DEXTER CIRILLO

# SOUTH-WESTERN INDIAN JEWELRY

Art/Jewelry/Native American History

# SOUTHWESTERN INDIAN JEWELRY

**By Dexter Cirillo**

Photographs of Jewelry by Michel Monteaux

Photographs of Artists by Stephen Northup

From prehistoric beads and fetishes to the most strikingly inventive designs from the latest Indian Market in Santa Fe, this dazzling new book explores the rich diversity of jewelry made by the Native Americans of the Southwest.

An illuminating introduction provides a concise history of the region, with emphasis on the role played by jewelry in the cultures and economies of the Southwestern tribes. The first chapter covers work in stone and shell from the prehistoric cultures to the current-day Santo Domingo and Zuni pueblos, featuring their vividly colored handmade beads, mosaics, and carvings. The focus then shifts to work in silver and the multiplicity of styles and techniques developed by the Navajo, Zuni, and Hopi. Chapter three surveys the contemporary transformation of traditional approaches, as artists experiment with unusual stones and utilize modern techniques to create a startling range of innovative styles and images.

A collector's guide offers invaluable advice, including when and where to buy jewelry, how to recognize elements that affect its value, how to care for it. The new and traditional materials, techniques, and objects that characterize southwestern Indian jewelry are identified in a profusely illustrated glossary. The book concludes with an annotated nation-

*(continued on back flap)*

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**In memory of my father,**
**Charles Jack Fisher,**
**March 18, 1916–February 16, 1989**

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FRONT COVER (clockwise, from top left): McKee Platero (both upper left and lower right), concha belt, see plate 133; Angie Reano Owen (both upper left and lower right), turquoise necklace with "chicklets," see plate 40; Phil Loretto, *Bear Dreams of a Dance* necklace, see plate 180; Jesse Monongye, bead necklace with inlay, see plate 182; Mike Bird, petroglyph pin, see plate 123.
BACK COVER: Navajo First-Phase concha belt, see plate 71.
FRONTISPIECE: Gail Bird and Yazzie Johnson. Concha belt with Mimbres pottery designs; sterling silver, red coral, black Brazilian agate, black onyx, turquoise, psilomelene, hematite, banded agate, 14-kt gold. Private collection, Dallas.
Page 5, top, and pages 16–17: Charlie Bird, mosaic earrings, see plate 47.
Page 5, center, and pages 64–65: Julian Lovato, belt buckle, see plate 112.
Page 5, bottom, and pages 140–41: Gail Bird and Yazzie Johnson, necklace, see plate 190.
Page 5, right: Christina Eustace, hand pin, see plate 126.

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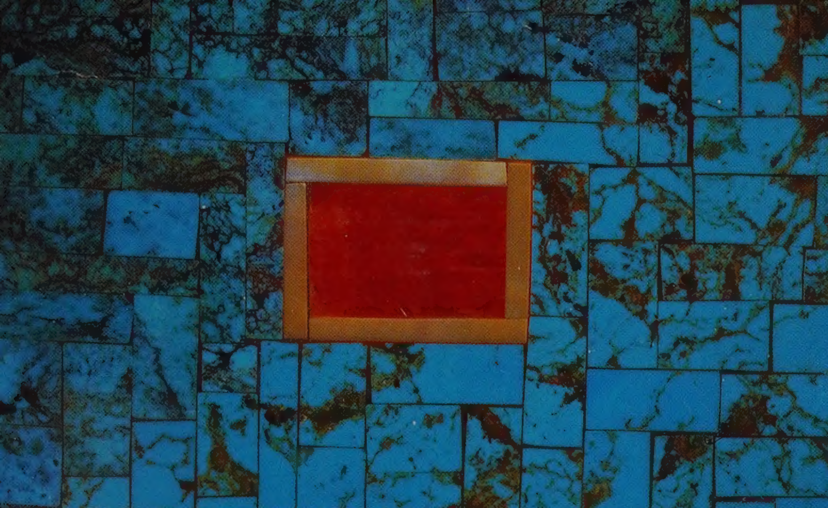

