



Hopi Jar (Paqua's Jar) Additional Information Patricia Dobson

Pottery

by Richard L. Spivey

In 1919, Maria and Julian Martinez of San Ildefonso Pueblo accidentally discovered the process of firing black-on-black pottery. These highly-polished and artistically executed pieces with their beautifully painted matte designs soon gained a growing market and achieved international recognition for their makers. Thus began the revival of a dying art, an art which gained even wider and more intense recognition beginning in the late 1960's, coincident with what has been called the renaissance of Pueblo Indian pottery of the 1970's.

Pueblo Indian pottery has its roots deep in the prehistoric past. Although today primarily produced as an art form, it has continued a tradition unbroken since ancient times, originating from simple containers made for everyday household use. The knowledge of pottery making probably first came into what is now the Southwestern United States prior to 300 B.c. from northern Mexico. The earliest known pottery in that area was produced by the peoples of the Hohokam Indian culture of southern Arizona, and of the Mogollon culture of southeastern Arizona and southwestern New Mexico. From there the knowledge of pottery making slowly moved northward to the Anasazi Indian culture (approximately today's Four Corners area) but did not achieve artistic excellence until about A.D. 700. By that time major cultural groups were well established, each with a pottery tradition distinct from its neighbors. Women became skilled craftsmen and also skilled artists, for the pottery was painted with designs to make it beautiful. The Mogollon and Anasazi people are probably the ancestors of the present-day Puebloans, while the Hohokam were ancestors of the present-day Pima and Papago tribes of southern Arizona.

The period A.D. 1100-1300 called the Great Pueblo Period, was a time of flowering of the arts; some of the most outstanding pottery of the entire prehistoric period was produced in that era. Outstanding in this great period was probably the Mimbres, a regionally-distinctive Mogollon group, whose "picture pots" have been a great inspiration to many contemporary potters.

Two major factors contributed to the end of the Great Pueblo Period: a serious drought of long duration and the arrival of marauding bands of enemy tribes. Large villages were abandoned as their inhabitants searched for water and for refuge from their enemies. By the time the Spaniards arrived in 1540 the Puebloans had pretty well settled in upon the clay used by that particular Pueblo. For purposes of this discussion, there are two kinds of clay: bentonite and kaolin. Kaolin clay requires a mineral paint (red iron oxide, manganese and iron), which is ground and mixed with water (a little vegetable paint is

sometimes added as a binding agent). Kaolin clays are used at Hopi, Acoma, Laguna, Zia, and Santa Ana Pueblos. Bentonite clay requires a vegetable paint made from a spinach-like plant native to the area called guaco or Rocky Mountain bee plant. This plant is boiled until it makes a thick paste, is dried, and then stored until needed, then mixed with a little water for use as a paint. Iri firing, this vegetable paint carbonizes, leaving a black design. Bentonite clays are used at Cochiti, Santo Domingo, San Ildefonso, and traditionally at Tesuque.

Firing is done by building a primitive “oven” in an open area on a dry, clear, windless day. A metal grate is held off the ground, often supported by tin cans, and the pottery to be fired is placed on it, usually upside down. After all the vessels to be fired are placed on the grate, a temporary “oven” is formed by covering the pieces to be fired with large pieces of broken pottery or pieces of tin. The fuel (cedar wood, or cakes of horse, sheep, or cow manure) is then placed under, around, and often over the makeshift oven. The fuel is allowed to burn from two hours to several hours. In the case of Acoma or Hopi the fire is allowed to burn out and the pottery cool before removal from the fire. The black pottery from San Ildefonso and Santa Clara that is so popular is produced by smothering the fire with pulverized manure after about two hours of burning which restricts oxygen from entering the oven. Firing within this reduction-atmosphere causes carbonization, which turns the pots black. In the case of pottery which is not to be black, care must be taken that there is a free flow of oxygen throughout the whole oven area, for a wisp of smoke can leave an unsightly smudge on an otherwise beautiful pot.

The use of assistants in various stages is not uncommon. Husbands often help with the designing; another relative may do the polishing; one potter may even make greenware for another potter, in exchange for a service such as polishing.

