Struever 1996:58).

Priscilla Namingha Nampeyo
(Own-ya-kwa-vi, “Display of Clouds”)
Born 1924
Hopi-Tewa

Priscilla Nampeyo, a Hopi-Tewa potter, has been making pottery since she was seven years old when her great grandmother Nampeyo began teaching her. Nampeyo (1860-1942) is the famous Tewa potter who revitalized Hopi pottery by creating a contemporary style inspired by ancient pottery from the prehistoric pueblo of Sikyatki. Priscilla is the granddaughter of Annie and Willie Healing and the daughter of Rachel Namingha Nampeyo and Emerson Namingha.
Priscilla’s pottery styles include her black and red on yellow jars, bowls, wedding vases, piki bowls, and miniatures. She makes her pottery using the same traditional methods of her great-grandmother Nampeyo and still uses her designs. Some of Priscilla’s favorite designs are migration, eagle tails, stars, parrots, birds, feathers, dragonflies, and clouds. Her work can be found in private collections as well as several museums including the Museum of Northern Arizona in Flagstaff, the Heard Museum in Phoenix and the Hopi Cultural Center Museum at Second Mesa.

Priscilla taught her children the art of making traditional pottery and those active today include: Jean Sahmie, Randy Sahmie, Nyla Sahmie, Rachel Sahmie and Bonnie Chapella Nampeyo. All are award-winning potters (Schaaf 1998:111-113).

Sadie Adams
(Flower Woman)
1905-1995
Hopi/Tewa

Sadie Adams was from the Hopi village of Hano on Hopi First Mesa. She was married to Wilbur Adams. Wilbur passed away when their daughter, Lorna (b. 1930), was only seven years old. Sadie raised her children by herself, supported her family and helped her daughter Lorna through nursing school by making and selling her pottery (Schaaf 1998:29).

Sadie made pottery from the 1920s into the 1980s. Her works include traditional polychrome black and red on yellow jars, bowls, lamps, and tiles. She also made ceramic tiles with her daughter, Lorna (Trimble 1987:101). She was a very fine potter and her work is known throughout the Southwest. She signed her pots with a flower symbol (Bartlett 1977:20).

Garnet Pavatea
(Asamana- “Mustard-Flower Girl”)
1915-1981
Hopi-Tewa

Garnet Pavatea was born in 1915 at the Tewa village of Hano on the First Mesa of the Hopi Reservation. Her father was Hopi and her mother was Tewa. She had a long and productive career of pottery making beginning around 1946 and lasting until her death in 1981. She was married to Womak Pavatea and had a daughter, Wilma Rose Pavatea, who produced pottery in the form of miniature jars around 1950 to 1960 (Schaaf 1998:125).

Garnet was fond of making plain red bowls with a band of corrugation around the shoulder. Triangular indentations were a common design found on her pieces, and she often made ladles to accompany her bowls. Her pieces were a favorite among collectors of Hopi pottery (Trimble 1987:97).

Garnet demonstrated her pottery at the Museum of Northern Arizona for many years (Bartlett et al. 1997:19). During her lifetime she entered over 400 pieces for judging in the Museum of Northern Arizona’s Hopi Artist Exhibition winning an amazing total of 139 ribbons.
Eunice Navasie
(FAWN)
Circa 1920-1992

Eunice was from the Hopi village of Sichomovi, which is one area of three villages known as First Mesa (Polacca). Her parents were Agnes and Roscoe Navasie. Eunice learned pottery from her mother Agnes. Eunice’s brother Perry Navasie was married to the famous potter, Joy Navasie, the second frog woman.

Eunice made pottery for nearly fifty years. She worked in black and red on white as well as black and red on buff or yellow ware, in the form of jars, bowls and wedding vases. She was well known for her artwork and painting designs. In 1969 Eunice participated in an exhibition at the Gallup Ceremonial in Gallup, New Mexico where she received 1st place for a wedding vase (Schaaf 1998:119-120).

Eunice had three daughters Dawn Navasie (b. 1961), Dolly Joe (White Snow) Navasie (b. 1964), and Fawn Garcia Navasie, formerly known as “Little Fawn” (b. 1959). They learned to make pottery by working with their mother Eunice (Fawn). Their pottery is made using the traditional methods handed down through the generations. Pots are hand coiled and natural pigments are used for painting. River rocks are used for polishing and sheep dung is used for firing outdoors. All three daughters have become award-winning potters (Peaster 2003:43).

Rondina Huma
Born 1947
Hopi-Tewa

Rondina Huma was born March 30, 1947 at the Tewa Village of Polacca in Keams Canyon, Arizona where she has resided since childhood. She is the daughter of
Rondina has been making pottery since 1973. Her specialty is black and red on yellow jars, bowls, and miniature bowls. She is best known for her intricate fine-line work containing hundreds of small square Sikyatki designs (Schaaf 1998:52-53). Rondina gets ideas for her designs by hiking into the nearby Sikyakti prehistoric ruins. She is a self-taught potter who was encouraged to begin making pottery by a neighbor. Her pottery is all made using the traditional hand-coiled method. She uses vegetable and mineral pigments for painting her designs. Upon finishing, her pottery is then hand polished inside and out. Each piece is signed including her name and cultural heritage “Tewa-Hopi.” She has also included her clan symbol, the parrot, on some of her pieces (McGee 2004).

Rondina has continually won awards for her unique pottery. At Santa Fe Indian Market, she won “Best of Show” in 1996, received the “Artists Choice” award” in 2001, and won “Best of Class” in 2002. A collection of her works can be seen at the Heard Museum in Phoenix, Arizona. She has become one of the most well-known and influential Hopi-Tewa artists of today (Schaaf 1998:53).
ISLETA PUEBLO

TUE-I: “Town”

Language: Tiwa
Size: 211,000 Acres
Population: Ca. 4,800

Artists In Collection:
All Isleta pots in the
Morgan collection are unsigned.

History:

The pueblo of Isleta is located in the center of the Rio Grande Valley, 13 miles
south of Albuquerque. The pueblo is comprised of two small villages, Oraibi and
Chicale, and the main village of Isleta. The name Isleta means “Little Island” in Spanish.
It has connections to the pueblo of Sandia, 14 miles north of Albuquerque on the opposite
side of the Rio Grande. Both are Tiwa speaking pueblos.

Many villages were established in the area during the 1300s, but the original
pueblo site cannot be dated earlier than 1500. The people of Isleta did not participate in
the Pueblo Revolt of 1680 and many fled with the Spanish when they retreated to the El
Paso area. Some sources claim the Isleta people were forced to join the Spanish while
others say they joined voluntarily. The Isletans, who had managed to evade the Spanish,
re-occupied the village after the Spanish left. The re-occupied Isleta village was attacked
again by the Spanish in 1681, and more than five hundred people were captured. The
remaining Isletans fled the area and settled with the Hopi in Arizona. The Isletans who
chose not to return home in 1692, when the Spanish left to re-occupy New Mexico,
established the village of Ysleta del Sur near El Paso, Texas where they still reside today.
In the 1700s additional Isletans returned to re-occupy the original pueblo and were joined by refugees from other pueblos.

The Isleta church, originally built in the 1613 was dedicated to San Antonio. It was partially destroyed during the Pueblo Revolt, rebuilt in 1716, and is now known as San Augustine Catholic Church. It remains their parish church. In 1880 the Isletans gave land to a group from the Laguna pueblo (Kersean speaking), who eventually intermarried and were absorbed into the Isleta population (Gibson 2001:29-32).

The Isleta potters made a plain redware before the arrival of the immigrants from Laguna. From them they learned polychrome methods and today generally produce polychromes based on the Laguna style. Their modification of the Laguna brown, black and tan method is the addition of white to the paints, which gives them a softer tone. Today the pueblo is largely known for its storyteller figures made by Stella Teller and her children. The Jojolas family, Caroline Carpio, and Diane Wade also make traditional Isleta pottery (Hayes & Blom 1996:74,76).
JEMEZ PUEBLO

Walatowa: “this is the place”

Language: Towa
Size: 90,000 Acres
Population: Ca. 3,400

Artists In Collection:
P. Loretto (Information Unavailable)

History:

The historic pueblo of Jemez is located 55 miles northwest of Albuquerque, New Mexico. It lies in a narrow valley near the Jemez River surrounded by magnificent red sandstone mesas. The Jemez people migrated to the Canyon de San Diego region from the four corners area in the late 1200s. By the time the Spanish arrived in 1541, the Jemez nation was one of the largest and most powerful in the region with a population of around 30,000 people. The Spanish found numerous large masonry pueblo villages situated on the high mountain mesas and canyons. Some of these early pueblos were as tall as five stories and contained more than three thousand rooms. There were also hundreds of smaller living units (Gibson 2001:35).

The power they had in the region was dependant on their large role in roaming throughout the area. Due to the rocky terrain they were dependant on the economics of inter-tribal commerce to supplement their summer crops of beans, corn and squash (Sando 1979:426-427).

The creation of the present-day Pueblo itself was a result of the Spaniards’ attempts to convert the Indians of the Jemez Canyon. The Indians opposed Spanish rule, with numerous uprisings resulting in Spanish military action. Jemez was one of the last tribes to submit to Spanish rule, often moving west and living among the Navajo when
the Spaniards approached their area. Those who stayed in the Pueblo held off the Spanish for 4 years before eventually being defeated by Spanish guns. Due to the contact created by the fleeing Jemez there still exist certain ties between the Jemez and Navajo (Sando 1979:419-422). The historic Jemez pueblo village known as Walatowa was established in 1400 as a trade center. Today it is the sole remaining village out of six original sites that were once occupied by the Jemez people. Jemez is also the only remaining pueblo that speaks the Towa language (Gibson 2001:33-35).

Before the people of Jemez settled in the Jemez Canyon they had produced a fine black-on-white pottery as well as some plainware. By the time they had settled in their current location they were only producing a small amount of plainware. In the mid-eighteenth century pottery production ceased altogether and the Jemez relied on pottery from Zia, which they obtained through trade. In the 1920s a few potters made an effort to revive pottery making but failed. During the 1960s when interest in Native American art had risen significantly among tourists and collectors Jemez potters set about learning to make higher quality pottery. Several potters excelled at making traditionally coiled well-made pottery including Mary Small and Mary E. Toya. Other potters also took up the art and in the last 20 years traditional pottery at Jemez has made a comeback. While most Jemez ware today is red they also use tan and black tones, which are painted with traditional designs, including feathers, plants and wildlife. Jemez potters have excelled and are now producing a wide variety of forms and types of fine pottery (Hayes & Blom 1996:80-84).

Jemez’s historic main village of Walatowa is no longer open to the public, although people are welcome to visit the Jemez pueblos new Walatowa Visitor Center.
located a few miles north of the historic pueblo, which has a museum and gift shop (Gibson 2001:33).

LAGUNA PUEBLO

Ka-waikah: “Lake People”

Language: Keresan
Size: 425,000 Acres
Population: Ca. 7,700

Artists in Collection:
Thomas Natseway

History:

The pueblo of Laguna is located 46 miles west of Albuquerque, New Mexico. Laguna is not only the youngest of the Rio Grande Pueblos it also has one of the largest land reserves of all the pueblos (Gibson 2001:37-39). In 1692, after the 1680 revolt refugees from Cochiti, Cieneguilla (a now abandoned village near Santa Fe), Zia, Jemez and Santo Domingo fled General de Vargas reconquest and took refuge with the sympathetic Acoma on their isolated mesa top. By 1697 some of the refugees had moved on to Zuni Pueblo while the remainder moved 14 miles northeast of Acoma to establish the pueblo of Laguna. In 1698 the Laguna people offered to make peace with the Spanish and in 1699 the Spanish took control of the pueblo (Ellis 1979:438). The mission of San Jose was built immediately after and completed in 1701 (Hayes & Blom 1996:86). Although Laguna was officially established as a pueblo in 1699, oral history and archaeology indicate that various native peoples occupied the area around Laguna off and on for thousands of years.
Laguna Pueblo today consists of the main village, Old Laguna, and five smaller villages including Paraje, Paguate, Mesita, Encinal and Seama. Each village within the pueblo community celebrates its own feast day as well as September 19, when all villages celebrate the Feast of St. Joseph (Gibson 2001:37).

Laguna’s pottery tradition was similar to that of Acoma. Pottery making in Laguna nearly disappeared due to several reasons. In 1880 the Santa Fe Railroad laid tracks through the reservation and many Laguna men found employment working for the railroad (Hayes & Blom 1996:86). From 1950 to 1968 one of the largest open-pit uranium mines operated on the reservation, employing Laguna members. The lure of jobs in Albuquerque also had an effect. Fewer than half of Laguna’s tribal members live and work on the reservation (Gibson 2001:38). By the 1960s the art of pottery making at Laguna was almost gone (Hayes & Blom 1996:86).

During the 1970s, an effort was made to revive pottery making at Laguna by Nancy Winslow a native New Mexican. She set up an arts and crafts project that lasted for two four-month sessions in 1973 and 1974 at the pueblo. Evelyn Cheromiah and her daughters were among the 22 students who attended the first class. By the 1980s others had taken up the art of making traditional Laguna pottery. Evelyn, her daughters Lee Ann and Mary and her grandson Brooke have all become accomplished traditional potters as well as Gladys Paquin who also makes traditional Laguna pottery (Dillingham & Elliot 1992:173-174).

Pottery making at Laguna today has made a comeback and the quality is getting better all the time. In addition to pottery making a few artisans at Laguna work as jewelers, carve in wood, paint, and make moccasins, and baskets (Gibson 2001:39-40).
Thomas Natseway from Laguna Pueblo began a career as a journalist in the 1970s. In the early 1980s he interviewed pottery maker Charmae Shields from Acoma Pueblo. They fell in love and within a short time were married. Thomas learned to make pottery from his wife, Charmae, (b. 1958) and her mother, Ethel Shields, who are both well-respected and award-winning Acoma potters.

He began making his miniature creations in the early 1980s, which range in size from one fourth to three fourths inches in height and diameter. Each vessel is made from Acoma clay dug from a large sandstone deposit some distance from the pueblo. Originally he began decorating his miniatures with Acoma fine-line designs but during his research into old Mimbres, Anasazi, Hohokam, and Sityatki motifs he became interested in creating prehistoric designs. His work is also known to reflect designs of contemporary pueblo pottery.

Since 1988 Thomas has continually won awards for his miniature creations. In 1993 he accepted first, second, and third place at the Santa Fe Indian Market where he has participated in exhibitions every year since 1982. His demonstrations include the Maxwell Museum of Anthropology, University of New Mexico in Albuquerque and the Museum of Man in San Diego, California (Schaaf 2002:220).
PICURIS PUEBLO

(We-Lai)
Pikuri: “Those Who Paint”

Language: Tiwa
Size: 17,000 Acres
Population: Ca. 340

Artists In Collection:
Anthony Durand

History:

Near Penasco, in north central New Mexico, this now small mountain pueblo was once larger than Taos. Today its population is around 340. It is located in the Sangre de Cristo Mountains, 25 miles southeast of Taos. The village itself is within a very high mountain pass. Located in the center of the Pueblo is the San Lorenzo church, originally built in the 1770s. In the 1980s the church was discovered to be in danger of collapsing due to water damage. The old structure couldn’t be saved and was consequently torn down. Tribal members spent eight years rebuilding the church, by hand, on the existing foundation (Gibson 2001:44-46).

Spanish explorer Don Juan de Onate referred to the village of Picuris as the “Grande Pueblo de Picuris.” The neighboring southern pueblos called them “pikuria” meaning “those who paint.” Some sources also cite that the name may have derived from the unrelated Jemez language, meaning “at the mountain gap (Brown 1979:276).” Reports from the Spaniards, who visited in 1598, claim that the original pueblo structure was nine stories tall. In the 1960s the original pueblo was excavated and is now an archaeological site. The pueblo is Tiwa speaking, connecting it to its Taos neighbors (Gibson 2001:45-46).
The clay that both Taos and Picuris Pueblos use for their traditional and historic pottery is high in mica content. This micaceous clay creates the distinctive metallic luster that sets their pottery apart from all other pueblo pottery. These clay pots and bowls are the only pueblo pottery that can be put directly on the fire or stove for cooking. The Tewa Pueblos sometimes copied the Taos/Picuris style but used different clays and temper. Taos and Picuris pottery are very similar. The main difference is that the unpainted functional Picuris pots tend to be thinner than those found in Taos. On some of their pots they apply a slip of mica over the pot before it is fired (Harlow 1977:21-22).

Often the clouding from the firing process will be the pots’ only decoration, though sometimes artists applied rope, beads, or molded clay animals to the pot (Lamb 1996:12). The striations they sometimes used were achieved by several methods. The clay could be pressed into a basket, or combed to produce an unusually “roughened” surface. The surrounding Spanish villages often purchased their functional pottery for household use.

Though this unpainted functional ware has been in production since 1600, it didn’t become dominant after the Pueblo Revolt of 1680. In many ways they copied the spartan pots of their Apache neighbors (Dittert & Plog 1980:72). Picuris continued to produce a fair amount of pottery using their traditional styles until the mid 1900s, when their traditional source for the micaceous clay was almost destroyed by an industrial mica-mining project. This nearly ended the Picuris pottery tradition. Recently Anthony Durand who was raised in Picuris by his grandparents has taken on the job of reviving their pottery. His grandmother showed him another source for the micaceous clay. Now
many non-Picuris artists are also using micaceous clay to create beautifully shaped pots, figures and sculptures (Anderson 1999:66-67).