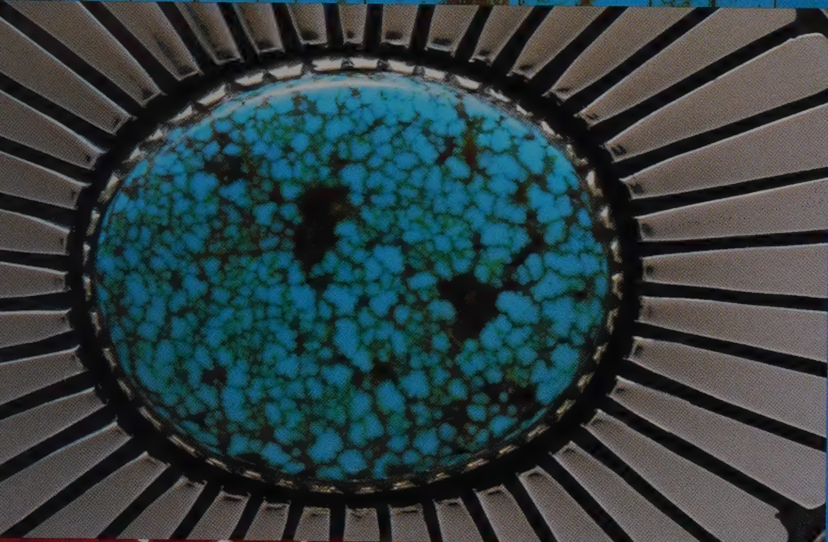

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# INTRODUCTION

Indian Market is a phenomenon that occurs every August in Santa Fe, New Mexico, two weeks before Labor Day. For one brief weekend Native American artists from southwestern pueblos and tribes come together to sell their pottery, textiles, jewelry, baskets, clothing, paintings, and sculpture directly to collectors, gallery owners, museum officials, artists' agents, and other aficionados of American Indian art.[1] It is a moment of great excitement and frenzied activity. Artists save their finest pieces for the intensely competitive judging that precedes the market. And the population of Santa Fe doubles as thousands of eager collectors pour into the downtown plaza to wait, sometimes all night, for the chance to buy from their favorite artists.

The first Indian Market took place in 1922 as part of an annual Fiestas de Santa Fe celebration. It was conceived by Dr. Edgar Lee Hewett—a renowned anthropologist and director of both the Museum of New Mexico and the School of American Research—to perpetuate traditional arts and crafts in the Southwest. For the region's Native Americans, the political climate of the 1920s was distressingly turbulent. The Indian Commissioner had issued a ban on all Indian dances as part of a national policy aimed at assimilating native cultures. And the Bursum Bill, which threatened the land and water rights of twenty pueblos, was being considered by the United States Senate.[2]

1. Charles Supplee (b. 1959, Hopi). Necklace; red coral, nugget turquoise, 14-kt gold. Inlaid bracelet; 14-kt gold, turquoise. Lovena Ohl Gallery, Scottsdale, Arizona.

2. Indian vendors under the portal at the Palace of the Governors, Santa Fe, c. 1936. Courtesy Museum of New Mexico, Santa Fe.

To protect the rights of the Pueblo Indians, who were not yet U.S. citizens, a group of concerned citizens formed the New Mexico Association on Indian Affairs. Recognizing the importance of Dr. Hewett's efforts to sustain the artistic life of Native Americans, the association joined forces with his committee and in 1933 took over the sponsorship of Indian Market. In 1936 the association started another Santa Fe tradition by arranging for Indian craftsmen to sell their work under the portal at the Palace of the Governors in Santa Fe (plate 2). This gave Native Americans a year-round market-place, which stimulated their production and helped establish an economy based on handmade crafts.

Under the sponsorship of the Southwestern Association on Indian Affairs (the name adopted by the New Mexico Association on Indian Affairs in 1961), Indian Market has grown into one of the largest and most prestigious exhibitions of American Indian art in the world. The originality and sophistication of the work shown each year by the ever-increasing number of artists at Indian Market confirms that southwestern art is not frozen in the past but is continually evolving into new forms. Nowhere is this more evident than in the jewelry. In 1991 one-third of the more than one thousand artists selected to participate in Indian Market were jewelers, who submitted work for judging in over seventy-five categories in six divisions. Jewelry may be the field of southwestern Indian art that is changing, and expanding, the fastest. It is also one of the oldest forms of indigenous art in North America, and some of its materials—particularly turquoise and shell—have been used since prehistoric times.