There are many shapes being made today by the Pueblo potters. The more traditional shapes are the storage jar, a large globular [missing text] used for storing grain, flour, or bread; the water jar, used for kachina forms. A typical Hopi shape is a squat jar with a flattened shoulder and a small mouth. There are two potters of exceptional ability working with the above designs, but with a white slip: Frog Woman, also known as Joy Navasie, and Feather Maiden (Helen Naha).

Nampeyo has many descendants who continue to use her name, and who work with a variety of designs on the yellow clay they consider to be solely their family property. Nampeyo potters include Nampeyo’s daughter Fannie and her daughter Elva, and granddaughter Rachel and her daughters Dextra Quotskuyva and Priscilla. Thomas Polacca, Fannie’s son, is working with new design forms based on the Hopi tradition.

Other potters include Sadie Adams, Emogene Lomakima, Garnet Pavatea, Beth Sakeva, Verna Nahee, Zella Cheeda, Laura Tomasie, Marcia Rickey, Violet Huma, Lorna Lomakima, Patty Maho, Caroline Talayumptewa, Ethel Youvella, and Grace Chapella, the latter known for her Sikyatki butterfly design. Hopi consists of three mesas. These potters are all from one of the First Mesa villages: Walpi, Sichomovi, the Tewa village of Hano, or Polacca at the base of the mesa.

One Third Mesa potter, Elizabeth White (Polingaysi Qoyawayma), lets the clay “speak to her; she

produces pottery vessels freer in form and unique in design, such as corn or flute player motifs in relief with color ranging from creamy white to pink to red. Carlson, writing in 1964, said:

This extraordinary woman began life in the last years of the last century at Old Oraibi, on the Third Mesa of the Hopi Country in Arizona. Polingaysi Qoyawayma was born in the pueblo that has been continuously occupied longer than any settlement in the United States - more than a thousand years. One of the first Hopi children to receive an education, she was the first of that group to become a teacher. She taught for thirty years in government schools of Arizona and New Mexico. On retirement in 1954, she received a citation and a medal for distinguished service from the Department of Interior. She lives now in New Oraibi, at the foot of the mesa where she was born.... She makes prize-winning pottery, reviving the antique Hopi style.... She is dedicated to obtaining educational opportunities for Hopi young people.

ial chambers called kivas, entered by a ladder through okehole in the roof. They also served as meeting places then.

e culture of the Pueblos reached a high point between 1050 and 1300. By that time different clan units had nine grouped cooperatively in single, many-tiered communal dwellings of up to four stories, built in the open on tops of straight-sided, table-topped mountains called mesas, or in arched recesses part way up the steep walls of cliffs. In the valleys near the pueblos the men tended the fields, practiced dry or irrigated farming, and stored harvest surplus in special rooms against times of drought and famine. All across red rock canyons and juniper-covered slopes of the high Colorado Plateau were Anasazi settlements, and in localities like Mesa Verde in southwestern Colorado, Chaco Canyon in northwestern New Mexico, and Canyon de Chelly in northeastern Arizona, the Pueblos created a classic age of beautifully painted pottery, turquoise jewelry, colored cotton and feather cloth. The 800-year-old Hopi tribe, founded during this period, is probably

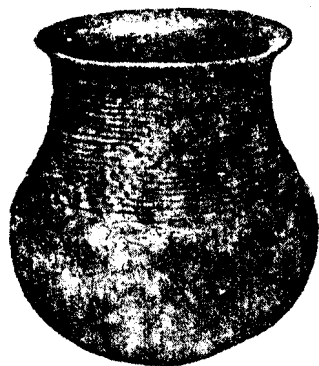
the oldest continuously inhabited settlement in the United States.

About 1300, Anasazi civilization declined somewhat, and for reasons not definitely established the people abandoned their cliff dwellings and moved southward. Various theories ascribe the exodus to an epidemic, the 23-year drought from 1276 to 1290, pressure from newly arrived nomadic Athapascan-speaking tribes, or internal disintegration resulting from the absence of a social organization able to bind together the different Clan units within each town. Whatever the reason, the dispersal carried the Pueblos to other districts where they settled down among previously established groups or built new towns of their own. From approximately 1350 until the arrival of the Spaniards in 1540, their civilization experienced a renaissance. The areas of the renewed culture were those of the Hopis, members of the Uto-Aztecan language family, who had lived in small settlements on or around three mesas in northeastern Arizona since about A.D. 600; the Zunis, speaking their own separate Zuni language, who resided in eastern Arizona and