Recently there has been a movement to create more aesthetic and artistic styles of pottery using the micaceous clay. The artists hope that this will create a market for their pottery as works of art rather than just functional utility ware (Hayes & Blom 1996:150).

**PICURIS PUEBLO ARTISTS**

**Anthony Durand**  
Born 1956  
Picuris

Anthony was born in Cortez, Colorado in 1956 but raised by his grandparents at Picuris Pueblo. He attended primary and secondary school in Penasco and college at New Mexico Highland University. When he returned to Picuris in 1976, he became intent on preventing the Picuris micaceous tradition of pottery from dying out. He had an excellent teacher in his grandmother Cora Durand. In 1976, Cora and Francis Martinez were the only ones making traditional Picuris-style pottery. With inspiration from his grandmother, Anthony was producing pottery on a full time basis within a year (Anderson 1999:66-67).

The primary and most important source for gathering micaceous clay by Picuris potters was located four and a half miles east of their village. In the Tiwi language of the Picuris people it is known as “Mowlownan-a” or “pot dirt place.” This site not only provided the best micaceous clay source but also had deep religious and traditional cultural significance for the Picuris people who had been gathering clay here for over 400 years. During the 1960s when mining operations commenced in the area this important
clay source was fenced in with the rest of the land mines making it extremely difficult for potters to access the site. By the mid 1990s the Picuris people had lost all access to the site of “Mowlownan-a” which is now buried under tons of waste rock from mining activities (New Mexico Environmental Law Center 1998).

Anthony began to experiment with clays from other sources, as well as different techniques of burnishing and polishing. He uses gray sandstone as temper, which gives his pottery a distinctive look (Anderson 1999:67). The Picuris area contains a micaceous material that produces a high luster when used as slip. Since the pottery of Picuris was traditionally made for cooking, it has no painted decorations but instead includes sculpted details. The greenish-gold cast of the pottery is unique to Picuris pueblo (Hayes & Blom 1996:150-152).

Using an old and unsigned Picuris pot as an example, he was able to reproduce the traditional golden color and high luster that has since become standard to his works. Pottery fragments from the ruins of the old Picuris Pueblo have also inspired some of his molded detail. He uses cedar wood in his firing to achieve the gold finish.

By the 1980s his pieces were being sold in shops and galleries as well as at the Santa Fe Indian Market and the Picuris Arts and Crafts Fair. He shared a booth with his grandmother Cora Durand at the Micaceous Pottery Artists Convocation at the School of American Research in 1995. Anthony has received several awards and honorable mention at the Santa Fe Indian Market along with first place awards for traditional pottery at the Picuris Tri-Cultural Fair (Anderson 1999:66-67).
SANTA ANA PUEBLO

(Tamaya)

Language: Keresan
Size: 79,000 Acres
Population: Ca. 700

Artists in Collection:
Dora Montoya

History:

Santa Ana pueblo is located approximately 27 miles northwest of Albuquerque, New Mexico. The Santa Ana people migrated south from a place they call White House, in the early sixteenth century and established the historic village of Tamaya. In 1680, Santa Ana warriors participated in the Pueblo Revolt against the Spanish. In 1687 the Spanish retaliated by destroying the village and scattering the people. The Santa Anans fled to the nearby Black Mesa and Jemez mountains. In 1693 they returned to the present day pueblo location and submitted to Spanish rule. In 1709, the tribe of Santa Ana purchased additional land along the Rio Grande for agricultural purposes (Gibson 2001:67-68).

Being a Keres speaking pueblo, they maintain a matrilineal set of clan memberships, which form the Squash and Turquoise ceremonial groups. In spite of all the Spanish influence and early destruction, many traditional customs have been retained. They have Kachinas, divided into 5 groups, each of which is controlled by a medicine society made up of a voluntary membership. An unusual feature of Santa Ana society is that the women also participate in the masked Kachina dances. This is unique among the pueblos. The pueblo remains well known for the high quality of its dances (Strong 1979:400-403).
The historic village of Tamaya located along the Jemez River, is closed to visitors, except for a few feast days. Very few tribal members live in the old village of Tamaya year round. Most of the Santa Ana tribal members live in a village called Ranchitos, located on the east side of the Rio Grande just north of the town of Bernalillo. Many of the people work in Albuquerque and commute each day. They are proud of their organic farm products and are working hard to develop the areas economy. The Santa Ana people were early users of ditch irrigation (Gibson 2001:67-68).

The making of pottery is not a large cottage industry in Santa Ana. As an agricultural community they traditionally traded crops for pottery from neighboring Zia pueblo. Historically Santa Ana and Zia potters both made Puname Polychrome ware. After the Santa Anans moved east to the Rio Grande River, they began using a fine sand temper instead of a crushed basaltic rock as a temper agent, which is still used by Zia potters today. This difference in temper is the easiest way to distinguish between Santa Ana and Zia pottery (Harlow et al. 2003:81-84). In the 1800s they adopted an architectural style of design with a white slip. By the 1920s Santa Ana pottery seemed extinct. There were no pieces entered in the Santa Fe Indian Market until 1925. As of 1940 hardly any pottery was produced. In 1970, Eudora Montoya was the only potter in the pueblo. In the 1970s she began teaching other women of Santa Ana how to make pottery, but still today very few pots are made (Bernstein 1990). In the 1980s a few Santa Ana women opened the Ta-Ma-Ya Crafts Cooperative in the village of Los Ranchos where visitors can purchase traditional embroidered cloth and clothing, silver and turquoise jewelry, and occasionally pottery (Gibson 2001:69).
Dora Montoya has been credited for keeping the dying art of Santa Ana pottery making alive. Dora learned to make pottery from her mother but didn’t really get seriously involved until 1946 when she was in her forties. At that time there were still a few potters making the old style polychrome pottery. By the early 1970s she was the only potter left at Santa Ana Pueblo (Schaaf 2002:213).

Pottery making was never that important at Santa Ana. As a farming community Santa Ana would trade crops for pottery with neighboring Zia pueblo. Consequently very little Santa Ana pottery was ever made, making it relatively scarce.

In 1972, Dora Montoya and Nancy Winslow (a non Native American) from Albuquerque began teaching a group of seventeen student potters in an effort to keep Santa Ana style pottery from dying out (Hayes & Blom 1996:128). One of Dora’s students was Rachel Medina from Zia pueblo. She makes pottery in both Zia and Santa Ana styles. Rachel has lived at both pueblos learning Zia techniques and styles from her mother Sophia Medina and Santa Ana style designs from Dora (Schaaf 2002:205-206). Through Dora’s efforts traditional pottery is still being made at Santa Ana today.
SANTA CLARA PUEBLO

Kha-P’o: “Valley of the Wild Roses”

Language: Tewa
Size: 47,000 Acres
Population: Ca. 2,600

Artists In The Collection:
Tina-Garcia Trujillo
Helen Shupla
Lela & Van Gutierrez
Joseph Lonewolf
Margaret Tafoya
Margaret & Luther Gutierrez
Camilio (Sunflower) Tafoya
Lorencita Naranjo (Information Unavailable)
Teresita Naranjo
Anita L. Suazo
Nathan Youngblood
Sara Fina Tafoya

History:

The 2nd largest of the Tewa speaking pueblos, their original location was the Puye Cliff Dwellings, now a National Historic Landmark, about 10 miles away from their current locale. In 1550 A.D. because of a serious drought they moved off their mesa to the banks of the Rio Grande. Coronado first encountered them in 1540. The Spanish missionaries had established the first mission by 1622, which was destroyed during the Pueblo Revolt in 1680. Two subsequent churches also fell and the present day adobe church was built in 1918. When the Spanish returned in 1692 they fled and joined their San Ildefonso neighbors atop Black Mesa holding off the Spanish until 1696. When the siege at Black Mesa ended many Santa Clara people escaped to the west joining the Hopi and the Zuni. By 1702, most had returned to their homes on the Rio Grande. Today, many Santa Clarans work outside the pueblo in adjoining Espanola or in Santa Fe.
Farming at Santa Clara still takes place along the valley floor and livestock graze in the foothills and mountains (Gibson 2001:70-71).

Pottery making has become an important part of the Santa Clara economy. Today, more than 200 potters work in the pueblo (Hayes & Blom 1996:130). Their flag depicts a ceremonial wedding vase designed by tribal governor Edwin Tafoya (Healy 1997). In the 19th century most of their pottery was an undecorated blackware, redware or made from natural micaceous clay (Hayes & Blom 1996:130). Today most pots are still solid black or red, but with very distinctive decorations. The most recognizable design is the Santa Clara “Bear Paw” imprint made famous by Margaret Tafoya (1904-2001) and her mother Sara Fina Gutierrez Tafoya in the late 1920s. They were also the first to develop deep-carved blackware. While other pueblos followed the trend of producing smaller wares, Sara Fina and Margaret produced some of the largest vessels of which some exceeded two feet in height. Very few Santa Clara potters make vessels this large today (Hucko 1999:10).

There has also been extensive experimentation with styles and design schemes, resulting in some unique productions. Miniature pottery forms with elaborately painted and etched designs known as sgraffito were developed by the Camilio “Sunflower” Tafoya family. Camilio’s son, Joseph Lonewolf, made these famous. Today the descendants of Camilio Tafoya (1902-1995) including Joseph Lonewolf, Grace Medicine Flower, Greg Lonewolf, Rosemary Lonewolf, and Susan Romero make a variety of styles of beautiful miniature pottery. Their designs depict a wide range of images including animals, nature scenes, pueblo dancers, ancient Mimbres designs and even their personal
interests. Miniatures have now become common in all of the pottery producing pueblos (Hucko 1999:10-12).

Santa Clara is home to many artistic families who continue to produce outstanding pottery. While best known for their pottery other artists also work in woodcarving, sculpture, beadwork, weaving and embroidery (Gibson 2001:72-73).

SANTA CLARA PUEBLO ARTISTS

Tina Garcia
(Tina Garcia-Trujillo)
Born 1957
Santa Clara/San Juan

Tina is the granddaughter of Severa Gutierrez Tafoya (1890-1973) and Cleto Tafoya. Her mother, Lydia Tafoya was from Santa Clara pueblo and her father Santiago Garcia was from the pueblo of San Juan.

Tina was born in Oregon in 1957 and moved to Santa Clara Pueblo with her parents when she was five years old. She learned to make pottery by watching her grandmother Severa, her mother Lydia, and her aunt Angela Baca, who all made blackware pottery. She began making pottery herself at the age of eleven with the encouragement of her mother. In 1980, Tina decided to make pottery full time. She studied the collections at the School of American Research in Santa Fe, New Mexico and decided to make the classic traditional shapes without the carvings, which were being done by most Santa Clara potters. Most of her work is undecorated but a design she has used is the bear paw. She is best known for her finely polished elegant forms of large, classic jars and water jars in redware and blackware. She also makes bowls. Some of
Tina’s earlier works were signed Tina Garcia-Trujillo. After her divorce she went back to signing her pots “Tina Garcia” (letter to John Morgan 1989).

Tina has shown in numerous exhibitions including the Sid Deusch Gallery show in New York City in 1985, and the “Innovations in Clay” Four Winds Gallery exhibit in Pittsburgh, Pennsylvania in 1986. She has participated in the Indian Market at Santa Fe, New Mexico from 1974 to present and the Eight Northern Indian Pueblos Arts & Crafts show since 1995.

She has won numerous first and second place awards at the Santa Fe Indian Market. In 1984 she received the Mr. & Mrs. John W. Barry Award for excellence, technique, and creativity in revival of traditional pottery. A collection of her works can be seen at the Heard Museum in Phoenix (Schaaf 2000:33-34).

Tina’s sister, Virginia Garcia, along with her brother, Greg Garcia, are also award-winning potters specializing in blackware and redware vases, jars, and bowls.

Helen Baca Shupla
1928-1985
Santa Clara

Helen comes from the pueblo of Santa Clara. She was married to Kenneth Shupla, who was a Hopi Kachina carver (Schaaf 2000:91). Although they lived at the pueblo of Santa Clara, Helen spent a lot of time on the Hopi reservation. It was during these times that she perfected a new technique in making melon bowls utilizing the plasticity of Hopi clay. Rather than the common practice of carving the segments, Helen would push out the sections from inside the bowl. Her technique required great patience to avoid pushing the clay out too far causing a hole in the pot, which could not be repaired (Trimble 1987:46).
Helen began making black-on-black pottery around 1935. Although she became famous for her unique style of melon bowls, she also made carved and incised bowls, jars, and plates. Her husband, Kenneth, helped with the carving and incising of her pottery, which included designs like the avanyu (water serpent), lightning, rain clouds and kiva steps (Schaaf 2000:91).

Helen won four first place awards, as well as several second and third place awards, for her pottery at the Santa Fe Indian Market from 1978-1984. In 1979, she participated in the One Space/Three Visions, tri-cultural exhibition at the Albuquerque Museum in New Mexico. Her 1985 exhibitions include: the Sid Deusch Gallery show in New York City, the Adobe East Gallery show in Milburn, New Jersey as well as the Santa Fe Indian Market. Collections of Helen’s pottery can be seen at the Heard Museum in Phoenix, Arizona and the Museum of Indian Arts and Culture in Santa Fe, New Mexico. A photograph of her famous melon pots is also featured on the front cover of Stephen Trimble’s book “Talking with the Clay.”

Helen’s daughter Jeannie Shupla married a Hopi man, Alton Komaleslwewa. The couple lived at Santa Clara where Alton learned to make pottery from his mother-in-law Helen. She also taught him to make her famous style of melon pot. Helen (d. 1985) and Jeannie (d. 1989) have both passed away. In 1992, Alton married Pam Lalo from Hopi Second Mesa. Alton continues to produce the famous Helen Shupla style melon pot. He has become an exceptional potter and has also taught his young son Matthew Komaleslewewa to make Helen Shupla style pottery (Blair 1999:202-203).
Lela and Van Gutierrez
Lela Naranjo Gutierrez and Evangelio Gutierrez
Lela Gutierrez, 1874-1969 and Van Gutierrez ca.1870-1956
Santa Clara

Lela Naranjo and Van Gutierrez, from the pueblo of Santa Clara, were the matriarch and patriarch of the Gutierrez family of potters. Lela and Van both learned to make pottery from their parents at an early age. The pottery made by their parents was primarily used for utilitarian or ceremonial uses (Barsook et al. 1974:43-44).

Lela and Van began working together as a team making pottery soon after their marriage around 1905. Lela did the pottery making while Van did the painting. Lela and Van are known for developing and creating a unique and distinctive style of buff polychrome ware based on multiple colored slips and paints. Their style of pottery began as a red slipped, polished vessel, which had a design at the shoulder on a matte buff background. In the 1930s, Van began experimenting with using local colored earths as paints, which had not been used before by Santa Clara potters. The paints developed and applied to their vessels included gray, brown, rose, and pink, which were outlined in black. Some of the designs they used include the Avanyu or water serpent, rain clouds, lightning, parrots, and feathers. They signed their pottery as Lela & Van (Hayes & Blom 1996:134).

Lela began teaching their daughter Margaret (B. 1936) to make pottery when she was 12 years old. Van showed their son Luther (1911-1987) where to find the different colors of clay and also taught Margaret and Luther how to mix them to make different colors (Barsook et al. 1974:43-44). Margaret and Luther continued the Gutierrez family tradition and began making pottery together after their parents passed away.
Joseph Lonewolf  
Born 1932  
Santa Clara  

Joseph was born January 26, 1932 at Santa Clara pueblo. He is the son of Camilio Sunflower Tafoya (1902-1995) and Agapita Silva (1904-1959), who were both great potters. Joseph learned the clay making process from his mother and the art of clay sculpting from his father. At an early age, Joseph made miniature, incised pots with simple designs and gave them to his friends and family (Schaaf 2000:49-51).

Joseph lived in Colorado where he became a trained machinist, until his return to Santa Clara pueblo in 1971. With the encouragement of his father Camilio, and his sister Grace Medicine Flower, Joseph decided to become a full-time potter at the age of 39. Within a short period of time, Joseph was producing beautiful, finely engraved miniature pots. The technique of incising or engraving is known as sgraffito. In 1974, Joseph was one of the first Native American artists to have his own book entitled, “The Pottery Jewels of Joseph Lonewolf.” Joseph’s pottery was called “pottery jewels” due to their delicate cameo-like appearance. As a result, he and his family were invited by Tanner’s Indian Arts Gallery in Scottsdale, Arizona to do a gallery show along with a book signing party. The exhibition was a huge success and Joseph has been participating in shows almost every year since 1974. He has won numerous awards and honors over the years at fairs, festivals and exhibitions. He was also selected as one of the judges for the 1973 Heard Museum Indian Arts and Crafts Exhibit in Phoenix, Arizona (Schaaf 2000: 49-51).