The primary jewelry-making cultures in the Southwest—a region that encompasses New Mexico and Arizona and extends north to the Four Corners area, where Colorado, Utah, Arizona, and New Mexico share a common border—are the Hopi of Arizona, the Zuni and Rio Grande Pueblos of New Mexico, and the Navajo, whose reservation bridges Arizona and New Mexico and extends into southern Utah. In all of these cultures jewelry holds a place of special importance. Beyond its value as a trade item and a symbol of personal wealth and status (plate 4), jewelry is also part of the dramatic and colorful pageantry of Pueblo dances. As emblems of the sky and water—the home of the sun and the source of rain—turquoise and shell are linked to growth and renewal, the forces central to so many of the dances.

Artifacts from hundreds of prehistoric sites dotting the Southwest indicate that jewelry making by the Native Americans there has spanned more than two thousand years. To adorn themselves and their clothing, prehistoric southwestern Indians produced innumerable types of beads, pendants, bracelets, rings, necklaces, earrings, and buttons, utilizing such diverse materials as stone, shell, wood, clay, and

Anasazi
UTAH
SAN JUAN RIVER
MESA VERDE
COLORADO
Navajo
Jicarilla Apache
Taos
Taos
Picuris
San Juan
Nambe
Pojoaque
Tesuque
Santa Fe
Rio Grande Pueblos
CALIFORNIA
Hopi
Pueblo Bonito
CHACO CANYON
Fort Defiance
Santa Clara
San Ildefonso
Jemez
Cochiti
Santo Domingo
Zia
San Felipe
Santa Ana
Sandia
Gallup
Fort Wingate
Flagstaff
LITTLE COLORADO RIVER
Zuni
Laguna
Acoma
Albuquerque
Isleta
Fort Sumner
(Bosque Redondo)
COLORADO RIVER
Hohokam
Phoenix
RIO GRANDE
Mescalero Apache
MEXICO
ARIZONA
NEW MEXICO
Mogollon

ABOVE

3. "Hopi Maiden" with the traditional hairstyle of an unmarried Hopi woman, 1901. The photographer, A. C. Vroman, commented: "The magnificent jewelry is probably of Zuni origin. The earrings are made of turquoise inlays." Courtesy of the Southwest Museum, Los Angeles.

BELOW

4. Pat Calabasa, Santo Domingo Pueblo, New Mexico, c. 1935. Note the combination of shell jewelry, silver buttons, beaded gauntlets, and silver concha belt. Courtesy Museum of New Mexico, Santa Fe.

bone (plate 5). Evidence suggests that they exchanged ideas, materials, and objects along well-established trade routes for centuries before Europeans started to explore this continent.[3]

From approximately 300 B.C. to A.D. 1540 (the beginning of the historical period), three major cultural groups inhabited the Southwest, developing agricultural communities based on the cultivation of corn, squash, and beans. The Hohokam settled in southern Arizona along the Gila, Salt, and Santa Cruz rivers, where they refined the artistry of creating jewelry from shells. The Anasazi (whose name is a Navajo word meaning "The Ancients") occupied the high-plateau country of the Four Corners area, where they built the grand cities of multistoried cliff dwellings and ceremonial chambers found at Mesa Verde in Colorado and Chaco Canyon in New Mexico.[4] And the Mogollon, renowned for their distinctive figurative pottery, founded their villages in the mountainous region of eastern Arizona and the Mimbres Valley of southwestern New Mexico. These cultures all reached the pinnacle of their artistic expression during

5. Prehistoric earrings, c. A.D. 1200. Top left: Salado culture. Sunflower design; mother-of-pearl with turquoise overlay, central disk inlaid with iridescent cretaceous aphalopod shell. Top right: Salado culture. Wagon-wheel design; shell. Bottom left: Hohokam culture. Turquoise, pipestone. Bottom right: Salado culture. Round inlaid earrings; turquoise, pipestone. Private collection.

approximately the same period, between A.D. 900 and 1200. The legacy of their traditions in making turquoise and shell jewelry enriches the southwestern Indian cultures of today.

6. Prehistoric bracelets, Salado culture, c. A.D. 1150. Left: carved argillite with six flying insects. Right: carved argillite with dog. Private collection.

Much of the prehistoric jewelry featured turquoise and shell, but other stones were also used, including argillite, azurite, hematite, jet, malachite, pipestone, and serpentine (plate 6). In addition to beads, pendants in various geometric and organic shapes were also popular and have been found in abundance throughout the Southwest (plate 48). The life forms depicted in the pendants include many types of birds, often in profile, as well as animals that might have been encountered in the hunt (plate 7). Animals associated with water, such as frogs and turtles, also appear frequently, as do snakes, whose sinuous shape may have represented lightning. For cultures inhabiting a semiarid environment in which water was—and is—a precious commodity, water symbols were predictably popular and proliferate on pottery as well as in jewelry.