BASKETRY AND POTTERY OF THE PUEBLOS

Nearly 2,000 years of Pueblo history can be traced by studying the basketwork and pottery produced by these people of the southwestern United States. The earliest of the Pueblo ancestors, who lived on the Colorado Plateau about A.D. 100, were called Basket Makers. In baskets such as that shown (upper left) they gathered wild and cultivated vegetable foods. About A.D. 500 they borrowed pottery-making techniques from tribes to the south and produced a distinctive style (center left). The pottery was marked with rope or incised with a sharp object. Later they became "town dwellers," moving into many-storied communal dwellings on the tops of mesas or cut into cliffs. The pottery of this period (A.D. 1050-1300) was beautifully painted and took many distinctive shapes (lower left). Pueblo pottery of today is much like the pottery of this "classic" period. Holding a modern pot (below) is the famous potter of San Ildefonso Pueblo, Maria Martinez, seated with her husband, Julian, also a potter. In front of her are examples of a very recent Pueblo style, "black on black," invented by Maria herself.

PHOTOGRAPHS (LEFT); MUSEUM OF THE AMERICAN INDIAN; (BELOW); BIRNBACH PUBLISHING SERVICE





CORN DANCE at San Ildefonso Pueblo near Santa Fe, N.M. The stately dance, accompanied by rhythmic chanting, is performed to obtain supernatural aid in guaranteeing a good corn crop in this arid region. The ceremony centers on the decorated sacred

western New Mexico; and the eastern pueblos who lived in many towns in and near the Rio Grand5 Valley of central New Mexico and were divided into two different language families, the Keresan and Tanoan. Keresan towns included Acoma, Cochiti, Sia, and others; the Tanoans, whose language was related to both the Kfowan and the Uto-Aztecan language stocks, lived in Taos, Picuris, Tesuque, and other towns. The Pueblos numbered more than 16,000 people and occupied perhaps seventy different sites in the early sixteenth century.

Each Pueblo settlement was something of an independent city-state, a single communal hive of apartment-like rooms. For defensive purposes, many towns were built on top of steep-walled, rocky mesas. Buildings were square, rectangular, or oval, constructed in tiers, and overlooked one or more courts where the kivas were located. Larger towns that covered as much as twelve acres were usually a series of long rows of rooms, some two or three stories high, facing open "streets" or plazas. Taos and Zuni contain the tallest houses of Pueblo country-five stories high. Some buildings had no doors on the ground level but were entered by ladders that led to openings in the roofs. Most houses in the eastern towns were built of adobe, or mud brick, and those in the west, of stone set in mud mortar.

The Pueblos were generally a peaceful, mild-natured people-the very name of one Pueblo people, the Hopis, means "peaceful ones"-but all of them, could fight fiercely in defense of their homes. Livery village was autonomous, and except for a single short period when some of them joined

in a revolt against the Spaniards in 1680, no uca' among them. Town life was dominated by theocrx- religious societies, and strict religious ceremonies. no powerful shamans and no religious hysteria or u.: w connected with worship; the ceremonies were usw signed to benefit the entire pueblo. Since the t thrunu"" welfare and prosperity in a country often harm" ec:W rev drought and aggressive enemies demanded

tunement to the spirit world around them, s tightly knit and rigidly conformist. People were value modesty, sobriety, and inoffensiveness aboc while conflict, ambition, and violence laid pers00\$ y- charges of witchcraft. Children were treated qTf., permissively, but were threatened with punishment? if they misbehaved. The inhibitions and fears C people, fed by frustrations from the suppression sion and by the ever-present threat of being char sorcery, sometimes led to an excess of gossip, a1PIII- nonviolent discord between groups, resulting asal one occasion in Hopi history in the moving of the groups. However, most students of the put- described their society as among the most trangs= ful; and cooperative in the world.