Critics and collectors in the United States and abroad have hailed Joseph as “the master Indian potter of all times.” He is also credited as the innovator of two-tone pottery (red and black), which he achieves in a single firing. Previously the standard
practice for achieving two colors on a pot was to do two firings. Joseph also uses Colorado slips on his Santa Clara clay pots to achieve a variety of colors including red, orange, yellow, green, blue, purple, sienna, buff, brown, and black. His pots are all handmade and fired using traditional Santa Clara techniques. The designs he creates on his pots are all one-of-a-kind. Some examples of his earlier designs include: eagles, elk, butterflies, feathers, pine trees, hummingbirds and dragonflies. He has also used ancient Mimbres designs like quail, lizards, scorpions, water serpents and kachina faces. After Joseph fires his pots they must pass his inspection. If no bubbles, cracks or burn marks are found they are signed “Joseph Lonewolf” with his wolf’s head hallmark, numbered and dated. Imperfect pots are destroyed (Young 1975).

Today Joseph is semi-retired and rarely makes pottery. To continue the family pottery making tradition, he taught his three children, Susan Snowflake Romero, Rosemary Apple Blossom, and Greg Lonewolf, his pottery making techniques. They are now making finely incised sgrafitto seed pots and miniatures.

Margaret Tafoya
(Corn Blossom, Maria Margarita Tafoya)
1904-2001
Santa Clara

Margaret Tafoya was the matriarch of Santa Clara pueblo potters. Margaret learned the art of making pottery from her parents Sara Fina Guiterrez Tafoya (1863-1949) and Jose Geronimo Tafoya (1863-1955). Sara Fina was considered the leading potter of Santa Clara in her day, as the master of making exceptionally large finely polished, blackware. She also occasionally made redware, micaceous clay storage jars and other smaller utilitarian forms. Margaret’s father was primarily concerned with
raising food for the family but he was also known to make pottery and helped Sara Fina with many aspects of her pottery production (Blair 1986: 43-47).

In 1924, Margaret married her husband Alcario Tafoya (1900-1995). Alcario and Margaret worked together making pottery just as her mother and father had done. Margaret and Sara Fina’s husbands both helped with the tasks of digging and preparing the clay and the firing of the pots. Alcario also helped Margaret with the creation and carving of designs on her pots. Like her mother, Margaret molded her pots using the traditional coiling method.

Margaret continued her mother’s tradition of making exceptionally large pots, with finely polished surfaces and simple carved designs. Her “bear paw” motif and deeply carved pueblo symbols like the Avanyu (water serpent) and kiva steps around the shoulder of her jars have become signature trademarks of the Tafoya family pottery (Schaaf 2000:118).

By the 1960s Margaret’s pottery had become famous. She received the Best of Show Award in 1978 and 1979 at the Santa Fe Indian Markets. In 1984, the National Endowment for the Arts elected her Folk Artist of the Year in recognition of her accomplishments. She was also recognized and received an award as a Master Traditional Artist in 1985 (Blair 1986:79,86).

Margaret and her husband Alcario raised thirteen children, many of which are carrying on the Tafoya family tradition of pottery making. Those actively making pottery today include: Virginia Ebelacker, Lee Tafoya, Jennie Trammel, Toni Roller, Luan Tafoya, Mary Esther Archuleta and Shirley Tafoya (Blair 1986:140-165).
Margaret and Luther Gutierrez
(Margaret Rose Gutierrez and Eluterio Gutierrez)
Margaret, Born 1936 and Luther, 1911-1987
Santa Clara

Margaret (b. 1936) and Luther (1911-1987) were a brother and sister team who continued the polychrome style of painting made famous by their parents Lela and Van Gutierrez. They learned the art from their parents and began making pottery together in the 1960s (Brooks et al 1974:44).

Margaret and Luther’s painted slips included color combinations not used by anyone else such as yellow-orange, celadon green, warm gray and a dark brown. Their first creations included polychrome bowls, jars and wedding vases with designs centered on the Avanyu (water serpent), rain, clouds and lightning and sky bands. In the 1970s they came up with their original idea of making polychrome caricatures of animals and other smaller figurines rather than the jars made famous by their parents. These were painted with the same slips and pigments used on earlier pieces (Hayes & Blom 1996:134).

Margaret and Luther participated in the Seven Families in Pueblo Pottery exhibition at the Maxwell Museum of Anthropology, University of New Mexico in 1974, and the Popovi Da Studio of Indian Arts, gallery show in Santa Fe in 1976. In 1975 Margaret won first place for her painted wedding vase at the Santa Fe Indian Market (Schaaf 2000:41).

After Luther passed away Margaret continued to make pottery with the assistance of Luther’s daughter Pauline but Pauline passed away shortly thereafter. Margaret now works with her great-niece Stephanie Naranjo.
Today the famous multicolored polychrome, a Gutierrez family tradition, is waning. Luther’s son Paul and his wife Dorothy are currently making little blackware mudhead figures and animalitos (small animals) in large quantities. Paul’s son Gary is also making blackware (Hayes & Blom 1996:134).

Camilio Tafoya
(Camilio “Sunflower” Tafoya, Sunflower Tafoya)
1902-1995
Santa Clara

Camilio Tafoya was born in Santa Clara pueblo in 1902 to Geronimo and Sara Fina Tafoya. Like his sister the famous Margaret Tafoya, he grew up watching his mother Sara Fina make pottery. Camilio was among one of the earliest carvers of redware and blackware pottery at Santa Clara. As a wood carver, Camilio found that by making the clay coils thicker and allowing the pottery to dry hard before carving solved the problem of carving too deeply and cutting through the walls of the pot. Using this method he succeeded in making very large carved jars. Camilio’s carvings included some of his favorite designs like the Avanyu (water serpent), bear paws, birds and flowers as well as Mimbres and ancient rock art designs he had encountered while walking in the hills and mountains around the pueblo (Schaaf 2000:103-104).

Camilio also taught his son, Joseph Lonewolf, and daughter, Grace Medicine Flower, the art of clay sculpting. In the 1960s Camilio and his son and daughter developed a style of meticulously incised or carved miniature pottery known as sgraffito carving. Delicate designs are carved into the pieces after they have been dried and polished but before firing. If a mistake is made while carving the design, the piece can be
ruined. Sgraffito style pottery has become very popular and is expensive due to the amount of time and meticulous work involved in its creation (Hayes & Blom 1996: 130).

Camilio participated in several gallery shows with his son Joseph in Santa Fe, Sacramento, and Santa Monica, California. In 1985 Camilio attended the Sid Deusch Gallery show in New York City with his sister Margaret Tafoya and 42 other Santa Clara potters. Today, Camilio’s pottery has become highly prized and sought after by collectors. His children, Joseph and Grace, continue to make sgraffito pottery today (Schaaf 2000:103-104).

Teresita Naranjo
(Teracita Tafoya Naranjo, Apple Blossom, Bay-Po-Vi)
1919-1999
Santa Clara

Teresita Naranjo, born and raised at Santa Clara pueblo, was the daughter of Christina (1891-1980) and Victor Naranjo. Her grandmother was the highly respected potter, Sara Fina Tafoya. Her mother, Christina, was an excellent potter and a sister of the matriarch, Margaret Tafoya.

Teresita married her husband, Joe Naranjo, at an early age. Together they had four children. The oldest child was only twelve years old when her husband passed away in 1950. Teresita raised her four children as a single mother supporting her family by making pottery.

Teresita gathered her own clay, molded her pots, carved her designs and polished them with polishing stones handed down from generation to generation. Her pots were then fired in an open fire, which determines the color. To produce red pots she used strips of tree bark in her firing process. Her pots were set on pieces of tin and then covered with
more tin on top. Tree bark is then placed all around and a fire is built over the pots. When
the pots turned red they were finished. To produce black pots she used cow chips instead
of strips of bark. After the pots turned red she would cover them with a fine powder of
dried horse manure and let them smoke for several hours until they turned a glossy black.

Teresita enjoyed making pottery and became a master potter. She specialized in
carved blackware and redware bowls, jars, wedding vase, and miniatures. Her favorite
design was the Avanyu (water serpent). She participated in exhibitions at the Maxwell
Museum of Anthropology in 1974, the Popovi Da Studio of Indian Arts gallery show in
Santa Fe in 1976, the “One Space/Three Visions” exhibit at the Albuquerque Museum in
1979, the Sid Deusch Gallery Show in New York City in 1985, and the Harris Collection
showing at the Blue Rain Gallery, Taos, New Mexico in 1998. A collection of her works
can be seen at the Heard Museum in Phoenix (Schaaf 2000:77-78).

Stella Chavarria (b. 1939), a daughter of Teresita, is an award-winning potter who
specializes in carved blackware wedding vases, jars and bowls (Schaaf 2000:17). Stella
was influenced by her mother Teresita and has two daughters, Denise and Sunday
Chavarria, who also follow their mother’s style (Peaster 2003:118).

Anita Louise Suazo
(Anita Tapia)
Born 1937
Santa Clara

Anita Louise Suazo was born May 13, 1947 at Santa Clara pueblo. She is the
daughter of Jose Nerio Suazo and noted potter Belen Tapia (1914-1999). Anita’s mother
Belen, was one of the innovators of finely crafted polychrome redwares. She was a first
cousin to Margaret Tafoya.
Growing up in a family of traditional potters, Anita began learning Santa Clara pottery techniques as a child from her mother. She works with her husband Joseph who helps her dig clay from the soil near Santa Clara. Her pots are made using the traditional, free hand coiling technique, polishing stones and native clays.

Anita makes carved redware and blackware, polychrome redware, black melon pots and carved two-tone black on black pottery. She carves or decorates her pots with water serpents, rain clouds, kiva steps, feathers and other prehistoric stylized designs.

Anita is recognized as a master potter. Since 1979, she has consistently won awards at the Santa Fe Indian Market and the Eight Northern Pueblos Indian Arts and Crafts Shows. In 1985, she participated in the Sid Deusch Gallery show in New York with Margaret Tafoya and 42 other Santa Clara potters. In 1986 she received the Jack Hoover Memorial Award for excellence in Santa Clara pottery. She has taught workshops and given demonstrations on traditional Native American pottery techniques at the University of New Mexico and the University of California at Davis. Her pottery can be found in collections of the Heard Museum in Phoenix, the Smithsonian Institution, the Millicent Rogers Museum in Taos, New Mexico, the Museum of New Mexico in Santa Fe, and in collections around the world (Schaaf 2000:97-98).

Nathan Youngblood
(Deer Path)
Born 1954
Santa Clara

Nathan Youngblood was born at Fort Carson, Colorado in 1954 to Mela (1931-1991) and Walt Youngblood. During his adolescent years Nathan’s family traveled extensively due to his father’s military career. When his family eventually returned to the
pueblo of Santa Clara, Nathan learned to make pottery by watching his grandmother “the matriarch of Santa Clara potters,” Margaret Tafoya. Margaret taught him to make and burnish the pots while his grandfather Alcario taught him designs and carving.

Nathan has been making pottery since 1972. He creates black, red and tan traditional hand-coiled pottery in the form of jars, vases, bowls and canteens. He also makes carved and painted plates. His pots are generally large measuring above ten inches in diameter. Using traditional techniques Nathan often incorporates non-Tewa designs such as abstract shapes into his pieces. During the firing process Nathan uses the same traditional method as his grandmother. Each pot is fired individually so as not to risk destroying all of the pots at once should something happen during the firing process (Cohen 1993:97-102).

Nathan has become a highly respected potter known for his creative designs and the exceptional quality of his work. Since 1976, he has won over 44 awards at the Santa Fe Indian Market, often winning 1st and 2nd place. In 1987 he received the Jack Hoover Memorial Award for excellence in Santa Clara pottery at Santa Fe Indian Market.

Beginning in 1974, Nathan’s work has been exhibited at many gallery shows in Scottsdale, Arizona and Santa Fe, New Mexico. He participated in the Sid Deusch Gallery show in New York in 1985. His work has been exhibited at the White House and the National Museum of American Art in Washington, DC, the Heard Museum in Phoenix, Arizona, the Gilcrease Museum of Art in Tulsa, Oklahoma, and the Museum of Natural History in Denver, Colorado.

Nathan has contributed much of his time to public services. He has served on the boards for the Gallup Inter-Tribal Ceremonial and the Southwestern Association of
Indian Art. Until recently he served on the Board of Directors for the Wheelwright Museum in Santa Fe, New Mexico. He has given lectures at various locations including the National Museum of American Art in Washington, D.C. and the Denver Museum of Natural History (Schaaf 2000:136).

Nathan continues to make exceptional pottery as does his sister, Nancy Youngblood Yugo (born 1955). Nancy has won over 275 awards for traditional pottery (Schaaf 2000:133).

Sara Fina Tafoya
(Sarafina, Sarafina Gutierrez Tafoya, Autumn Leaf)
Circa 1863-1949
Santa Clara

Sara Fina from the pueblo of Santa Clara was the daughter of Filomena Cajete (1852-1854) and Desederio Gutierrez. Sara Fina was married to Jose Geronimo Tafoya (1863-1952) (Schaaf 2000:122).

Sara Fina was known for her exceptionally large storage ollas, mainly in black. She also made smaller utilitarian forms in black, red and micaceous clay. Sara Fina was the leading potter at Santa Clara in the early 1900s. During the 1920s a market was developing for higher quality pottery. Sara Fina experimented with new forms to appeal to the buying public. She is also credited with developing the first carved Santa Clara blackware in 1922.

By the 1930s Sara Fina and her children were selling their work in Taos and Santa Fe, New Mexico and at the pueblo. They were also winning awards at the Santa Fe Indian Fair, which is today known as the Santa Fe Indian Market.
Sara Fina’s children, Christina Naranjo, Camilio Tafoya and Margaret Tafoya were all important potters. Margaret is considered the matriarch of Santa Clara pottery. Camilio Tafoya and his son Joseph Lonewolf and daughter, Grace Medicine Flower, developed a technique known as sgraffito on miniature pottery. Christina Naranjo also made finely polished and carved blackware jars, bowls and wedding vases (Hayes & Blom 1996: 130).

Sara Fina’s grandchildren and great grandchildren are continuing the Tafoya family legacy of making excellent high quality traditional Santa Clara pottery.
SANTO DOMINGO PUEBLO

Khe-Wa

Language: Keresan
Size: 81,000 Acres
Population: Ca. 4,500

Artists in Collection:
Arthur & Hilda Coriz
Santana Melchor
Robert Tenorio
Monica Silva

History:

The pueblo of Santo Domingo is located approximately 30 miles south of Santa Fe, New Mexico in the Rio Grande Valley. Today’s people are considered the descendants of immigrants from villages atop the nearby Parajito Plateau. They have occupied the same general region since the 1200s. The present pueblo site is relatively recent, having been occupied since around 1866 (Gibson 2001:75-76). Major floods in 1606, 1700, and 1855 destroyed previous villages causing the residents to move to higher ground and rebuild. Santo Domingo pueblo’s original native name is Guipi, “The Unknown (Hayes & Blom 1996:144).”

Participating in the Pueblo Revolt of 1680, Santo Domingo people were led by Alonzo Catiti. In 1681 Spanish Governor Antonio Otermin led a reprisal mission to Santo Domingo. Upon finding the pueblo empty, Otermin burned it. The residents had taken refuge on a nearby mesa-top. When the Spanish, led by Diego de Vargas, returned in 1692, they attacked the mesa-top refuge burning it as well. The Santo Domingo leader, Alonzo Catiti, was killed during the attack. Some survivors fled westward to establish the
pueblo of Laguna, while others took refuge at Acoma, but as time went by many returned to rebuild.

Being located not far from the ancient Cerrillos turquoise mines, Santo Domingo is home to many talented jewelers. Historically they traded turquoise as far south as central New Mexico. Jewelers specialize in handmade heishi (shell) and turquoise beads. They also work in mosaic inlay, where cut stones are laid over a backing. While Santo Domingo artists are famous for their jewelry, they are also noted for their pottery (Gibson 2001:75-77).

Since the 1880s Santo Domingo has made black-and-red on-cream pottery in several different styles. Kiua Polychrome typically has black, geometric patterns divided into vertical panels painted on a cream-colored slip body with a solid red slip confined to the underbody (Harlow 1977:53). Around 1910, the Aguilar family began a technique known as “reverse-painting,” which covered the cream-colored slip almost entirely with black and red (Hayes & Blom 1996:146).

Today’s Santo Domingo Polychrome designs include flowers, leaves, and animals. The use of sacred symbols or human forms is strictly forbidden on Santo Domingo pottery (Gibson 2001:77).

In the early 1900s, most Santo Domingo residents were making jewelry and pottery production nearly died out. Santana Melchor, taught by her mother, began making pieces in the 1920s. By 1945, she was the most important potter in Santo Domingo. She continued the tradition, teaching her children and grandchildren.

The most current revival of Santo Domingo pottery began in the 1970s with the help and inspiration of Robert Tenorio. Coming from a family of jewelers he learned to
make pottery from his Aunt Andrea Ortiz. Deciding to become a full-time potter he also coaxed his sisters into becoming potters. Today, other families are also making pottery (Hayes & Blom 1996:146).

SANTO DOMINGO PUEBLO ARTISTS

Arthur and Hilda Coriz
(Arthur Coriz, 1948-1998 and Hilda Tenorio Coriz, B. 1949)
Santo Domingo

Arthur and Hilda Coriz, from the pueblo of Santo Domingo, worked together as husband and wife making pottery. Hilda is a sister of award-winning potter Robert Tenorio. Hilda began making pottery with the encouragement of her brother. Arthur learned to make pottery by watching his wife Hilda and her brother Robert. When they first started, Arthur and Hilda would make pots while Robert would create the designs and do the painting. In two years time, Arthur was painting pots for himself and his wife Hilda (Hayes & Blom 1996:148). They eventually became full-time potters, winning numerous awards at the Santa Fe Indian Markets between 1983-1998. They participated in exhibitions at the Indian Market in Santa Fe and the Eight Northern Indian Pueblos Arts & Crafts Shows.