A major drought in the Southwest during the thirteenth century may have caused the eventual disappearance of these three prehistoric cultures. Some have suggested that raids by the seminomadic Apache and Navajo, who migrated into the Southwest sometime between A.D. 1000 and the 1400s, were also a factor in the abandonment of the settlements. By the time the Spanish arrived from Mexico in 1540, they found the probable descendants of the Anasazi in towns along the Rio Grande valley in New Mexico, at Zuni Pueblo in western New Mexico, and further north at the Hopi villages in Arizona. Some Mogollon may have intermingled with the Anasazi to become ancestors of the Zuni, but most seem to have moved south, merging with the inhabitants of Casas Grandes, another prehistoric site in northern Mexico. The Hohokam became the ancestors of the modern Pima and Tohono O'odham (formerly known as Papago) tribes of southern Arizona.

When the Spanish entered the Southwest, they found small adobe villages inhabited by Native Americans scattered throughout the Rio Grande valley. The configuration of these settlements, with internal plazas surrounded by multiroomed attached dwellings, reminded the Spanish of their own towns, and so they called them *pueblos* (the Spanish word for "village") and their inhabitants, Pueblo Indians. When Spain formally claimed possession of the Southwest in 1598, the Spanish assigned saints' names to the pueblos, such as Santo Domingo, Santa Ana, Santa Clara, and San Juan.[5]

The Spanish established their first capital at San Juan Pueblo, then moved it the next year to another Indian settlement, subsequently called San Gabriel. In 1610 the seat of government was permanently located in Santa Fe, which is the oldest capital in the United States. With the Spanish came the Catholic priests sent to convert the

7. Prehistoric Hohokam artifacts, c. A.D. 900 to 1000. Left: pelican; shell. Right: ram; stone. Private collection.

Pueblo Indians and exact oaths of obedience from them. The bitter resistance of all the Pueblos to the Spanish incursion into their land and their culture led to the Pueblo Revolt of 1680, when the Pueblos united to drive the Spanish out of the Southwest and to keep them out for the next twelve years.

Prior to the Spaniards' arrival, the Navajo and the Apache had migrated to the Southwest from what is now western Canada, sometime between the eleventh and fifteenth centuries. Unlike the sedentary Pueblo peoples, the Navajo were hunters and gatherers who traveled in small groups guided by a headman, moving over a large area from southern Colorado to western New Mexico and Arizona. They eventually settled in the *Dinetah,* or homeland (in northwestern New Mexico), which is circumscribed by their four sacred mountains: Mount Hesperus and Blanca Peak in Colorado, the San Francisco Peaks in Arizona, and Mount Taylor in New Mexico. Their own name for themselves is *Dine* (meaning "The People"). *Navajo* derives from *Nabaju*, a place in the Chama Valley where some had settled; they were referred to by the Spanish in a 1626 document as "the Apaches of Nabaju."[6]

From their contacts with Pueblo people—especially during the Spanish reconquest of 1692–96, when many inhabitants of the Rio Grande pueblos fled to hide with them—the Navajo learned weaving, pottery making, farming, and animal husbandry; they also assimilated many of the Pueblos' religious and social concepts into their own ceremonial life and clan system. From the Spanish the Navajo procured horses and sheep, which increased their mobility and transformed their economy into one based on raiding, herding, and eventually weaving. By the beginning of the nineteenth century the Navajo were a force to be reckoned with because of their frequent and often devastating raids on both Spanish and Pueblo settlements.[7]

In 1821 the Mexican Revolution ended Spanish rule of the Southwest, and Mexico governed the region until the 1846 war with the United States. With the Treaty of Guadalupe Hidalgo, signed in 1848, Mexico ceded the Southwest to the United States. The next fifteen years saw many skirmishes between the Navajo and the United States government, but this turbulence ended abruptly when Colonel Kit Carson was ordered to obliterate the Navajo crops and livestock. Demoralized by defeat and near starvation, the Navajo surrendered to the army. In August 1863 the first Navajo prisoners began "The Long Walk," covering three hundred miles from Fort Defiance (on the border between Arizona and New Mexico) to the Bosque Redondo Reservation in eastern New Mexico.[8] The remainder of the nearly eighty-five hundred Navajo imprisoned at the fort were marched to Bosque Redondo the following spring, where the United States government attempted to convert them forcibly into farmers. The experiment failed miserably, and four years later the Navajo were allowed to go "home" to a reservation established for them in northwestern New Mexico and northeastern Arizona and bordered by the San Juan River in southern Utah.