The religious societies, which met in kivas, stem pr*+rrtt with specific community functions, such as the of warfare, the hunting of game, the appoinlrxr'ot rr officers, and the effecting of cures, Each society IU3 ~ ultni priesthood,

which contributed to the town's r of ten to thirty members; the council decided toss

The Cliff Palace at Mesa Verde in southern Colorado is the known cliff dwelling of the prehistoric Pueblo Indians. dwellings, built in eroded hollows in cliffs, flourished from A.D. 1050 to 1300. Then they were abandoned by their descendants, who moved south to Arizona and New Mexico. Taos Pueblo in northern New Mexico is one of the largest in the Southwest. It is constructed of mud brick, or adobe, and reaches five stories high. The Pueblo was built gradually, with rooms being added as needed. Outdoor adobe bake-ovens (shown in the foreground and extreme right) and ladders, which could be pulled up for protection against attack, are features of all pueblos.



MESA VERDE NATIONAL PARK



SMITHSONIAN INSTITUTION, BUREAU OF AMERICAN ETHNOLOGY

added residents accused of such crimes as witchcraft and disloyalty to the village.

The annual cycle of religious ceremonies and dances occupied much of the people's time. Most ceremonies were held to propitiate the deities so that they would bring effect cures, or otherwise produce beneficial aids for the people. There were many deities, and below them an unlimited number of beneficent spirits called kachinas who visited the people for six months each year as messengers of the deities. By putting on masks that symbolically represented the different kachinas, men who were ritually initiated and trained and who executed the preliminary ritual accurately, were thought to bring into a town the actual presence and powers of the kachinas they impersonated.

In the public kachina ceremonies, the kachina impersonators danced and roamed through the village, also passing rattles, representing themselves, to watching children.

The dancers impersonated animal spirits. The kachinas were followed by clowns who cavorted raffishly, distracting the kachinas and ridiculing, censuring, and whipping spectators who had been guilty of offensive behavior.

The cult leaders kept their fetishes, prayer sticks, and sacred objects, including painted and feathered masks, costumes for the kachina dances, inside the kivas, which were barred to women and children. In the center of the kivas were stone-lined pits regarded as the passages between the earth and the lower world; the pits symbolized Sipapu, a mythical place in the north where man supposedly had descended from the world from underground. Before boys were ten years old, the first steps were taken to initiate them into

the cults. They were brought into the secret chambers and confronted with masked kachinas, who proceeded to whip them, trying to drive the badness out of them. At adolescence, the boys were again given a lashing in the kivas, but this time the kachinas suddenly unmasked in front of them and, threatening quick punishment if they failed to keep the secret, showed them that they were the priests of the village who produced the presence of the kachinas by wearing the masks. The boys were then ordered to whip the kachinas as a first lesson of what would later be expected of them. After this terrifying initiation, the youths received long training in the rituals and secrets of the cults until, after they were married, they were ready to become impersonators of the kachinas themselves.

One well-known Pueblo ceremony still observed, is the Hopi Rain Dance, held in August every other year, in which the members of one of the religious societies dance with live rattlesnakes in their mouths. Such ceremonies regularly attract thousands of visitors, and it is felt that anyone who watches with sympathy and respect is a participant and helps the efficacy of the rite.

Agriculture was the principal means of Pueblo sustenance. There was little irrigation, except along the Rio Grande. Farm work, a difficult labor in a country where rainfall averages only thirteen inches per year, was carried on by the men. Men also hunted deer, antelope, rabbits, and small game, driving the animals into pitfalls or stockades, or chasing them into net barriers on foot and then killing them with wooden clubs shaped like boomerangs.

Men wore a loincloth of cotton and a second piece wound around the waist to form a kilt. Sometimes a rectangular