Arthur and Hilda made pottery using the traditional methods of Santo Domingo potters. They used only natural clays and the Rocky Mountain bee plant, also known as wild spinach, and honey for making the black paint. Together they made traditional polychrome jars, bowls, dough bowls, and canteens. Arthur and Hilda’s favorite designs included birds, clouds, flowers and animals like the deer and bighorn sheep. They signed their pottery as Arthur and Hilda Coriz.
Arthur passed away in 1998 and today Hilda continues to make traditional pottery signing as “Hilda Coriz (Schaaf 2002:103-104).” Their daughter Ione Coriz (b. 1973) also makes traditional Santo Domingo pottery. In 1988 she placed 3rd and in 1989 she won 2nd for her pottery in the ages 18 & under divisions at the Santa Fe Indian Market (Schaaf 2002:104).

Santana Melchor
(Santana Garcia)
1889-1978
Santo Domingo

Born at Santo Domingo pueblo, Santana was the daughter of Maria Garcia. It was her mother who taught her to make pottery. Santana passed on the family tradition of pottery making to her children and grandchildren. Her daughters, Crucita and Dolorita Melchor, have been making pottery since the 1950s and both are award-winning potters (Hayes & Blom 1996:146).

Pottery making at Santo Domingo had diminished significantly during the 1970s. Many pueblo people had turned to the art of making silver jewelry, which had become extremely popular and profitable. While many of the other Pueblos had become intent on reviving their earlier pottery making traditions, Santo Domingo people continued making jewelry. During this time, Santana helped keep the traditional techniques and styles of pottery making alive at Santo Domingo pueblo (Barry 1984:110).

From the 1920s to the 1970s Santana was one of the most prolific Santo Domingo potters. She was highly respected for her fine traditional polychrome pottery, which was produced as black on red with a cream background. She made large storage jars, ollas,
jars, bowls, owls and pitchers of which her large ollas are considered masterpieces. She used traditional Santo Domingo designs including birds, flowers and geometric patterns.

Her work has been on exhibit at the Santa Fe Indian Market and the Smithsonian Institution. In 1974 she was one of a delegation of Pueblo women who were flown to Washington D.C. to visit the Smithsonian and meet First Lady Pat Nixon. She also won two awards at the Santa Fe Indian Market including first place for jars in 1975 and third place for bowls in 1977 (Schaaf 2002:210).

Santana’s children and grandchildren are carrying on the Melchor family tradition of pottery making at Santo Domingo today.

Robert Tenorio
Born 1950
Santo Domingo

Robert Tenorio from the pueblo of Santo Domingo was born December 29, 1950 to Andres Tenorio and Juanita Calabaza Tenorio, a family of jewelers (Schaaf 2002:292-293). His grandmother Andrea Ortiz was a potter and she often let Robert work with the clay. In 1968, Robert went to the Institute of American Indian Arts in Santa Fe to learn to become a jeweler but kept his interest in pottery. When he decided to become a potter full-time his grandmother and his great aunt Lupe Tenorio, gave him support and showed him how to make pottery in the traditional way (Peaster 2003:147).

By the 1970s, Robert’s traditional polychrome pottery was becoming well known. He was also the only potter making large traditional pots in Santo Domingo. In the 1980s he convinced his sisters, Hilda Coriz, Paulita Pacheco and Mary Edna to become potters. Robert has received awards for his traditional pottery almost every year since 1976 at the
Santa Fe Indian Market (Hayes & Blom 1996:148). His sister Hilda and her husband
Arthur have also become award-winning potters (Schaaf 2002:103-104). Arthur and
Hilda’s daughter Ione is also making fine pottery having received two awards in the ages
eighteen and under divisions (Schaaf 2002:104).

Very few potters were making traditional pottery at Santo Domingo after World
War II. With the help of the Tenorio family, Santo Domingo pottery is making a
comeback (Hayes & Blom 1996:146-148).

Monica Silva
Born ca. 1900-?
Santa Clara/Santo Domingo

Monica Silva was born and raised at the pueblo of Santa Clara. She was the
dughter of Benina Tafoya Silva and Francisco Silva and granddaughter of Dolorita Baca
and Jose Leandro. Monica was a distant relative of Alcario Tafoya, Margaret Tafoya’s
husband. Monica’s mother, Benina Tafoya and Alcario’s grandfather, Leandro, were
sister and brother (Blair 1987:170).

Monica married Santiago Lovato in the 1910s and moved to his pueblo of Santo
Domingo. She had learned to make black on blackware and red on redware growing up in
a family of pottery makers at Santa Clara. After moving to Santo Domingo she also
mastered the art of making Santo Domingo pottery (Schaaf 2002:278). She was
influential in popularizing blackware and redware at Santo Domingo during the 1920s
and 30s. Santo Domingo potters never achieved the perfection of making blackware like
the northern Tewa pueblos. Monica made significant contributions to pottery making at
Santo Domingo and Santa Clara. She found and developed clay slips, which when polished, produces the high luster finish found on today’s pottery (Blair 1987:170).

Monica was an excellent potter. During the 1920s she continually won 1st place prizes at the Southwest Indian Fair, now known as the Santa Fe Indian Market. Monica’s work can be found in collections at the Heard Museum in Phoenix, Arizona, the Denver Art Museum in Denver, Colorado the Philbrook Museum of Art in Tulsa, Oklahoma (Schaaf 2002:278) and the Lowell D. Holmes Museum of Anthropology, Wichita Kansas.
SAN ILDEFONSO PUEBLO

Po-woh-ge: “Where the Water Cuts Down Through”

Language: Tewa
Size: 26,000 Acres
Population: Ca. 600

Artists In Collection:
Rosalie & Joe Aguilar
Rose Gonzales
Juanita Gonzales
Maria (Poveka) Martinez
Julian Martinez
Santana Martinez
Popovi Da
Russell Sanchez
Crucita (Blue Corn) Calabaza
Isabel (Information Unavailable)

History:

Located in Santa Fe County New Mexico, 25 miles north of the city of Santa Fe, San Ildefonso Pueblo has been inhabited since around 1300 A.D (Gibson 2001:58,60). The San Ildefonso people trace their origins from north of Mesa Verde in Southwestern Colorado. Their ancestors migrated to the Parajito Plateau, near their present pueblo site, and established the villages of Tsankawi, Otowi, Tynonyi and Navawi before finally settling in their current location. A Spanish expedition in 1591 reported the population of the village to be around two thousand people (Gibson 2001:58).

When the pueblo first encountered the Spanish is uncertain but Juan de Onate is reported to have visited the pueblo in 1598. The people of San Ildefonso played a leading role in the Pueblo Revolt of 1680. Francisco who was the Chief of San Ildefonso, joined with Po’pay and other pueblo chiefs to lead the revolution. The first San Ildefonso church, established in 1617, was destroyed during the Pueblo Revolt. During the Spanish
re-conquest, the San Ildefonsans along with people from other villages, sought refuge on top of Black Mesa, located a short distance to the north, and successfully repelled the Spanish advance. Eventually they came to terms with the Spanish and returned to their villages in 1694.

The last San Ildefonso pueblo uprising occurred in 1696, when they killed two priests and destroyed the newly rebuilt church. It was rebuilt again in 1717 (Edelman 1979:312-314). The present San Ildefonso church was built between 1957 and 1969 (Gibson 2001:61).

The estimated population of San Ildefonso in 1680 after the Pueblo Revolt of 1680 was 800 people. Smallpox epidemics from 1780-1793 took a terrible toll on the people killing over half the population (Edelman 1979:315). In 1918 a Spanish flu epidemic reduced the pueblo’s population to only 90 people (Gibson 2001:58).

San Ildefonso’s traditional agricultural based economy shifted during the mid-1920s to an economy based mainly on its arts and crafts industry (Edelman 1979:312). Traditional polychrome pottery, which had been made by San Ildefonso women for hundreds of years, experienced a revival in the 1880s due to the coming of the railroad to New Mexico (Harlow 1977:36). In 1908, Maria and Julian Martinez were building a reputation for their Tuyano Polychrome pottery. The pots were made by Maria and painted by Julian. Around 1919, Julian perfected a technique to create a matte black paint on a polished black surface (Hayes & Blom 1996:114). This technique became a trademark for San Ildefonso pottery. The style became extremely popular with tourists and collectors and also sparked a revival of Pueblo pottery making in other New Mexico pueblos. The making and selling of pottery became an important industry for the San
Ildefonso economy. Today most of San Ildefonso’s 600 residents make their living by making and selling arts and crafts (Gibson 2001:58-59).

SAN ILDEFONSO PUEBLO ARTISTS

Rosalie and Joe Aguilar
(Rosalie Simbola Aguilar and Jose Angeles Aguilar or Yellowbird)
Rosalie - Born ca. 1898-1947 and Joe – 1898-1965
San Ildefonso

Rosalie Simbola Aguilar was from the pueblo of Picuris, while Joe was from the pueblo of San Ildefonso. Joe was the son of Susana Martinez Aguilar (c. 1876-1949) and Ignacio Aguilar (c. 1872-1945). Rosalie married Joe on February 27, 1922. They lived at the pueblo of San Ildefonso (Schaaf 2002:156). Joe was an excellent painter and painted pots formed by his mother Susana and his wife Rosalie. He could form pots as well as carve designs (Schaaf 2002:155).

Rosalie was a prolific potter during her lifetime. She was a friend and neighbor of Rose Gonzales and during the early 1930s she and Rose were among the first to carve pottery. Rosalie’s deep carved blackware in the form of jars and bowls were carved in the “cameo style.” The clay was carefully carved away allowing her designs to stand out in relief. She then rounded the edges by sanding (Schaaf 2002:156).

Rosalie and Joe had eleven children. Three of their children, Alfred Aguilar (B. 1933), Florence Aguilar Naranjo (B. 1921), and Jose Victor Aguilar (B. 1945), have won awards for their pottery. Today Rosalie and Joe’s children and grandchildren continue the Aguilar family tradition of making and painting fine pottery.
Rose Cata Gonzales was born in San Juan pueblo around the turn of the century. When she was very young her parents died during a swine flu epidemic. She and her sister Pomasesen were left orphans and lived with a relative, Mary Cata. In 1920 Rose married Robert Gonzales and, along with her sister, moved to his native pueblo of San Ildefonso.

It was her mother-in-law, Ramona Sanchez Gonzales, who taught Rose how to make pottery. She learned the methods of black-on-black, polished blackware and black-on-red. By 1930 she began to create very refined and highly polished, blackware and redware. The fine redware she made came from her home tradition of San Juan pueblo.

In 1930 she also began her innovative process of deep carved pottery. Her carved blackware pottery was an original creation. She credits a shard of carved pottery that was found by her husband while deer hunting for giving her the idea. Using a sharp knife and a chisel she would carve out her designs. She carefully sanded her edges to create a “cameo” style with the design standing out in low relief. She would then sand the edges of her design to create more rounded forms. She used an old-style yucca brush when adding painted designs to her pieces. Some of her favorite designs were the Avanyu (water serpent), birds, clouds, seeds uncurling, thunderbirds and kiva steps.

When firing she used juniper wood and cow dung, placing the pots upside down on a metal grate to allow the flames to swirl evenly around them. She would often fire up to twenty pots at a time.
During the 1930s and 40s she traded these innovative pots for food, allowing her to feed her large family. By the 1970s she had received numerous awards from the Santa Fe Indian Market, the Gallup Intertribal Ceremonial and had become a well-known and successful potter.

Rose taught her son Tse-Pe to make pottery along with his wife Dora and their daughter Irene. Rose and Tse-Pe sometimes worked together, especially when creating pottery in duotones (two shades of the same color). While Tse-Pe also carves pottery he prefers sgraffito, which is carving designs in low relief.

Rose had a major influence on pottery making at San Ildefonso and today her pieces have become highly valued by collectors (Schaaf 2000:182).

Juanita Gonzales
(Juanita Wo-peen)
1909-1988
Taos/San Ildefonso

Juanita Gonzales was the daughter of Mercedes Archuleta from Taos pueblo. In 1933, she married Louis “Wo-peen Gonzales (1905-1992), a painter from the pueblo of San Ildefonso. They lived at San Ildefonso where Juanita learned to make pottery from her sister-in-law, Rose Gonzales. She learned to make carved blackware and redware jars, bowls, plates and wedding vases.

Juanita won several awards for her pottery at the Indian Market in Santa Fe. In 1975 she received 1st place for a wedding vase. She participated in the Indian Market in Santa Fe where she shared a booth with her daughter, Adelphia Martinez, until the early 1980s. She also showed her work at the New Mexico State Fair in Albuquerque, New Mexico and the Eight Northern Indian Pueblos Arts & Crafts Show.
Juanita’s daughter, Adelphia Gonzales Martinez (b. 1935), learned to make pottery from her mother and Rose Gonzales. Adelphia is also an award-winning potter (Schaaf 2000:178).

Maria Martinez
(Maria Montoya Martinez, Marie, Maria Poveka, Poh-Ve-Ka, Po’ve’ka, Pond Lily)
1887-1980
San Ildefonso

Maria Martinez is the most famous of all the pueblo potters. Growing up in the pueblo of San Ildefonso she learned to make pottery from her aunt Nicolasa. By the time she was thirteen she had acquired exceptional skill. In 1904 she married her husband Julian Martinez (1897-1943), who was an acknowledged painter and they spent their honeymoon demonstrating pottery at the St. Louis World’s Fair. This was the first of many expositions they attended together.

In 1918 Maria and Julian discovered how to make the now famous black-on-black pottery. Maria skillfully made the pots while her husband Julian did the painting and designs. She and Julian continued to exhibit their work at exhibitions and World Fairs. In 1925 they won Best of Show at the New York Worlds Fair and eight years later won Best of Show at the Chicago Worlds Fair. The quality of their pottery was high and they made friends with people from around the world that applauded them for their achievements. Together Maria and Julian were key figures in leading a pottery and cultural heritage revival, not only at San Ildefonso but at other pueblos as well. Pottery making has become the single most important source of income for many of the pueblos today (Schaaf 2000:199).
Maria and Julian had four sons, Adam, Juan Diego, Popovi Da and Phillip who were also taught the art of pottery making. After Julian’s death in 1943, Marie began working with Adam’s wife Santana. After 1956, Maria also worked with her son Popovi Da. Signatures on Maria’s pottery will vary depending with who she was working with at the time. Early pieces by Maria and Julian (1918-1923) are unsigned. By 1913 Maria began signing “Marie” on pieces made by her and Julian. From 1925 until Julian’s death in 1943 the signature was “Marie + Julian.” Pieces made from 1943-1954 are signed “Marie + Santana or Maria + Santana.” When Popovi (1923-1971) began working with his mother they would co-sign pieces “Maria/Popovi.” Maria also made small pieces without assistance from anyone which are always plain, polished, undecorated pieces but very well made which are signed “Maria Poveka (Spivey 1989:63-68).”

Marie’s legacy is still important today as members of her family and future generations carry on the pottery tradition. For more information about Maria and her family the following books are recommended.

Further Readings:


McGreevy, Susan Brown. Maria: The Legacy, the Legend. 1982


Spivey, Richard L. The Legacy of Maria Poveka Martinez. 2003

Maria and Julian Martinez, the famous potters from the pueblo of San Ildefonso, were married in 1904. Pottery making at San Ildefonso in the early 1900s had declined significantly. Maria and Julian were the leaders of the movement to revive pottery making at San Ildefonso. They worked as a team with Maria forming and polishing the pots while Julian did the decorating and painting.

The same year they were married Maria and Julian attended the St. Louis World’s Fair of 1904, demonstrating pottery making and selling their pottery (Schaaf 2000:199). In 1907, Julian was hired by Dr. Edgar Hewett the Director of the School of American Research in Santa Fe, New Mexico to help in an archaeological excavation on the Pajarito Plateau. Dr. Hewett encouraged Maria to make replicas of the old polychrome pots found at the site. Maria formed the pots, while Julian using a yucca brush, painted designs in black and orange on a cream slip.

Julian spent a lot of time searching for new ideas by studying the designs on the ancient pottery found in the collections at the Museum of New Mexico. He was a great innovator and was always experimenting with new paints, clays and pottery techniques. By 1919 Julian’s experiments had led him to the invention of the now famous matte-black-on-polished-black pottery. By 1921, Julian had perfected the process and black-on-black pottery became extremely popular. By 1925 other potters were making black-on-black pottery, but Maria and Julian remained the masters and became world-famous. Julian’s Avanyu (water serpent) and feather designs were extremely popular. Julian became the leading pottery decorator at San Ildefonso Pueblo. He also experimented with engraving pottery in the 1930s (Schaaf 2000:194).
The first “Marie & Julian” signature appeared in 1925. Julian’s name was added to the signature since he did all the painting of designs and helped with the firing (Spivey 1989:65).

Marie and Julian attended fairs and exhibitions throughout the United States and were among the most recognized of all the Southwest Pueblo potters. Collections of their work can be found in museums and private collections worldwide.

When Julian passed away in 1943, Maria’s daughter-in-law Santana took over painting and decorating Maria’s pottery (Schaaf 2000:199).