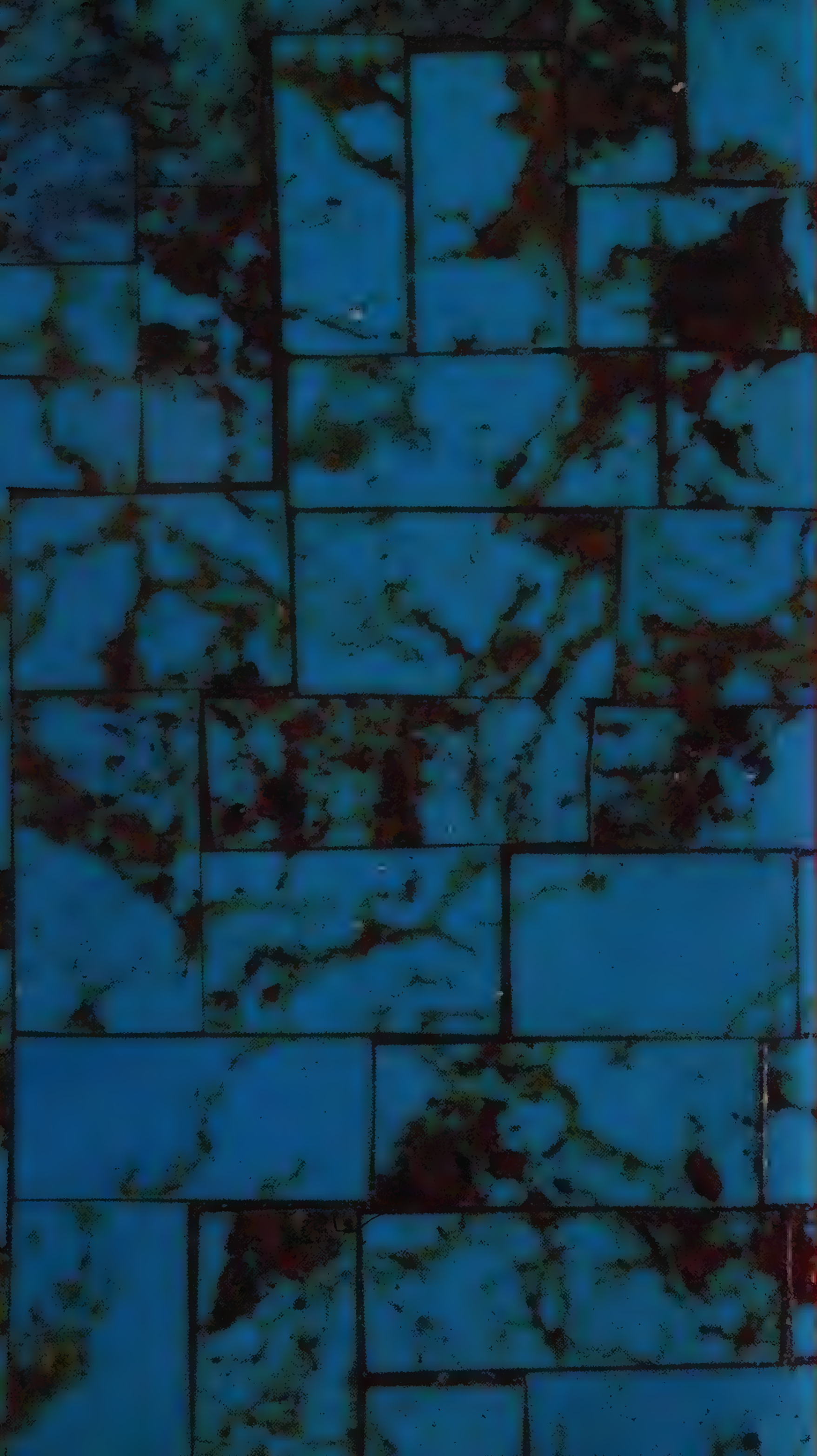
Jewelry became essential to the Navajo economy in the early reservation years because it provided them with goods they could use for barter in case their depleted herds failed them. Jewelry could also be easily transported and was quickly incorporated into the Navajos' independent and mobile way of life. Although the Navajo had long been trading with Pueblo Indians for turquoise and shell jewelry, they made their own jewelry in silver, using skills they acquired in the latter part of the nineteenth century. Silver had been introduced to the Southwest by the Spanish, but it did not become part of a Native American jewelry-making tradition until the Navajo took it up and in turn taught their neighbors.