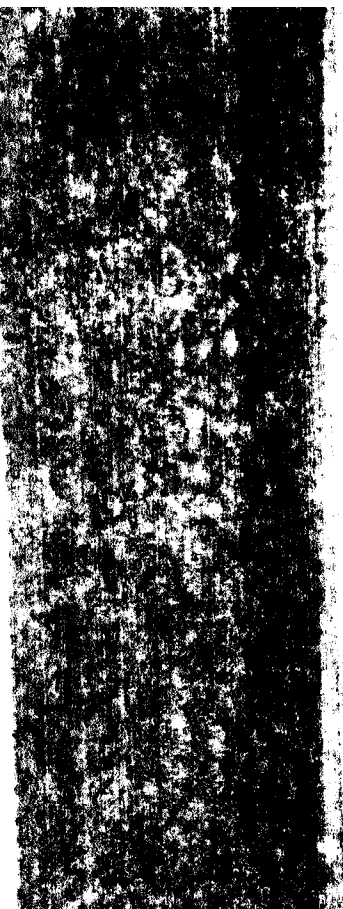


NAVAHOS

Navaho sheepherders (above) in the Monument Valley of Utah and Arizona live in an earth-corner house called a hogon. Beside the hogon is a loom for weaving the colorful trade blankets for which the Navahos are famous. The woman weaving (lower left) is wearing the distinctive Navaho woman's velvet blouse, colico skirt, and silver belt. The sand-painting ceremony (lower right) is a rite. When the elaborate, symbolic painting of kindly spirits is finished the young patient sits on the medicine man sings his sacred chants over her. The painting is erased at the end of the ceremony.

PHOTOS BY JOHN ...





PUCK

ist. With a grant fro- rolled at the Milan his first opera, the but did not win. Ho- ccessfully in ?Milan (1889), was less wel-

With tire. triumph began to gain a rep- the aging Verdi. T- international fame their emotionally- tral brilliance. O- only la *Rondine* (I- edy, has lost pop- last scene of *Tur-* gium. The opera- poser Franco Alfa-

PUCK, or ROBT- or elf in English f- klore, tormented people, usually- called *Puck*, and in 15- Edmund Spenser- *Pouke* among ev- *Dream*, William- hearted elf. Enj- Puck exclaimed, Puck figures pro- of *Pook's Hill* and

Queen Margherita, Puccini en-nservatory in 1880. He submitted ne-act *Le Villi*, in a competition, ever, the opera was produced siter- r 1884. His second opera, *Edgar* received.

of *Afanon Lescaut* (1893), Puccini- tation as the probable successor to Puccini operas that followed won- r their mastery of theatrical effect, arg(:d melodies, and their orches- is works composed after 1893, 17), which is almost a musical ct -- ashly. Puccini was working on *dot* when he died in Brussels 1

as completed by the Italian cc- **GOODFELL**ow, a mischievous sp- klore, tormented people, usually- called *Puck*, and in 15- in one of his poems, included- spirits. In *A Midsummer Vig'* akespere presented him as a got- ng his *prank on human* additional income by making and selling baskets, pot- Lord, what fools these mortals be- tery, silver jewelry, and k- *china* dolls. The carved- *wards and Fairies*.



nd Puck, who is seated on a mushroom. ight and the people of old England believed ngs to annoy them.

PUDDING ST NE is a type of *conglomerate stone* that has a number o- li me, silica, iro- oxide, or clay. It received its name because of its a- carance. .

PUEBLA, PIL *11B luh*, or pyoo *EHB luh*, is a state in east-central Me- ico between Mexico City and the Gulf of Mexico (see **MEXICO** [political map]). Puebla has a population of 279,960 and an area of 13,090 square miles (33,902 s- uare kilometers). Mexico's three. highest mountains, O- zaba (Citlaltepetl), Popocatepetl, and Ixtacihuatl, st- id ors Puebla's borders. Farmers grow barley, corn, een peppers, peanuts, potatoes, rice, sugar cane, a- d wheat. Puebla also produces apples, plums, and o- er fruits. It is also a textile center. The city of Puebl- is the capital.

Most Pueblos live in 18 villages in New Mexico. 7Ire majority live along the,Rio Grande River, in areas be- tween Taos and Albuquerque. Others live in deserts rX high plateau areas called *mesas* in Laguna and ACOMI in west-central New Mexico. This article discusses the Indians who live in the 18 villages. Other Pueblas include the Zunis of western New Mexico and thr, Hopis of northeastern Arizona. For more information about these tribes, see **HOP**I INDIANS and **ZC-i** t.Nnt.+>k Each Pueblo village has its own government and ?r- ganization, but the Pueblo people remain linked to arX another because of similar customs. The Puebltn hasc strong ties to their traditions and homeland. have lived in the same location longer than any other people of the United States or Canada.