Maria & Santana Martinez
(Maria Montoya Martinez & Santana Roybal Martinez)
Maria 1887-1980 & Santana 1909-2002
San Ildefonso

Maria Martinez was the famous San Ildefonso potter who along with her husband Julian developed and produced black-on-black pottery. When Maria’s husband, Julian, passed away in 1943 Santana began painting pots for Maria (Schaaf 2000:206).

Santana Roybal Martinez was born in 1909 at San Ildefonso Pueblo and came from a family of respected potters and painters. Her grandmother Dominguita Pino Martinez (1860-1948) was well known for her creative black-on-red jars in different forms (Schaaf 2000:190). Her grandfather Santiago Martinez (c.1858) worked with Dominguita painting her pots (Schaaf 2000:206). Santana’s parents were Alfonsita Martinez Roybal (c. 1881) and Juan Esteban Roybal. Alfonsita made polychrome pottery and taught Santana’s brother, Alfonso Roybal (Awa Tsireh), to paint her pots (Schaaf 2000:187). Awa Tsireh became one of the best Pueblo Indian painters of all time.
Santana’s aunt, Tonita Roybal, was an excellent potter and painter. One of Tonita’s red and black pots is featured on a United States postage stamp (Peterson 1997:121).

In 1926, Santana married Maria’s oldest son, Adam Martinez (c.1903-2000). Adam and Santana lived with Marie and Julian for eight years. Although Santana already knew pottery making she learned Maria’s way of working the clay and Julian’s method of painting (Spivey 1989:53). After Julian passed away, Santana worked with Maria painting her pots for fourteen years from 1943-1956. They made mostly black-on-black pottery and occasionally redware signing them with “Marie + Santana” or “Maria + Santana” (Spivey 1989:68).

In 1956, when Maria began making pottery with her son, Popovi Da, Santana continued making pottery, working with her husband Adam. Santana did the potting, painting and polishing while Adam helped with gathering the clay and collected wood and horse manure or cow chips for the firing process. They signed their pottery as “Santana + Adam (Peterson 1997:122).” Since 1970, she has won numerous awards for her pottery at the Santa Fe Indian Market. She has also exhibited in numerous gallery shows (Schaaf 2000:202-203). Santana and Adam raised eight children and have many grandchildren and great-grandchildren who are continuing the Martinez family pottery tradition (Peterson 1997:122).

Maria and Popovi
Maria Montoya Martinez and Antonio Martinez (Popovi Da)
Maria 1887-1980 and Popovi Da 1921-1971
San Ildefonso

Maria Martinez was the world famous potter from San Ildefonso pueblo. Maria and her son Popovi Da began working together making pottery in 1956. Maria made the
pots while Popovi did the decorating and painting. Previously, Maria had worked with her husband, Julian, until his death in 1943 and then with her daughter-in-law, Santana, until 1956. Pottery made by Maria and painted by Popovi were initially signed “Maria/Popovi.” In 1959 Popovi introduced the idea of adding the month and the year of firing to the pots along with the signature. The pots were then signed “Maria/Popovi 567” which meant the pottery was fired in May 1967. The purpose was to distinguish authentic Maria pieces from others who had signed her name (Spivey 1989:68).

Maria and Popovi Da working together produced excellent high quality pottery. Today’s descendants are continuing to produce traditional Martinez family pottery. For more information on Popovi Da, please refer to his biography in this website.

Popovi Da
(Anthony Martinez, Tony Martinez, Antonio Martinez, Popovi, Red Fox)
1923-1971
San Ildefonso

Popovi Da was born April 10, 1923 at San Ildefonso pueblo. Born Antonio Martinez he legally changed his name to his Indian name in 1948 to Popovi Da, which means Red Fox (Young 1975). He was the son of the famous potter, Maria (1887-1980) and Julian Martinez (1885-1943). Popovi was a very talented artist working in watercolor painting, jewelry, and pottery.

Popovi studied art at the Indian School in Santa Fe when he was in his early thirties. After his service in the Army during World War II he became serious about pottery making. He began helping his mother Maria with digging clay, gathering temper, and firing pots in the late 1940s. In 1948 Popovi Da and his wife Anita Da opened the Popovi Da Studio of Indian Art at San Ildefonso Pueblo to promote and sell Indian arts
and crafts and display Maria’s exceptional pottery. He began helping with the decorating and painting of Maria’s pottery in 1950.

Popovi was also a great experimenter. In 1956, he started working with polychrome ware. After the introduction of black-on-black ware around 1925 the making of polychrome ware had nearly died out. Popovi is credited with the revival of polychrome ware at San Ildefonso pueblo. One of his polychrome pieces won Best in Show at the Gallup Inter-Tribal Ceremonial in 1957 (Schaaf 2000:165-167).

Popovi began experimenting with firing techniques in 1961. He developed a new color: sienna, which he accomplished through a two-firing process. He also developed a technique of achieving two colors on the same vessel called duotone. His original black-and-sienna ware was also a two-firing process. Another popular new finish he developed was Gunmetal ware. Popovi was also the first contemporary pueblo potter to add turquoise inlay to his pieces.

Popovi’s first piece with his signature “Popovi” appeared in 1965. Pieces signed “Marie/Popovi” were made by his mother, Maria, and decorated by Popovi. Due to the amount of time he spent working closely with his mother, Popovi made few pieces of his own. What pieces he did make have now become rare collectors items (Spivey 1989:77-86).

Popovi’s son Tony Da also became an excellent potter. In 1967, the Institute of American Indian Art presented an exhibition on the Martinez family pottery. The exhibit represented three generations of Martinez family potters including Maria, Popovi and Tony Da. The exhibition was so successful that it traveled to Washington, D.C. where the Martinez family was honored in a ceremony led by Secretary of Interior Stewart Udall for
their significant contributions to American art. The Martinez family pottery can be found in collections throughout the world (Schaaf 2000:165-167).

**Russell Sanchez**  
Born 1966  
San Ildefonso

Russell was born July 29, 1966 at San Ildefonso pueblo (Schaaf 2000:221). His grandfather, Oqwa Pi (1899-1971), also known as Abel Sanchez, was an award-winning painter (Schaaf 2000:211). Russell’s grandmother, Tomasena Cata Sanchez, was Rose Gonzales’ sister. Rose was the noted potter who is credited with introducing deep carved pottery at San Ildefonso (Schaaf 2000:222).

Russell was encouraged by his great-aunt Rose Gonzales to make pottery when he was 12 years old. He was also encouraged by Rose’s daughter-in-law, Dora Tse-Pe who has continually won awards for her pottery since 1969. Russell learned the basic skills of potting from his great-aunt Rose, while observing Dora’s pursuit of perfectionism (Schaaf 2000:222). Russell is an innovator who has developed his own techniques of potting and is often referred to as a “modernist” potter (Cohen 1993:127-129).

Russell is an outdoorsman and often gathers clay for pottery making during his hiking or rafting expeditions. He has experimented with many different types of clay and often incorporates two or more different colors of clay in the same vessel. He also found and uses green clay that looks like jade when polished. Russell sometimes adds micaceous slip or inserts turquoise stones into his pottery. His designs are painted, carved or incised in sgraffito (low relief carving). He also makes figure lids in different shapes
like bears or shells for some of his pieces. Russell’s pieces are all made using traditional techniques from gathering the clay to hand coiling and outdoor firing.

Since 1973, Russell has continually won awards at the Indian Market in Santa Fe for his innovative pottery. He has also received awards from the Eight Northern Pueblos Arts & Crafts Show and the Heard Museum Guild Indian Fair & Market in Phoenix, Arizona.

Russell has participated in several gallery shows including the Squash Blossom in Denver, Colorado, Gallery 10 and King Galleries in Scottsdale, Arizona and the Serendipity Trading Company show in Estes Park, Colorado.

Collections of Russell’s work can be seen at the Heard Museum in Phoenix, Arizona, the Museum of Indian Arts & Cultures in Santa Fe, New Mexico, the Museum of Natural History in Los Angeles, California, the Millicent Rogers Museum in Taos, New Mexico, and the Smithsonian Institute in Washington, D.C. (Schaaf 2000:221-222).

Blue Corn
(Crucita Gonzales, Crucita Calabaza)
Ca. 1920-1999
San Ildefonso

Born around 1920 in San Ildefonso, Blue Corn became famous for reviving San Ildefonso polychrome wares and had a very long and productive career. Her grandmother first introduced her to pottery making at the age of three. Maria Martinez’s sister gave her the name “Blue Corn” during the naming ceremony, which is the Native American tradition of naming a child (Peterson 1997:100-101).
Blue Corn attended school at the pueblo in her early years. She then went to Santa Fe Indian school, which was 24 miles from home. While attending Indian School in Santa Fe her mother and father died and she was sent to live with relatives in Southern California. Here she worked as a maid for a short time in Beverly Hills.

At the age of 20, she married Santiago “Sandy” Calabaza who was a silversmith from Santo Domingo pueblo. Together they settled at San Ildefonso where she bore and raised ten children. During World War II, Blue Corn worked as a housecleaner in Los Alamos for the physicist, J. Robert Oppenheimer (Tharp 1974:35).

After her first son, Joseph, was born she returned to pottery making. Santiago quit his job to help her carve, paint and design her pots and by the late 1960s she had established herself as a leader in polychrome styles. After her husband passed away in 1972 her son Joseph began helping her with her pots (Tharp 1974:34). During the 1960s and 70s she conducted many workshops on pottery making in both the U.S. and Canada. Although Blue Corn also made redware and blackware she is especially noted for her finely polished slips and exhaustive experimentations with clays and colors, producing cream polychrome on jars and plates. She is particularly well known for her feather and cloud designs.

Blue Corn is attributed for the re-introduction of polychrome fine whiteware, and has received critical acclaim from several publications including the Wall Street Journal. Her pottery can be found in the Smithsonian Institution and other leading museums throughout America and Europe as well as in private collections.

She has won more then 60 awards including the 8th Annual New Mexico Governors Award in 1981. This award is New Mexico’s greatest recognition of artistic

SAN JUAN PUEBLO

Ohkay Owingeh: “Village of the Strong People”

Language: Tewa
Size: 12,230 Acres
Population: Ca. 2,000

Artists in Collection:
Leonidas C. Tapia
Reyecita A. Trujillo
Rosita Cata

History:

San Juan is located approximately 30 miles north of Santa Fe, New Mexico. The pueblo has been continuously inhabited for over 700 years, and more than 100 of its original buildings still survive.

The first contact with the Spanish was in 1598, when Juan de Onate arrived on an exploration survey. Impressed by the friendly people of San Juan he named the pueblo San Juan de Caballeros (Saint John of the Gentlemen) and decided the area would serve as the first capital of the New Mexico territory under Spanish rule. The capital was later moved in an uninhabited area in 1608 by orders of the Spanish governor, which became known as Santa Fe.

Po’Pay, an important leader of the Pueblo Revolt of 1680 was from San Juan. After being flogged by the Spanish for performing traditional religious ceremonies, which had been banned by the Spanish, Po’Pay and leaders from other pueblos organized
a rebellion against Spain. When the Spanish learned of the plan through an informant, Po’Pay took refuge at the pueblo of Taos where he finished his plans for the revolt. The revolt took place simultaneously in all of the Pueblos with the exception of Isleta and the Hopi of Arizona. Priests and Spanish settlers were killed and churches were burned. The Spanish that survived the attack fled to Santa Fe, taking refuge in the Palace of the Governors. The pueblo warriors followed them laying siege to the Palace and cutting off their water supply. Fighting their way out of the palace the Spanish retreated down the Rio Grande Valley to El Paso, Texas. In 1692, the Spanish returned led by Don Juan de Vargas and re-conquered New Mexico.

The pueblo of San Juan today has two churches. The Chapel of Nuestra Senora de Lourdes was built in 1898 and made of cut-stone. The San Juan Bautista church, made of red brick, was built in 1913. San Juan is home to the Bureau of Indian Affairs Northern Pueblos Agency. It also houses the Eight Northern Indian Pueblos Council, which coordinates many programs including education, health, social services and economic development among the northern pueblos. San Juan organizes and holds the well known Eight Northern Indian Pueblo Arts and Crafts Fair each July (Gibson 2001:62-66).

During the Spanish control of the region, pottery from San Juan was prized as sturdy utilitarian ware. Many Hispanic households in New Mexico used it regularly, due to its durable construction. San Juan pottery before 1900 was either red or black and normally undecorated (Lamb 1996:24).

In the 1930s, a new style of pottery was introduced by Regina Cata, a Spanish woman, who had married into the pueblo. Regina organized a group of potters including, Crucita and Reyecita Trujillo, Gregocita Cruz, Crucita Talachy, Luteria Atencio, and
Tomasita Montoya (Hayes & Blom 1996:124) to study ancient Potsuwi’i incised pottery shards, dating from around 1450-1500. The shards were discovered in the abandoned ancestral village of San Juan, located across the Rio Grande from the current pueblo (Toulouse 1977:57-58). The new pottery style is heavier than earlier San Juan pottery and consists mostly of redware. The base and rim of the pots are usually polished red with an unslipped, buff-colored band in between. The band is either incised with a micaceous slip applied before firing or carved and decorated with red, buff, and white matte paints. Typical designs include: geometric patterns, floral, feathers, spirals, steps and scallops (Hucko 1999:20-21).

SAN JUAN PUEBLO ARTISTS

Leonidas C. Tapia
Born? - 1977
San Juan

Leonidas Tapia was from the pueblo of San Juan. She was the wife of Jose Blas Tapia and mother of Mary Trujillo (b. 1937) and Tom Tapia (b. 1946). Leonidas made traditional San Juan polychrome redware bowls, jars and wedding vases. She also made micaceous pottery. Some of the designs she used on her pottery include the water serpent, kiva steps and clouds. Leonidas participated in the Indian Market at Santa Fe from 1970-1976.

Leonidas’s son, Tom Tapia, learned to make pottery by working with his mother. He works in the sgraffito style and has won numerous awards for his pottery. He also makes pottery with his wife Sue Tapia (Schaaf 2000:251-252). Leonida’s daughter, Mary Trujillo, married Helen Cordero’s son, Leonard, from Cochiti Pueblo. She learned to
make storyteller figures from her mother-in-law Helen who was the first and most famous maker of all Cochiti storytellers and has won numerous awards (Schaaf 2000:314).

Reyecita Trujillo
(Date of birth unknown)
San Juan

Reyecita Trujillo was from the pueblo of San Juan. She was one of the seven original potters who participated in the San Juan pottery revival in the 1930s (Hayes & Blom 1996:124). Reyecita worked with her husband Juan Hilario Trujillo who would carve designs on her pots. Reyecita was known to make redware polychrome plates, carved blackware and micaceous jars and also produced some of the largest pottery of the San Juan revival.

Another example of Reyecita’s work can be seen at the Heard Museum in Phoenix, Arizona (Schaaf 2000:254).

Rosita Cata
Born Circa 1950
San Juan

Rosita is from San Juan pueblo. She began making pottery around 1970. Known for her fine redware bowls she works in the revival style of incised pottery (Schaaf 2000:241). This style began in 1930 when nearby ruins were excavated at the ancestral pueblo called “Potsuwi’i,” where they found a distinctive style of pottery made from 1450-1500. The designs found on old potsherds were incised which is a type of engraving. Regina Cata and a group of seven potters decided to decorate redware pots
with a matte design band featuring the old incised designs. This resulted in the creation of incised polychrome redware pottery that is unique to San Juan pueblo (Toulouse 1977:57-59).

Rosita also makes polychrome carved pottery with traditional matte designs. Her favorite designs include zigzag triangles, concentric triangles and clouds (Schaaf 2000:241). The glittery appearance of her bowls and most San Juan pottery is similar to that of Taos or Picuris pueblos. To achieve this appearance, micaceous clay is used in the slip (Barry 1984:172).
TAOS PUEBLO

Tuah-Tah: “Our Village” or “At Red Willow Canyon Mouth”

Language: Tiwa
Size: 99,000 Acres
Population: Ca. 2,200

Artists in Collection:
Juanita Suazo DuBray

History:

The historic pueblo of Taos is located approximately 3 miles north of the town of Taos and 65 miles north of Santa Fe, New Mexico (Gibson 2001:81). Rising behind the pueblo, to the east, are the peaks of the Sangre de Cristo Mountain range. One of the prominent peaks called Taos Mountain is sacred to the Taos people. The Rio Pueblo River, which the Taos people call Red Willow, runs through the middle of the pueblo providing water for drinking and cooking in the pueblo. The river flows from Blue Lake, considered sacred to the Taos people, behind Taos Mountain (Bodine 1977:9,16).

The two main structures of the historic pueblo, located on the banks of the Rio Pueblo, are called Hlaauma (North House) and Hlaukkwima (South House). These adobe structures rise as high as five stories and are considered one of the oldest and largest continuously inhabited structures of North America, along with Acoma’s Sky City mesa and the Hopi’s Old Oraibi village. The old pueblo has no running water or electricity and only around 50 people still live their fulltime. Most Taos people live outside the old pueblo in modern homes but still maintain family residences in the old village returning for sacred ceremonies (Gibson 2001:78-79). At one time the old village was enclosed in a ten-foot high wall with four large watchtowers, built for protection against marauding tribes. The only entrance into the village was through a large gate. A much lower adobe
wall still surrounds the village today (Bodine 1977:15-16). A marvel of architecture the multi-storied old adobe pueblo was declared a National Historic Landmark in 1965 and designated as a World Heritage Site by the United Nations in 1992.