In contrast to their tumultuous history has been the relative stability of Navajo ceremonial life, which is centered on maintaining balance and harmony within the individual and within the universe. The nine-day Night Chant ceremony of the

Navajo ends with the blessing "Walk in beauty." Beauty is balance, order, symmetry —philosophical tenets that carry over into aesthetic principles and are reflected in their jewelry. Indeed, these are characteristics of the best of all southwestern Indian jewelry.

*Southwestern Indian Jewelry* is a book about the rich diversity of contemporary jewelry and its makers. It is also a book about the traditions on which this jewelry is based. The artists discussed here take their place in the continuum of those traditions, while inaugurating new ones of their own. I have not written an exhaustive history of southwestern Indian jewelry; rather, I have provided an overview of the past and a selection of present artists whose work exemplifies the best of its kind. Not every artist here is well known, though many are nationally distinguished. Some have never entered Indian Market; others have won the highest honors there and at other major competitions. The majority are self-taught, having learned through observation of family members and on-the-job training. For most, jewelry is their livelihood. Nearly all of the jewelers included are still at work and began their careers within the last two decades. They have been selected for their innovations in style and in materials as well as for their technical excellence. There are many deserving jewelers who, unfortunately, could not be part of this book because of space restrictions. Their exclusion does not, of course, in any way diminish their excellence.

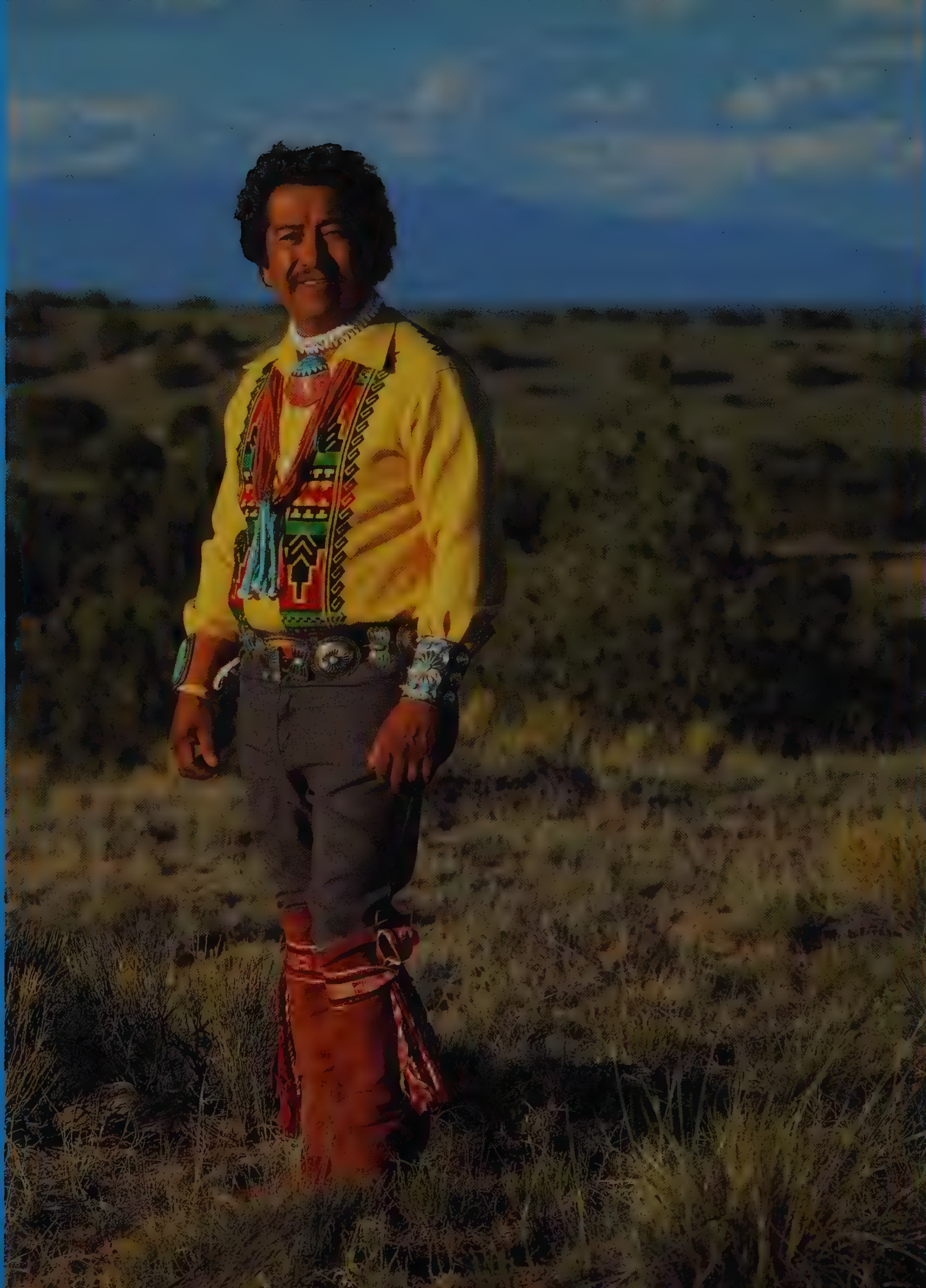
It has been my privilege to meet and interview almost all of the artists in this book, and I have visited many of their studios. What has been singularly impressive is their sense of engagement with the traditions and the possibilities of jewelry making. McKee Platero, a young Navajo silversmith, speaks for tradition when he says, "You have to respect the stone. . . . Turquoise is perfection."[9] And for Charles Supplee, a Hopi jeweler, "Indian art is so young that it is going to keep changing. It can go in any direction. It's up to individuals to change things."[10] Both statements summarize the attitudes and achievements of the jewelers in this book, whose work is dramatic evidence of the transformation of southwestern Indian jewelry from craft into art.