PUEBLA (pop. 646,519), officially **PUEBLA DE COZA**, *thah sAu rah GO ah*, one of the largest citi- Mexico, stands 65 mil- (105 kilometers) southea- Mexico City. It is the c- pital of the state of Puebla. location, see **MEXICO** [political map). Puebla has :r- beautiful Spanish-style churches and other buildi- The city's chief produ- s include cotton textiles, g- fine pottery, and bea- tifully colored tiles. Four, about 1535, Puebla is- ne of the oldest Spanish se- ments in Mexico.

PUEBLO, ship. See **ILEA** (North-South Relator **PUEBLO, PIVE.N** to lo, (pop. 101,509; met. r- pop. 125,753), is on- e largest cities in Colora- It serves as the cult- educational, acid indu-

INDIANS, H *pee*, are one of the Pueblo In- dian tribes. Most Hop. live on tedi- reservation in northeastern Arizona. They live in 11 villages on or- near three high *mesas* ('tablelands . One villa e Uraibi is one of the oldest continuously inhabited vii ages in the United States. It was founded about 800 years ago .

About 6,500 Hopi live on the Hopi reservation, which is surrounded by the Navajo reservation. Like their early ancestors, many Hopi raise small herds of sheep and grow crops on plots of valley land. Some Hopi earn additional income by making and selling baskets, pot- tery, silver jewelry, and k- *china* dolls. The carved

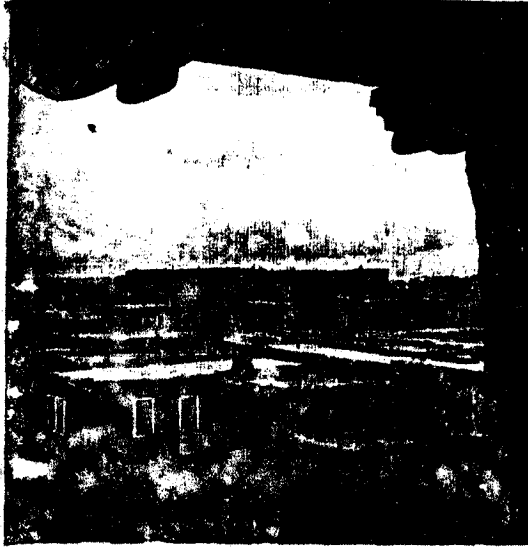
rvVvuen dolls repre- ~nt messengers sent by th- e go- ous cerenro ies play an important part in tire- life of the Hopi Indians. At certain times of the year, Hopi Men dress as *kachinas* and perform dances in the village square or in underground structures called *kivas*.

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PUEB **NDIANS, PIVEFIB loh**, are a people wlr+ livE in villages in New Mexico and Arizona. The Pubc Los belong to many communities, each of which spcaiu one of four languages. These Indians were named in the 1500's by Spanish explorers. The Spaniards found theme living in villages that resembled Spanish towns, arA the word *pueblo* means *town* in Spanish. The Spaniards used the word to refer to both the people and their vi}' lages.

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Jerry D. Jacka

A Pueblo Village of Today looks much like the Pueblo towns of centuries ago. The Pueblos have traditionally lived in stone or adobe structures that resemble apartment buildings.

Early Life. The Pueblos are descendants of a people known as the *anasazi*, a name given them by the Navajo Indians. The Anasazi began to build homes of many stories about A.D. 700. Between A.D. 1000 and 1300, Pueblo culture developed greatly in northern Arizona, northern New Mexico, southern Colorado, and southern Utah. By 1300, many Pueblos had moved south to the fertile valleys of the Rio Grande and its branches.

Some Pueblos built villages in the valleys, and others lived in desert and mountain areas. Desert surrounded many of the valleys, and the people set up irrigation systems so they could grow crops. Women gathered berries and other foods, and men hunted game.

Pueblo villages consisted of stone or adobe structures that resembled apartment buildings. These homes had as many as four stories, and the Indians used ladders to reach the upper levels. Some families of grandparents, parents, children, aunts, and uncles lived in two or more connected dwellings.

The villages were governed by religious leaders. The Pueblos held many religious ceremonies to promote harmony and order in the universe. They believed that if harmony and order were maintained, the spirits would ensure abundant game and provide sufficient rain for crops. Pueblo men performed *kachina dances*, in which they represented spirits of the earth, sky, and water. The dancers wore masks that symbolized the spirits. Most pueblos had underground chambers called *kivas* that were used for ceremonies and meetings.