Whenever Spaniards and Europeans invaded their territory, the people of Taos made every attempt to expel them. During the Pueblo Revolt of 1680, the leader of the revolt, Po’pay of San Juan hid at Taos Pueblo while finalizing plans. The warriors of Taos also took part in the revolt, destroying the San Geronimo Mission, which had been built in 1619. It was quickly rebuilt in the same spot soon after the revolt. In 1847, after the American occupation of New Mexico, a group of Spanish-speaking residents and natives of Taos Pueblo joined forces in an attempt to overthrow the Americans. They attacked and killed the first United States territorial governor of New Mexico, Charles Bent, who was living in the neighboring town of Taos. The U. S. Army responded with a counterattack. When the troops entered the pueblo many of the natives sought refuge in the San Geronimo Mission Church. The army fired a canon at the mission, blowing down the walls. Tragically, the women, children and old men who had sought refuge inside the church all perished. Today, a crumbling bell tower is all that remains of the old chapel. The present San Geronimo de Taos Chapel, was built in 1850 at a nearby location.

Many Taos Pueblo residents make a living as artists. Micaceous pottery has been made by Taos potters for hundreds of years and has traditionally been used for cooking and storage. Micaceous clay pottery is unique in that it can be put directly on the stove and used as a cooking vessel. Being close to a mountain pass, which linked the pueblo to the Great Plains, they often traded pottery vessels, blankets and other goods with the
Apache and Comanche and other nomadic tribes for buffalo meat and hides (Gibson 2001:78-80).

Traditional Taos micaceous pottery has no painted decoration but often contains sculpted details and is known for its glittery tan or yellow gold appearance. In recent years Taos micaceous pottery has taken on new shapes and forms. Some are even fired as blackware. Taos potters today are making a variety of traditional micaceous pots, mudhead figurines, miniature seed jars and storytellers (Hayes & Blom 1996:152).

While a majority of Taos pueblo residents are potters there are also jewelers, leather crafters and sculptors (Gibson 2001:82).

TAOS PUEBLO ARTISTS

Juanita Suazo Dubray
B. 1930
Taos

Juanita Dubray was born in Taos pueblo in 1930 to Tonita and Eliseo Suazo. She is a lifelong resident of Taos Pueblo and descends from an unbroken line of Taos Pueblo natives. Her mother Tonita made traditional micaceous pottery for utilitarian use. Juanita did not learn the art of pottery making as a child. She became interested in the micaceous pottery tradition in 1980 after a career of working as a pharmaceutical technician (Anderson 1999:62-63).

She started making micaceous pottery at the age of 50 with the encouragement of a neighbor who gave her some clay. When she first started making pottery she made one-of-a-kind micaceous pots using different ancient designs and symbols.
Eventually she began using more contemporary designs and symbols on her pots making them out of both micaceous and white clay. She added an element of sculpture, producing many pieces with icons of corn, turtles, lizards, and kiva steps in relief. Her original corn design has become her most recognized symbol. She also often includes traditional ornamentation of rope fillets, tool-impressed rims and loop handles on her pots. Juanita has also produced sculptured objects including nativity scenes and storyteller dolls (Dubray 2000).

As a self-taught potter Juanita has come a long way in mastering the skills of making traditional micaceous pottery, which are truly beautiful works of art. She has attended numerous shows and exhibitions including the Santa Fe Indian Market, Denver Indian Market, the San Ildefonso and San Juan Eight Northern Indian Markets among others. In 1988 she received first place in the San Ildefonso Eight Northern Indian Market. In 1994 she was designated a Master Potter by the School of American Research and was invited to attend the school’s Micaceous Pottery Artists Convocation. She was one of ten master micaceous potters to attend. In June of 2004 she also taught a workshop at the Taos Art School on making traditional Taos Pueblo micaceous pottery.
TESUQUE PUEBLO

Te Tsugeh Oweengeh: “Village of the Narrow Place of Cottonwood Trees”

Language: Tewa
Size: 17,000 Acres
Population: Ca. 400

Artists in Collection:
All Tesuque pots in the
Morgan collection are unsigned.

History:

Only 10 miles north of Santa Fe, in north-central New Mexico, this pueblo is surprisingly conservative for being located so close to a major modern city. It is positioned in the foothills of the Sangre de Cristo Mountains. The name Tesuque is derived from the Spanish word “tecuge,” meaning “at a narrow place” (Lamb 1996:16). Today their reservation covers 17,000 acres with a population of around 400. Their native language is Tewa. Nearby is a large, naturally eroded sandstone rock formation known as Camel Rock.

Archaeological sites in the Tesuque Valley area have been dated back to 850 A.D. By 1200 A.D. there were many villages in the area. When the Spanish arrived in 1541 they found six villages including the original Tesuque village, which was located approximately 3 miles east of the present day village. The Tesuque warriors struck the first blow during the Pueblo Revolt of 1680 when two of their messengers were caught by the Spanish and forced to reveal plans about the upcoming revolt. The Tesuque warriors responded by killing a Catholic priest and a public official. During the Spanish re-conquest of 1692, their old village was virtually destroyed. In 1694 the Tesuque people abandoned the old village and moved to their present site (Gibson 2001:84-86).
Once they made the same clay and slip as their Tewa neighbors in San Ildefonso. This was black on cream plus some polychrome ware (Lamb 1996:16). Tesuque pottery tended to have flatter bases, a more rippled surface and sometimes crystalline fragments in the paste. In the 1830s the Tesuque style began to change. Tesuque Polychrome evolved which was quite popular until the 1880s (Harlow 1977:34-45).

In the 1880s a trader named, Jake Gold, convinced Tesuque potters to begin making small figures called Rain Gods that were often decorated with commercial paint. They were neither traditional nor ceremonial figures and were made strictly to sell. Mr. Gold did an outstanding job of marketing and soon potters were making them by the thousands. Rain Gods were distributed nation wide. They could be purchased by the barrel and many were given away by manufacturers as promotional items. This mass production of Rain Gods basically ended the making of traditional pottery at Tesuque. In the 1920s, the demand waned for the figures and potters began producing small, usually low-fired pots decorated with commercial poster paint. In the 1930s and 40s Catherine Vigil was among the rare potters still making traditional polychrome ware. During the 1960s a few potters went back to making traditional micaceous pieces and the old polychrome ware. Today there are still a few potters making an effort to return to the tradition of producing “old” style Tesuque pottery (Hayes & Blom 1996:154-156).
ZIA PUEBLO

“Tsia”

Language: Keresan
Size: 122,000 Acres
Population: Ca. 800

Artists in Collection:
Sofia Medina
Helen Gachupin

History:

This small pueblo is located 35 miles northwest of Albuquerque at the base of the Jemez and Nacimiento mountains. The Zia have occupied their current location for over 700 years (Gibson 2001:87-89). For many centuries, Zia was a center of pottery manufacturing and trade. Because of the poor quality of their land they traded ollas and bowls to San Felipe, Santa Ana, Jemez, and other pueblos for agricultural products.

Coronado’s men reached Zia pueblo in 1540. In 1598, they estimated the population of Zia to be around 2,500 (Hayes & Blom 1996:160). The Zia Catholic mission church, Nuestra Senora de la Asuncion (Our Lady of the Assumption) was dedicated in 1612 (Gibson 2001:87). Zia’s participation in the Pueblo Revolt of 1680 was similar to the other pueblos but the later reprisals were devastating to the Zia population. In 1688, Domingo Cruzate made an attempt to recapture New Mexico for the Spanish. Before retreating Cruzate launched a major attack on Santa Ana and Zia. Within a few days six hundred were dead, some were enslaved, and the rest fled into hiding in the mountains. The Zia village was burned (Hayes & Blom 1996:160). The church that was damaged but not totally destroyed was restored after the re-conquest in1692. In the 1800s, raids by nomadic tribes, and diseases introduced by the Spanish and Europeans
devastated the Zia and by the 1890s their population was reduced to ninety-eight people. Once the largest of the pueblos numbering over three thousand the population of Zia today numbers around 800 (Gibson 2001:88-89).

There is considerable continuity of design among their pottery for the last 300 years. Zia and Acoma pottery are very similar in style and design, but Zia pots are much heavier with thicker walls. They often use very stylized designs of water and birds with red and black arches. While the bird design used by Acoma and Laguna is the parrot, Zia’s bird is the roadrunner. In the late 1800s, a more naturalistic bird design began to appear. Experts believe this was influenced by Euro-American folk arts.

The brick red clay that they use is tempered with crushed basaltic rock and then hard-fired. Their wares were very popular because of their durability and artistic beauty. The fact that a very large number of vessels have survived from a relatively small number of craftsmen is a testament to the quality they achieved (Bernstein 1990). Zia still has a flourishing pottery making population. Among those who have helped keep the tradition alive include the Pino, Gachupin, Medina, and Toribio families (Hayes & Blom 1996:162).

ZIA PUEBLO ARTISTS

Sofia Pino Medina
Native Name -“Dzit’idyuwi”
Born 1932
Zia

Sofia Medina was born in Zia pueblo, the daughter of Andres Pino (1881-1947) and Juana Lupita Toribio Pino. Her grandmother, Rosalia Medina Toribio (ca. 1858-1950) was considered one of the best potters at Zia in her day. Sofia married Raphael
Medina (1929-1998) in 1948 and together they lived in the home of his grandmother Trinidad Medina. Sofia and Raphael had eight children.

Trinidad taught Sofia the fundamentals of pottery making. She began making pottery in 1963 and has become highly respected for her finely made large traditional Zia ollas. Sofia is well known for her polychrome jars but also makes dough bowls and chili bowls. The beautiful designs on her pottery usually include some of her favorites including roadrunners, rainbows, clouds and kiva steps.

Trinidad encouraged Sofia to continue the family tradition of hand-coiling pottery and to pass this tradition on to her grandchildren. She eventually taught a number of her children including Lois Medina, Edna Medina Galiford and Marcellus Medina and his wife Elizabeth. Currently two of her grandchildren are also making traditional Zia pottery. Sofia and Lois have worked together creating some of today’s finest Zia pueblo pottery. They have won awards at the Santa Fe Indian Market, New Mexico State Fair and the Eight Northern Arts and Crafts Show. Sophia’s exhibitions include the 1979 “One Space: Three Visions” at the Albuquerque Museum. She has shown at the Santa Fe Indian Market from 1988 to present. Her work can be found in the Peabody Museum at Harvard University and the Heard Museum in Phoenix as well as in private collections (Harlow & Lanmon 2003:282).

Helen Gachupin
Native Name - “S’idyuuwits’a”
1931-1992
Zia

Helen was the daughter of Jose Gachupin (ca. 1890-1953) and Andrea Toribio Gachupin (1896-1956). Her grandmother was Rosalia Medina Toribio (ca. 1858-1950)
who is often credited by scholars to have been one of the best Zia potters of her day.

Helen learned to make pottery from her mother in the form of traditional polychrome ollas, jars and bowls. Some of the designs she favored include: roadrunners, birds, yucca plants and rainbows.

In 1979 Helen’s pottery was in the “One Space/Three Dimensions” exhibit at the Albuquerque Museum along with the work of her sister Gloria Gachupin Chinana (b. 1940). Helen’s work was also on exhibit at the Santa Fe Indian Market between 1985 and 1987. Further examples of Helen’s pottery can be found in the collections of the Museum of Indian Arts and Culture in Santa Fe, the Maxwell Museum in Albuquerque, and the Peabody Museum of Harvard University.

Although Helen Gachupin never married, there are still many Gachupin family potters carrying on the tradition at Zia Pueblo (Harlow & Lanmon 2003:265).
ZUNI PUEBLO

She-we-na: “The Middle Place”

Language: Zuni
Size: 418,000 Acres
Population: Ca. 10,500

Artists in Collection:
Most Zuni pots in the
Morgan collection are unsigned.
One pot is attributed to Tsayutitsa

History:

Located approximately 35 miles south of Gallup, New Mexico this pueblo is still considered one of the Rio Grande Pueblos even though it is a considerable distance from the river. The Zuni reservation covers roughly 700 square miles, making it the largest of the pueblos, close to the size of Rhode Island. The pueblo of Zuni also has the largest population. Nearly 80% of its population of around 10,500 is involved in the production of native arts. Most of its people live in the Zuni village proper or the nearby community of Blackrock. Zuni may also be the oldest pueblo in New Mexico with pit houses dating back to A.D. 700. The present Zuni village has been occupied since the 1690s.

The Zuni speak a distinctive language unrelated to the other Pueblos. Zuni Pueblo features a large mission church, Our Lady of Guadalupe, built in 1629. In the 1960s the church underwent extensive restoration. The inside walls feature 24 murals of traditional kachina dancers above the Stations of the Cross. Zuni is well known for their annual Shalako ceremony and dance held in late November or early December. It begins in the evening and goes until noon the next day, despite the cold and bitter weather of the season.
The Zuni village of Hawikuu, ten miles southwest of the present village, was the first pueblo that Spaniard Fray Marco de Niza and his subordinate, Esteban the Moor encountered in 1539. Estaban’s ill manners led to his being killed by a Zuni warrior and Fray Marcos returned to Mexico City with tales of riches and gold. Coronado and his army arrived at Zuni in 1540 killing 20 Zuni people as they fought to gain entrance. The Zuni had a short-lived revolt against the Spanish in 1632 long before the major Pueblo revolt of 1680. Later, attacks by marauding bands of Apache became such a problem that by 1692 they welcomed the protection of Spanish troops (Gibson 2001:90-95).

The color of Zuni pottery tends towards black, brown or red paint on a white or red slip. A few of the most commonly used designs include rainbirds, deer with heartlines, flowers, feathers and cross-hatching. Much like Acoma and Laguna they use crushed potsherds to temper their clay. Beginning in the 18th century they switched to using mineral matte paint for their decorative designs. This is known among scholars and collectors as Ashiwi Polychrome (Harlow 1977:85-88).

A rare style found among the Zuni is a white-on-red that is believed to be a holdover from prehistoric days. The entire surface was slipped in a reddish color and decorated with motifs in white paint. Some examples of this type can be found as late as 1900 (Toulouse 1977:28).

By the 1940s, pottery was seldom being produced. What little was made was for ceremonial purposes (Harlow 1977:87). A Hopi potter named Daisy Hooee began its revival. She was daughter to Annie Healing Nampeyo and granddaughter to the famous Hopi potter Nampeyo. Receiving an arts scholarship in the 1920s, she studied ceramics for 2 years in Paris. Upon returning to the United States she married a Zuni man, Sidney
Hooee, and lived in Zuni pueblo. Teaching pottery at Zuni High School during the 1960s and 1970s, mostly to older women, she reintroduced the traditional methods she had learned from her mother and grandmother. Later, another Zuni potter named Josephine Nahohai, studied traditional designs from archaeological findings and museum pieces and reintroduced these ancient designs into Zuni pottery. In the 1990s pottery classes at Zuni High School continued under the instruction of Noreen Simplicio, who, for several years in a row, had over a hundred students in her classes.

Contemporary Zuni pottery includes a large variety of shapes and forms using traditional water or rain figures of tadpoles and frogs. Ceramic figures of owls, and sometimes fish are also popular (Hayes & Blom 1996:168-170).

In addition to pottery, the Zuni artisans are famous for their silver and turquoise jewelry. Other materials they use to make their intricate inlaid jewelry include jet, coral, mother of pearl and shell. They also produce carved stone fetishes of animal figures and kachina dolls (Gibson 2001:94-95).

ZUNI PUEBLO ARTISTS

Tsayutitsa
(Mrs. Milam’s mother)
Date of Birth Unknown
Zuni

Tsayutitsa was one of the great Zuni pueblo potters from the 1920s to 1950s. She was also known as Mrs. Milam’s mother, due to problems early pottery collectors had with pronouncing her name (Hayes & Blom 1996:168).

Tsayutitsa made large polychrome ollas and storage jars. Her pots were well proportioned and intricately painted. Her jars were shaped with full shoulders and had
slightly convex necks. Her designs included traditional Zuni motifs like rosettes, birds, kiva steps, and deer with heartlines and swirls. Tsayutitsa also made ceramic drum pots. Drum pots are shaped so that a deerskin hide could be tied around the neck of the pot.

Tsayutitsa sometimes made pots for C. G. Wallace, a trader who settled at Zuni in 1918. He commissioned Tsayutitsa to make pots, which he then sold. She made pottery until the mid-1950s.

Among the very few museums that have examples of Tsayutitsa’s work are the Museum of Northern Arizona in Flagstaff, and the Taylor Museum in Colorado Springs, Colorado (Struever 1997:20-22).
CHAPTER IV

SUMMARY AND SUGGESTIONS FOR FURTHER RESEARCH

The purpose of this project was to research and photograph the Morgan Collection of Southwest Pottery and selected others from the Holmes Museum collections, for the development of an educational website on Southwest Pueblo pottery and culture for the Lowell D. Holmes Museum of Anthropology at Wichita State University. Photographing the pots, and researching relevant literature on the artists, pueblo histories and pottery making, achieved this goal.