The Pueblos designed excellent pottery. They also wove beautiful baskets and cotton for their clothing.

Contact with Other Peoples. In 1598, the Spaniards established a settlement near a Pueblo village. They forced the Pueblos to work for them and to turn over some of their crops. The Spaniards also forced the Indians to follow Roman Catholic ways. The Pueblos pretended to accept Catholicism, but they secretly continued their own religious practices.

In 1680, the Pueblo leader Pope led his people in a revolt that ended Spanish rule. The Indians remained free until 1692, when the Spaniards again gained control. In return for yielding control, the Pueblos de-



Pablo Martinez / Photo Library, Inc.

Colorful Pottery is created by people in all Pueblo villages. The pottery of each village has its own special designs. The Pueblo woman above is painting a handmade jar.

manded an end to forced labor and to interference in their internal affairs, particularly their religion.

From 1821 to 1846, Mexico ruled the Pueblo lands. The United States gained this territory as a result of the Mexican War (1846-1848). In the Treaty of Guadalupe Hidalgo of 1848, the United States agreed to uphold the Pueblos' title to their lands, which had been recognized by both the Spanish and the Mexican governments.

Through the years, the Pueblos have sought greater economic and political rights. In 1970, for example, the pueblo of Taos won title to Blue Lake, a sacred lake to the Pueblos. The government had made it part of a national forest.

The Pueblos Today follow many of the traditions that their ancestors established centuries ago. Most Pueblos have accepted modern ways only if such changes seem necessary or practical.

Most Pueblos practice their ancient religion, though some observe certain Catholic customs. Religious officials and nonreligious officials appointed by the government govern 13 of the New Mexico villages. The people of the other 5 villages elect their officials.

The majority of Pueblos live in homes that have only one story. Most of them work in nearby cities and towns, and many have professional careers. The Pueblos also make baskets, jewelry, pottery, and weavings and sell almost all their crafts.

OR 11

See also CLIFF DWELLERS; INDIAN, AMERICAN (Indians of the Southwest; picture: Religious Ceremonies); POPE.

Additional Resources

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California and Basin-Plateau Art

Farther south, among the Indian tribes of California, several artistic traditions flourished, in particular basketry-related arts. Twined baskets and featherwork are characteristic of northern groups such as the HUPA and YUROK, who are noted for their watertight basketry decorated with geometric patterns woven in a variety of twining techniques. In central California, the Chumash made small steatite animal carvings, fine coiled baskets, and magnificent, multicolored pictographic designs on the walls of caves. Other central and southern California people, notably the POMO and Diegueno, produced coiled and twined baskets of great complexity and beauty.

The Plateau and Great Basin culture areas are situated inland between the Rocky Mountains on the east and the Cascades and Northern Sierras on the west. Parts of this region were influenced by traditions of the Plains culture area during the 19th century. Tribes of the sparsely settled Basin area produced lightweight basketry containers to hold the wild foods and seeds that were their sustenance. Handsomely styled baskets made in modern times by PAIUTE, WASHO, and other Basin people continue the age-old traditions developed by particular tribes of the region.

Greater variety existed in the arts of the Plateau area, where village dwellers such as the KLAMATH and Washo traditionally made hieratic, strictly frontal wooden statues. Baskets and costume arts using varied decorative techniques were made by many plateau groups; some, such as the NEZ PERCE, wove soft carrying bags. The beadwork of the SHOSHONI was strongly derivative of Plains designs. Rock art of great antiquity is found throughout the intermontane zone, and immense stone alignments forming patterns that often can be read from the air are located in the Basin.

Art of the Southwest

The Southwest culture area extends over present-day Arizona, New Mexico, southern Colorado, and southern Utah. Coiled baskets made at least 2,000 years ago mark the beginning of decorative traditions that continue to flourish among native American artists today.

Pottery decorated with painted motifs was made by HOHOKAM villagers of southern Arizona after about AD 200. Within a short time painted pottery became the dominant art form throughout the region. Many varieties were made by other farming groups, among them the ANASAZI and Mogollon, ancestors of today's PUEBLO peoples. Mimbres artists of southwestern New Mexico made remarkable figurative paintings on pottery in the period from about 1000 to 1150, but much painted pottery of the Southwest was nonfigurative and depended on complex linear patterns for its striking appearance. Other domestic Pueblo arts include basketry, textile weaving, and shell and turquoise jewelry. Stone and wood sculpture, masks, including those used by KACHINA dancers, and impressive dry-fresco mural paintings in the underground chambers known as KIVAS are among the many traditional ritual arts. From dry materials such as sand, ocher, and finely ground leaves and flower petals, the Pueblos also created sand paintings for their kivas.

The non-Pueblo NAVAJO people further elaborated the sand painting techniques learned from their Pueblo neighbors. They developed the symbolic configurations of their sand paintings in conjunction with the many chants used in traditional Navajo curative rites. The Navajo also developed rich styles of textile weaving and from about 1850 on have produced beautiful silver and turquoise jewelry. Other non-Pueblo southwesterners, including the PAPAGO and PIMA of southern Arizona and several bands of Apache, are famous for their coiled basketry.

Northeast, Southeast, and Subarctic Art

Small stone carvings of great subtlety were made 4,500 years ago in the Eastern Woodlands culture area, which covers much of what is now the northeastern United States. Beginning about 1000 BC people of the Adena culture built great mounds in the Ohio Valley and produced carved-stone pipes and engraved tablets associated with complicated burial rites. From about 300 BC to AD 500, artists of the Hopewell tradition built earthwork and effigy mounds, sculpted naturalistic figures in clay and on stone pipes, and cut out ornaments of sheet copper and of mica.

After about 700, a vigorous tradition of stone, wood, and pottery sculpture is associated with the Mississippian mound-building cultures in the South (see MOUND BUILDERS). Carved-stone effigy pipes and masks of shell and wood are among the ritual objects that have survived. Suggestions of these early traditions are still discernible in historic-period Indian arts that incorporate glass beads, trade cloth, and now ideas introduced through European

Zuni Storage Jar

Pottery making is an old and respected tradition among the Zuni people of North America. This storage jar from the early 1900s was made using the "coil" method, in which long, thin coils of clay are formed around a flat, circular base and built up to create the shape of the jar, then smoothed and glazed. The white background with black and brown geometric designs is characteristic of Zuni pottery.

Jerry Jacka

"Zuni Storage Jar," Microsoft (R) Encarta. Copyright (c) 1994 Microsoft Corporation.
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Anasazi Pottery Bowl

The Anasazi culture of North America flourished in the 1 st millennium. The remains of their pottery are considered extremely valuable today. This bowl, with its dark-on-light geometric designs, is typical of Anasazi pottery.

Buddy Mays

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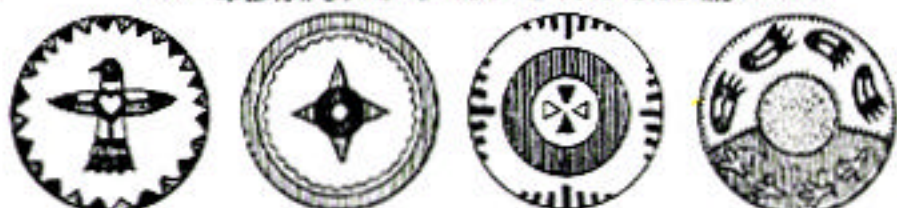
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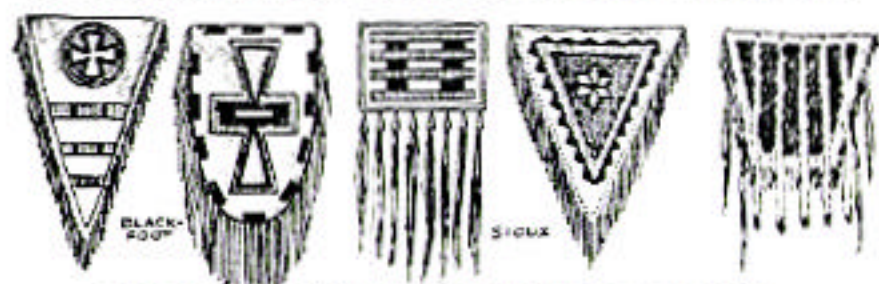
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POMO

TULARE

NAVAHO

W. C. R.

HOP.