This website is a tremendous asset to the Anthropology department, the Holmes Museum, and the University because of its unique presentation combining traditional anthropological and biographical information with extensive virtual reality presentation of the motifs and elements incorporated in contemporary Southwestern pottery. It will become a valuable resource for students and researchers as well as the many individuals who have an interest in Southwest pueblo pottery and culture. This site could also in the near future, be linked to other significant websites developed on pueblo pottery, history and culture. I believe this website will also serve as an inspiration for other colleges, universities and museums to create online virtual exhibitions of their collections for educational purposes.

The website can be expanded to include information about the designs on the Southwest pueblo pottery. During the early planning stages of this project, Mr. Martin had intended to include information about the designs. Due to the considerable amount of time and work involved in the photography, research and web design we were unable to
accomplish researching the designs at this time. Another possibility for future research and expansion of the site could be the inclusion of the museum's prehistoric Southwest pueblo pottery collection, which I photographed for Dr. Hughes last semester as a class project. Other archaeological artifacts related to Southwest pueblo peoples could also be included. A very nice collection of Southwest Native American jewelry was recently donated to the Holmes Museum, which could also be researched and added to the website. There are endless possibilities for research and expansion to turn this website into a major resource on the pueblo cultures of the American Southwest.

The Morgan website entitled “Through the Eyes of the Pot” A Study of Southwest Pueblo Pottery and Culture can be accessed through the new homepage and URL of the Lowell D. Holmes Museum of Anthropology (Figure 8.) at: 


Now that the website has gone online it will need to be regularly updated and maintained. The web designer, Armghan Mazhar has created an instruction manual for maintaining the site, which will be kept in the Holmes Museum office. The Holmes Museum and future museum students will be responsible for updating and maintaining the website. Further additions to the website will also create research opportunities for future museum students.

The following figures include example web pages from the Morgan site.
The museum has two main functions; to support the educational mission of the Department of Anthropology and Wichita State University and to be a teaching museum operated by students enrolled in the university’s Museum Studies Program. This program gives potential museum professionals hands-on experience in museum administration, operations, and exhibitions. The museum's collections include a wide range of cultural, archaeological, and biological objects. The museum is funded mainly with private donations. The museum is constantly working to fund student scholarships, student positions, exhibitions, field collecting expeditions, curation supplies, equipment and acquisitions. If you are interested in helping the museum with the donation of objects or funds please contact Jerry Martin, the Museum Director.

http://www.holmes.anthropology.museum/

4/2/2005

Figure 8. New homepage of the Lowell D. Holmes Museum of Anthropology.
Figure 9. Homepage of “Through the Eyes of the Pot” A Study of Southwest Pueblo Pottery and Culture. The Morgan Collection of Southwest Pottery.
JOHN A. MORGAN

John A. Morgan, known to his many friends and associates as "Jack", was born in Wichita, Kansas in 1915. He was raised in Wichita and graduated from Wichita State University in 1937. He went on to attend Harvard Business School and was awarded an MBA in 1939. That same year, Mr. Morgan moved to Kansas City and began working at Butler Manufacturing Company in the advertising department. Mr. Morgan left Kansas City to serve as a lieutenant in the Navy for two years. In 1946, on returning from World War II, he married "Pat", Martha Patricia Crowe, of New York. The couple made Kansas City their home and Mr. Morgan returned to Butler Manufacturing Company. He became president of Butler in 1957 and served as Chairman of the Board from 1967-1974. Mr. Morgan retired from Butler in 1974. After his wife's death in 1975, Mr. Morgan remained actively involved in the community of Kansas City until recent years. Always, he was a strong advocate for the arts, education and community.

Jack Morgan had long admired the Native American culture, in particular, its deep appreciation and respect for nature. He himself had a great love of the outdoors and spent much of his leisure time hiking the trails of Rocky Mountain National Park. In the early 1970's, Jack and his wife built a home outside of Estes Park, Colorado, and they made the acquaintance of Charles Eagle Plume, a Native American who owned a gallery down the road from his home. Jack would spend time visiting with "Charlie", learning more about Indian artwork and life. The Pueblo pottery, in particular, captured his attention.

Up until 1981, Jack Morgan had no real plans of assembling a major collection of Pueblo pottery. It started with the simple purchase of one pot from Charles Eagle Plume at his gallery outside of Estes Park. Jack was intrigued by the look of the pot, the person who created it and the Pueblo culture. He began reading books, learning more and more about the pueblos. The following year, Jack purchased five more pots from Charles Eagle Plume. From that time on, his passion for collecting grew and continued until he had assembled a major collection of nearly 130 Pueblo pots and over 250 books on the Puebloan culture. He sought to build a collection representing most of the pueblos and the most noted potters producing pottery from 1900 to the present. He kept very detailed notes on each purchase, researched each pot and when possible, he recorded the provenance. Jack traveled to several pueblos and met the potters. He treasured the art and the tradition of the pueblos.

http://www.holmes.anthropology.museum/southwestpottery/jmorgan.html
4/2/2005
Figure 11. Production Credits Page.
Garnet Pavatea
(Asamana- "Mustard-Flower Girl") 1915-1981 Hopi-Tewa

Garnet Pavatea was born in 1915 at the Tewa village of Hano on the First Mesa of the Hopi Reservation. Her father was Hopi and her mother was Tewa. She had a long and productive career of pottery making beginning around 1946 and lasting until her death in 1981. She was married to Womak Pavatea and had a daughter, Wilma Rose Pavatea, who produced pottery in the form of miniature jars around 1950 to 1960. Garnet was fond of making plain red bowls with a band of corrugation around the shoulder. Triangular indentations were a common design found on her pieces, and she often made ladies to accompany her bowls. Her pieces were a favorite among collectors of Hopi pottery.

Garnet demonstrated her pottery at the Museum of Northern Arizona for many years. During her lifetime she entered over 400 pieces for judging in the Museum of Northern Arizona's Hopi Artist Exhibition winning an amazing total of 139 ribbons.

References and further readings:
- Plateau magazine of the Museum of Northern Arizona Vol. 49, No. 3
  1977 Hopi and Hopi-Tewa Pottery
- Schaal, Gregory
  1998 Hopi-Tewa Pottery: 500 Artist Biographies
- Trimble, Stephen
  1987 Talking with the Clay: The Art of Pueblo Pottery

http://www.holmes.anthropology.museum/southwestpottery/garnetpavatea.html

4/2/2005

Figure 12. Artist Page with request for photograph of artist.
Figure 13. Pueblo Page with request for photograph of pueblo.
<table>
<thead>
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<td>10 1/4&quot;</td>
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<td>11/4&quot;</td>
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<td>9&quot;</td>
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APPENDIX A: PHOTOGRAPHS OF POTS
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<td></td>
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<td></td>
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<td></td>
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<tr>
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<td>Circa 1900-1915</td>
</tr>
<tr>
<td>H: 11¼”</td>
<td>H: 12½”</td>
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<tr>
<td>W: 12”</td>
<td>W: 14”</td>
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<table>
<thead>
<tr>
<th>Zia Olla</th>
<th>Acoma Olla</th>
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<tbody>
<tr>
<td>Signed Sofia Medina</td>
<td>Potter Unknown</td>
</tr>
<tr>
<td>Circa 1982</td>
<td>Circa 1910</td>
</tr>
<tr>
<td>H: 9”</td>
<td>H: 7¾”</td>
</tr>
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<td>W: 10½”</td>
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<tr>
<td>Potter Unknown</td>
<td>Potter Unknown</td>
</tr>
<tr>
<td>Circa 1910-1920</td>
<td>Circa 1910</td>
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<tr>
<td>H: 2¾”</td>
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</tr>
<tr>
<td>W: 9”</td>
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<tr>
<td>Signed Lucy M. Lewis Acoma NM</td>
<td>Potter Unknown</td>
</tr>
<tr>
<td>1971</td>
<td>Circa 1910</td>
</tr>
<tr>
<td>H: 4¾”</td>
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<tr>
<td>W: 6”</td>
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<tbody>
<tr>
<td>Attributed to Lucy M. Lewis Acoma Circa 1950</td>
<td>Potter Unknown</td>
</tr>
<tr>
<td>H: 6”</td>
<td>Circa 1930</td>
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<td>W: 8½”</td>
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<td></td>
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<td><strong>San Juan Bowl</strong></td>
<td><strong>Acoma Jar</strong></td>
</tr>
<tr>
<td>-------------------</td>
<td>---------------</td>
</tr>
<tr>
<td>Signed Rosita Cata</td>
<td>Signed Marie Z.</td>
</tr>
<tr>
<td>San Juan Pueblo</td>
<td>Chino Acoma NM</td>
</tr>
<tr>
<td>Collected 1964</td>
<td>Collected 1981</td>
</tr>
<tr>
<td>H: 4½”</td>
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</tr>
<tr>
<td>W: 7”</td>
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<td>Signed Vera Chino</td>
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</tr>
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<tr>
<td>Signed Lucy M. Lewis Acoma, NM</td>
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<tr>
<td>1963</td>
</tr>
<tr>
<td>H: 8 ½”</td>
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<thead>
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<tbody>
<tr>
<td>Lucy M. Lewis</td>
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<tr>
<td>Acoma NM</td>
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<tr>
<td>Circa 1965</td>
</tr>
<tr>
<td>H: 2½”</td>
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<tr>
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<tr>
<td>Signed Reyecita A. Trujillo</td>
</tr>
<tr>
<td>Circa 1950s</td>
</tr>
<tr>
<td>H: 13½”</td>
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<td>1994.8.3</td>
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<tr>
<th><strong>Picuris Pitcher</strong></th>
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<tbody>
<tr>
<td>Potter Unknown</td>
</tr>
<tr>
<td>Date Unknown</td>
</tr>
<tr>
<td>Collected May 1985</td>
</tr>
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<td>H: 7¼”</td>
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<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>Signed Blue Corn</td>
</tr>
<tr>
<td>Date Unknown</td>
</tr>
<tr>
<td>Collected July 1981</td>
</tr>
<tr>
<td>H: 6¾”</td>
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<td>W: 10½”</td>
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<thead>
<tr>
<th><strong>Acoma Canteen</strong></th>
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</thead>
<tbody>
<tr>
<td>Signed B. Concho</td>
</tr>
<tr>
<td>Circa 1960</td>
</tr>
<tr>
<td>H: 8½”</td>
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<td>W: 7”</td>
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<thead>
<tr>
<th><strong>Jemez Wedding Vase</strong></th>
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<tbody>
<tr>
<td>Signed P. Loretto</td>
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<tr>
<td>Circa 1990s</td>
</tr>
<tr>
<td>H: 6”</td>
</tr>
<tr>
<td>W: 4”</td>
</tr>
<tr>
<td>1997-7-6</td>
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<td><strong>San Juan Jar</strong></td>
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<tr>
<td>------------------</td>
</tr>
<tr>
<td>Potter Unknown</td>
</tr>
<tr>
<td>Circa 1930s</td>
</tr>
<tr>
<td>H: 8”</td>
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<td>W: 11½”</td>
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<thead>
<tr>
<th><strong>Santa Clara Jar</strong></th>
<th><strong>Laguna Olla</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Signed Teresita Naranja</td>
<td>Potter Unknown</td>
</tr>
<tr>
<td>Date Unknown</td>
<td>Date Unknown</td>
</tr>
<tr>
<td>H: 8¼”</td>
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<tr>
<td>W: 8¼”</td>
<td>W: 9”</td>
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<thead>
<tr>
<th><strong>Santa Clara Jar</strong></th>
<th><strong>Hopi Jar</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Signed Anita L. Suazo</td>
<td>Signed Fawn</td>
</tr>
<tr>
<td>Date Unknown</td>
<td>(Eunice Navasie)</td>
</tr>
<tr>
<td>Collected Nov 1981</td>
<td>Circa 1964</td>
</tr>
<tr>
<td>H: 3¼”</td>
<td>H: 5¾”</td>
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<tr>
<td>W: 6¼”</td>
<td>W: 5¾”</td>
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<td>2002.04.103</td>
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<table>
<thead>
<tr>
<th><strong>Santa Clara Jar</strong></th>
<th><strong>Zuni Jar</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Signed Nathan Youngblood (with 3 deer hooves)</td>
<td>Potter Unknown</td>
</tr>
<tr>
<td>10/15/77</td>
<td>Circa 1920s</td>
</tr>
<tr>
<td>H: 8½”</td>
<td>H: 4½”</td>
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<tr>
<td>W: 11¼”</td>
<td>W: 6¼”</td>
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<table>
<thead>
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<th><strong>Santo Domingo Jar</strong></th>
<th><strong>Zia Canteen</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Potter Unknown</td>
<td>Potter Unknown</td>
</tr>
<tr>
<td>Circa Pre 1942</td>
<td>Circa 1930</td>
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<tr>
<td>H: 6”</td>
<td>H: 7”</td>
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<td>W: 6½”</td>
<td>W: 4¾”</td>
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<table>
<thead>
<tr>
<th><strong>Santo Domingo Jar</strong></th>
<th><strong>Santo Domingo Bowl</strong> – Signed Arthur &amp; Hilda Coriz</th>
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</thead>
<tbody>
<tr>
<td>Potter Unknown</td>
<td>Collected 1988</td>
</tr>
<tr>
<td>Circa Pre 1942</td>
<td>H: 3½”</td>
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<td>H: 6¼”</td>
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<table>
<thead>
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<th><strong>San Ildefonso Jar</strong></th>
<th><strong>San Ildefonso Jar</strong></th>
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<tbody>
<tr>
<td>Signed Maria &amp; Julian</td>
<td>Signed Maria &amp; Popovi</td>
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<tr>
<td>Date Unknown</td>
<td>670 (May 1970)</td>
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<tr>
<td>H: 5”</td>
<td>H: 3¾”</td>
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<td>W: 7¼”</td>
<td>W: 4”</td>
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<tr>
<td>2003-1-1</td>
<td>2003-1-7</td>
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<tr>
<td>Item</td>
<td>Maker(s)</td>
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<tr>
<td>San Ildefonso Jar</td>
<td>Signed Marie</td>
</tr>
<tr>
<td>San Ildefonso Plate</td>
<td>Signed Maria &amp;</td>
</tr>
<tr>
<td></td>
<td>Santana</td>
</tr>
<tr>
<td>San Ildefonso Bowl</td>
<td>Signed Maria &amp;</td>
</tr>
<tr>
<td></td>
<td>Santana</td>
</tr>
<tr>
<td>Santa Clara Bowl</td>
<td>Signed Margaret</td>
</tr>
<tr>
<td>Santa Clara Jar</td>
<td>Signed Lorencita</td>
</tr>
<tr>
<td></td>
<td>Naranjo</td>
</tr>
<tr>
<td>San Ildefonso Jar</td>
<td>Signed Isabel</td>
</tr>
<tr>
<td>Acoma Olla</td>
<td>Signed Mildred</td>
</tr>
<tr>
<td></td>
<td>Antonio</td>
</tr>
<tr>
<td>Taos Jar</td>
<td>Signed J. Suazo</td>
</tr>
<tr>
<td></td>
<td>DuBray</td>
</tr>
<tr>
<td>Location</td>
<td>Artist Name</td>
</tr>
<tr>
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<tr>
<td>San Ildefonso</td>
<td>Maria Martinez</td>
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<tr>
<td>Hopi-Tewa</td>
<td>Joy Navasie (Second Frog Woman)</td>
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<td>Zuni/Hopi-Tewa</td>
<td>Les Namingha</td>
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<tr>
<td>Hopi-Tewa</td>
<td>Fannie Nampeyo</td>
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<td>Hopi-Tewa</td>
<td>Dextra Quotskuyva</td>
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<td>Hopi-Tewa</td>
<td>Priscilla Namingha</td>
</tr>
<tr>
<td>San Ildefonso</td>
<td>Rose Gonzales</td>
</tr>
<tr>
<td>San Juan/Santa Clara</td>
<td>Tina Garcia-Trujillo</td>
</tr>
<tr>
<td>Hopi-Tewa</td>
<td>Garnet Pavatea</td>
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<td>Artists</td>
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<tr>
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<td>Maria &amp; Santana Martinez</td>
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<td>Santo Domingo</td>
<td>Arthur &amp; Hilda Coriz</td>
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<tr>
<td>Santana Melchor</td>
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<td>Robert Tenorio</td>
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<tr>
<td>Santa Clara</td>
<td>Helen Shupla</td>
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<td>Lela &amp; Van Gutierrez</td>
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<tr>
<td>Margaret Tafoya</td>
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<td>Margaret &amp; Luther Gutierrez</td>
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<tr>
<td>Acoma</td>
<td>Lucy M. Lewis</td>
</tr>
<tr>
<td></td>
<td>Marie Z. Chino</td>
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<td>Laguna/Acoma</td>
<td>Thomas Natseway</td>
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<td>San Ildefonso Crucita Calabaza</td>
</tr>
<tr>
<td></td>
<td>(Blue Corn)</td>
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<td>Place</td>
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<tr>
<td>Picuris</td>
<td>Anthony Durand</td>
</tr>
<tr>
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<td>Nathan Youngblood</td>
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<td>Arthur &amp; Hilda Coriz</td>
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<td>Marie &amp; Julian Martinez</td>
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<td>Rosalie &amp; Joe Aguilar</td>
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<td>Santa Clara</td>
<td>Lorencita Naranjo</td>
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<td>San Ildefonso</td>
<td>Isabel</td>
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<td>Taos</td>
<td>Juanita Suazo DuBray</td>
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<td>Sofia Medina</td>
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<td>Location</td>
<td>Name</td>
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<tr>
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<td>San Ildefonso</td>
<td>Popovi Da</td>
</tr>
<tr>
<td>Santa Clara</td>
<td>Camilio</td>
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<tr>
<td>Santa Clara</td>
<td>Sunflower Tafoya</td>
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<tr>
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<td>Elva Nampeyo</td>
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<td>Sadie Adams</td>
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<td>Hopi-Tewa</td>
<td>Rachel Sahmie</td>
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<td>Reyecita A. Trujillo</td>
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<td>Zia</td>
<td>Helen Gachupin</td>
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<tr>
<td>Acoma</td>
<td>Mildred Antonio</td>
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<td>Image</td>
<td>Text</td>
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<td><img src="image1.png" alt="Image" /></td>
<td>Acoma Pueblo “Sky City” San Estevan del Rey Church Built - 1629&lt;br&gt;Photo Courtesy of Julie Schrader&lt;br&gt;January 2005</td>
</tr>
<tr>
<td><img src="image2.png" alt="Image" /></td>
<td>Acoma Pueblo “Sky City” Street Scene&lt;br&gt;Photo Courtesy of Julie Schrader&lt;br&gt;January 2005</td>
</tr>
<tr>
<td><img src="image3.png" alt="Image" /></td>
<td>Acoma Pueblo “Sky City” General View&lt;br&gt;Photo Courtesy of Julie Schrader&lt;br&gt;January 2005</td>
</tr>
<tr>
<td><img src="image4.png" alt="Image" /></td>
<td>Who are the Pueblo Indians? Prehistoric Pueblo Dwellings Four Corners Region&lt;br&gt;Photo courtesy of Dr. Jay Price</td>
</tr>
<tr>
<td>Location</td>
<td>Description</td>
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<td>--------------------------</td>
<td>-----------------------------------------------------------------------------</td>
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<tr>
<td>Hopi First Mesa</td>
<td>Walpi Village</td>
</tr>
<tr>
<td></td>
<td>Circa 1907-1930</td>
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<tr>
<td>Hopi Second Mesa</td>
<td>Mishongnovi Village</td>
</tr>
<tr>
<td></td>
<td>Circa 1907-1930</td>
</tr>
<tr>
<td>Isleta Pueblo</td>
<td>St. Augustine Catholic Church</td>
</tr>
<tr>
<td></td>
<td>Built - 1710</td>
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<tr>
<td></td>
<td>Photo Courtesy of Julie Schrader</td>
</tr>
<tr>
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<td>January 2005</td>
</tr>
<tr>
<td>Jemez Pueblo</td>
<td>General View</td>
</tr>
<tr>
<td></td>
<td>Photo Courtesy of Julie Schrader</td>
</tr>
<tr>
<td></td>
<td>January 2005</td>
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Laguna Pueblo
General View

Photo Courtesy of Julie Schrader
January 2005

Laguna Pueblo
San Jose Mission
Built - 1699

Photo Courtesy of Julie Schrader
January 2005

Picuris Pueblo
General View

Photo Courtesy of Julie Schrader
January 2005

Picuris Pueblo
San Lorenzo Church
Built - 1770

Photo Courtesy of Julie Schrader
January 2005
<table>
<thead>
<tr>
<th>Santa Ana Pueblo</th>
<th>General View</th>
</tr>
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<tbody>
<tr>
<td>Photo Courtesy of Julie Schrader</td>
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<td>January 2005</td>
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<table>
<thead>
<tr>
<th>Santa Ana Church</th>
<th>Built - 1750</th>
</tr>
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<tbody>
<tr>
<td>Photo Courtesy of Vladimir Dinets</td>
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<table>
<thead>
<tr>
<th>Santa Clara Pueblo</th>
<th>Kiva in Central Plaza</th>
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<tr>
<td>Photo Courtesy of Julie Schrader</td>
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<table>
<thead>
<tr>
<th>Santa Clara Church</th>
<th>Built – 1918</th>
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<tbody>
<tr>
<td>Photo Courtesy of Vladimir Dinets</td>
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<tr>
<td>Location</td>
<td>Description</td>
</tr>
<tr>
<td>-------------------</td>
<td>------------------------------</td>
</tr>
<tr>
<td>Santo Domingo Pueblo</td>
<td>General View</td>
</tr>
<tr>
<td>Santo Domingo Church</td>
<td>Built – 1899</td>
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<tr>
<td>San Ildefonso Pueblo</td>
<td>Kiva in Central Plaza</td>
</tr>
<tr>
<td>San Ildefonso Church</td>
<td>Built – 1968</td>
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</table>
San Juan Pueblo
Street Scene

Circa 1907-1930

Taos Pueblo
Designated as a World Heritage Site and National Historic Landmark

Photo Courtesy of Jerry Martin
2004

Taos Pueblo
San Geronimo de Taos Chapel
Built – 1850

Photo Courtesy of Jerry Martin
2004

Tesuque Pueblo
San Diego Church
Built – 1880

Photo Courtesy of Vladimir Dinets
<table>
<thead>
<tr>
<th>Image</th>
<th>Description</th>
</tr>
</thead>
</table>
| ![Zia Pueblo General View](image1) | Zia Pueblo General View  
Photo Courtesy of Julie Schrader  
January 2005 |
| ![Zia Pueblo Nuestra Senora de la Asuncion (Our Lady of Assumption) Built - 1706](image2) | Zia Pueblo Nuestra Senora de la Asuncion (Our Lady of Assumption) Built - 1706  
Photo Courtesy of Vladimir Dinets |
| ![Zuni Pueblo General View with Our Lady of Guadalupe Mission Church Built - 1629](image3) | Zuni Pueblo General View with Our Lady of Guadalupe Mission Church Built - 1629  
Circa 1907-1930 |
| ![Who are the Pueblo Indians? Prehistoric Indian Dwellings Mesa Verde – Four Corners Region](image4) | Who are the Pueblo Indians? Prehistoric Indian Dwellings Mesa Verde – Four Corners Region  
Photo Courtesy of Dr. Jay Price |
APPENDIX D

“HOW IS PUEBLO POTTERY MADE?” PHOTOGRAPHS
How is Pueblo Pottery Made?

Santa Clara woman polishing a pot


Circa 1907-1930

How is Pueblo Pottery Made?

Nampey of Hano – Hopi First Mesa
Painting and decorating a pot


Circa 1907-1930

How is Pueblo Pottery Made?

Santa Clara women firing pottery


Circa 1907-1930
APPENDIX E: ARTIST PHOTOGRAPHS
<table>
<thead>
<tr>
<th>Helen Naha (Feather Woman) 1922-1993 Hopi-Tewa Decorating Pots</th>
</tr>
</thead>
<tbody>
<tr>
<td>Photo courtesy of Judy &amp; Mike Ellis From Mr. John Morgan’s journals</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lonewolf Family Photo Joseph Lonewolf – top left Camilio Tafoya – top right</th>
</tr>
</thead>
<tbody>
<tr>
<td>Photo courtesy of Ray Manley Photograph, Rosemary Lonewolf Collection, Labriola National American Indian Data Center, Arizona State University Libraries</td>
</tr>
</tbody>
</table>
APPENDIX F

LETTER TO REQUEST PHOTOS AND PERMISSION TO USE FORM
The Lowell D. Holmes Museum of Anthropology at Wichita State University is creating an educational website featuring their collection of Southwest Pueblo pottery. The goal of this site is to teach people about Southwest Pottery and its relation to the art, culture and history of the Pueblos of the American Southwest. This website will be available free of charge to the general public but especially designed for use by educational institutions.

The site will use the pottery in the collection as the focal point. Thumbnail photos of each pot will include information about the artist and the pueblo where it was made. Upon selecting an individual pot it can be rotated 360 degrees for viewing the designs. Information can then be selected about the artist, the history of the Pueblo or the pot itself.

To complete this project we want to obtain photographs of artists on the attached list represented in the pottery collection and copyright permission to use them on the website. We would also like to obtain historical and contemporary photographs of the Pueblos associated with the artists and pottery in the collection.

If you are able to help us obtain the photographs we need, please contact Julie Schrader, Curator of Southwestern Art, or Jerry Martin, Museum Director, at 316-978-7068 or email jerry.martin@wichita.edu.

Respectfully yours,

Julie Schrader
Visual Image Reproduction and Use Request

Requested By:

Lowell D. Holmes Museum of Anthropology
Wichita State University
1845 Fairmount
Wichita, KS  67260-0052
(316)-978-7068

Request for Permission to Reproduce:

Request Permission to use for:

___ Website/Online Resources
___ Physical Exhibit
___ Exhibition Catalog

Permission is hereby granted to copy, use, digitally reproduce and apply the image(s) of the above noted object(s) to non-profit & educational resources both in physical exhibits and on Wichita State University web pages. These images shall not be transferred to commercial sites, nor any other institution under any circumstances without the express consent of the copyright holder.

Credit Line: COURTESY OF____________________________________________

Requestor: ___________________________________________ Date: ___________
(Signature)

Name and Title: _______________________________________________________
(Please Print)

Use Approved by: _____________________________________ Date: ___________
(Signature)

Name and Title: _______________________________________________________
(Please Print)

A countersigned copy will be returned to the requestor when permission is granted.
Good afternoon Julie,

Herewith permission to use images from the Northwestern University Library Edward Curtis Collection that you have found at the Library of Congress. I imagine that you are simply going to take them from the website which is quite agreeable to us. Should you need high res images, please contact me with exactly which ones you wish and I will see to having them made. They are about $15.00 each on a disk. With every good wish and the hope that you have a good weekend, I am,

Sincerely,

Russell Maylone

At 02:36 PM 2/4/2005, you wrote:

>>Date: Wed, 02 Feb 2005 16:48:17 -0600
>>X-PHforward: V2.7@relay (northwestern.edu)
>>From: jaschrader <jaschrader@wichita.edu>
>>Subject: Curtis Collection Digital Photographs
>>Sender: jaschrader <jaschrader@wichita.edu>
>>To: nai@northwestern.edu
>>X-Mailer: WebMail (Hydra) SMTP v3.62
Northwestern University,  
The Lowell D. Holmes Museum of Anthropology at Wichita State University has created an educational website on its Southwest Pottery Collection which is available to the general public and educational institutions on Internet 2. We are still looking for photographs for several of the Southwest Pueblos. We would like to use a few of the photographs you have available online through the Library of Congress in the Curtis Collection. Please let us know whether or not you can give us permission. The website can be accessed at: holmes.anthropology.museum/

Sincerely,

Julie Schrader
Curator of Southwest Art
____

Preservation Department
Northwestern University Library
Evanston IL 60208

Curator
McCormick Library of Special Collections
Northwestern Univ. Library
1970 Campus Drive
Evanston, IL 60208-2300
847-491-2894
eMail: r-maylone@northwestern.edu
March 9, 2005

Julie Schrader
Lowell D. Holmes Museum of Anthropology
Wichita State University
Box 52
Wichita KS 67260-0052

Dear Julie:

Thanks for your communication of February 24th regarding permission to publish one of our photographs in an educational website featuring southwest Pueblo pottery. With this communication we hereby extend our permission for one time use of the physical property contained in the photo you have selected. This permission is issued solely for display in the website you’ve described. Any requests for further duplication or reuse of the photographs should be directed to the Labriola Center for permissions.

The copyright (or intellectual property) status and proper citation of the photographs varies with each collection, and in some cases each photograph. I’ll review each case below:

**ACC# 2000-02281, Box 3, Folder 2:** Photographer Ray Manley made this color photograph of the Lonewolf Family. The print in our possession is part of the Rosemary Lonewolf Collection, but ASU does not own copyright to this photo. Ms. Lonewolf indicates that Ray Manley’s daughter Carolyn Robinson is handling copyright requests on behalf of the Manley family. Carolyn can be reached at 220 South Tucson Blvd., Tucson, AZ, 85716. Phone Number is 520-623-0307.

Should you choose to use this photo please cite it courtesy Ray Manley Photograph, Rosemary Lonewolf Collection, Labriola National American Indian Data Center, Arizona State University Libraries.

Since Wichita State University is a government organization we hereby waive the applicable commercial use fees.

I hope this information is useful to you Julie. Please contact me if you have additional questions about our collections and services.

Sincerely,

Robert P. Spindler
University Archivist
480.965.9277
rob.spindler@asu.edu
Julie,
Here's what I have.
Vladimir

>From: Julie Schrader <jas_67056@yahoo.com>
>To: Vladimir Dinets <v0v04ka@hotmail.com>
>Subject: RE: Pueblo church photographs
>Date: Tue, 8 Feb 2005 12:21:05 -0800 (PST)
>
>Vladimir,
>Thank your for your response.
>This is non-commercial, as the museum is a non-profit
>educational institution. Do you by chance have any
>higher resolution or larger images of the churches
>that you could send to us? We need images that are
>about 3" x 5" in order to include them on our site.
>Sincerely,
>
>Julie Schrader
>
>
>--- Vladimir Dinets <v0v04ka@hotmail.com> wrote:
>
>Dear Julie,
>> You are welcome to use any of the images as long as
>> it’s non-commercial use
>> (that’s the condition on obtaining photo permits
>> from some of the pueblos).
>> Vladimir
>
>>
>
>>From: Julie Schrader <jas_67056@yahoo.com>
>>To: v0v04ka@hotmail.com
>>Subject: Pueblo church photographs
>>Date: Mon, 7 Feb 2005 08:32:52 -0800 (PST)
>>
>>>
>>>Mr. Vladimir Dinets,
>>>I am writing to enquire about your photographs of
>>>New
>>>Mexico Pueblo churches. The Lowell D. Holmes Museum
>>>of
>>>Anthropology at Wichita State University, KS. has
>>>created an educational website on their Southwest
>>>Pottery Collection. We are looking for photographs
>>>for
>>>several of our Pueblo pages and were wondering if
>>>it

http://us.f415.mail.yahoo.com/ym/ShowLetter?box=Vladimir%20Dinets&MsgId=4984_58... 4/3/2005
Acatos, Sylvio  

Allen, Laura Graves  

Anderson, Duane  
1999  All That Glitters: The Emergence of Native American Micaceous Art Pottery in Northern New Mexico. Santa Fe, NM: School of American Research Press.

Barry, John  

Barsook, et al.  

Bartlett, Katherine, Kathleen E. Gratz, and Ann Hitchcock  

Bodine, John J.  
1977  Taos Pueblo: A Walk Through Time. Santa Fe, NM: Jene Lyon, Publisher.

Blair, Mary Ellen and Lawrence Blair  

Brew, J. O.  

Brown, Donald N.  
Bublitz, Ervin  

Cohen, Lee M.  

Dedra, Don  

Dillingham, Rick and Melinda Elliott  

Dillingham, Rick  

Dittert, Alfred E., and Fred Plog  

Dockstader, Frederick J.  

Dozier, Edward P.  

Dubray, Juanita  

Edelman, Sandra A.  
Ellis, Florence Hawley

Farish, Thomas Edwin

Garcia-Mason, Velma

Gibson, Daniel

Guthe, Carl E.

Harlow, Francis H.

Harlow, Francis H., and Dwight. P. Lanmon
2003 The Pottery of Zia Pueblo. Santa Fe, NM: School of American Research.

Harlow, Francis H., Duane Anderson and Dwight P. Lanmon
2005 Pottery of Santa Ana Pueblo. Santa Fe, NM: Museum of New Mexico Press.

Hayes, Allan & John Blom

Healy, Don
Hopi Tribe

Hucko, Bruce

Jacka, Lois (with photographs by Jerry Jacka)

James, H.L.

Kehoe, Alice B.

Kennard, Edward A.

Kramer, Barbara
1996  Nampeyo and her Pottery. Albuquerque, NM: University of New Mexico Press.

LaFree, Betty

Lamb, Susan

Manley, Ray

Marriot, Alice
McGee, Jr., Clifton Ferron

McGreevy, Susan B.
1982 Maria: The Legacy, the Legend. Santa Fe, NM: Sunstone Press.

Mercer, Bill

Nahohai, Milford and Elisa Phelps

Native Americans

New Mexico Environmental Law Center

Nichols, Robert

Paytiamo, James

Peaster, Lillian

Peckham, Stewart
1989 From this Earth: The Ancient Art of Pueblo Pottery. Santa Fe, NM: University of New Mexico Press.
Peterson, Susan
1984 Lucy M. Lewis, American Indian Potter. Tokyo: Kodansha International Ltd.

Rodee, Marian, and James Ostler

Sando, Joe S.

Schaaf, Gregory
2000 Pueblo Indian Pottery: 750 Artist Biographies. Santa Fe, NM: CIAC Press.

Schroder, Doug

Spivey, Richard L.
2003 The Legacy of Maria Poveka Martinez. Santa Fe, NM: University of New Mexico Press.

Stanislawski, Michael B.

Strong, Pauline Turner
Struever, Martha Hopkins
  1997  Legends of Pueblo Pottery. [S. 1.: Martha Hopkins Struever.]

Tharp, Mike
  1974  Blue Corn, a Potter, Takes Her Material From the Earth Itself. In

Toulouse, Betty
  1977  Pueblo Pottery of the New Mexico Indians. Santa Fe, NM: Museum of New Mexico Press.

Trimble, Stephen

Walker, Willard and Lydia L. Wyckoff

Young, Jon Nathan