CHAPTER 1

# PATTERNS IN STONE

Beads and Mosaic Jewelry from Prehistory to the Present



# PATTERNS IN STONE

Turquoise and shell are the core of southwestern Indian jewelry. Each was used in prehistoric jewelry, and each figures prominently in the mythology and ceremonial life of southwestern tribes. The female deities of the Hopi—the Hurung Whuti, for example—are the keepers of rare and valuable substances, which include seashells, coral, and turquoise.[1] In the Navajo creation myth, First Man and First Woman made the sun out of turquoise and the moon out of white shell, and then they created two pillars of each to separate the sky and the earth.[2] For the Navajo, Mount Taylor is Turquoise Mountain and Blanca Peak the home of White Shell Woman. The Rio Grande Pueblo tribes divide themselves into the Winter and the Summer People, also called the Turquoise and the Squash People; these groups supervise the ceremonies of the Pueblo calendar.[3]

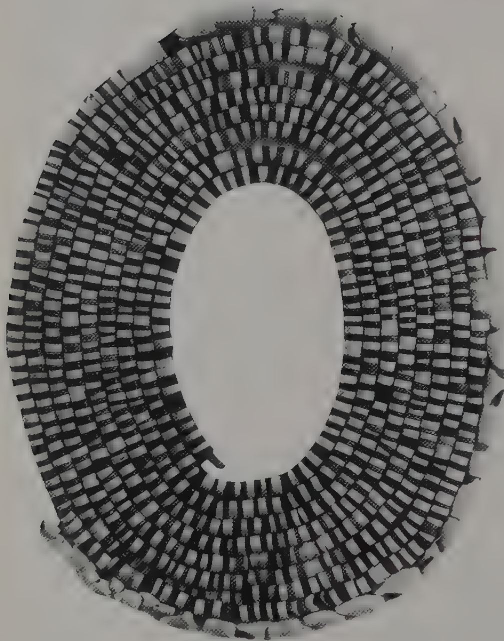
Turquoise symbolizes the sky and water; it is also associated with healing and protection. The Navajo and the Santo Domingo people give turquoise bracelets and earrings to newborns to shield them from accidents and disease. Turquoise is ground up for use in Navajo sandpaintings, and the color is painted on headdresses for Pueblo dances and on certain ceremonial Kachina masks. Considered a good-luck stone, turquoise has long been associated with the hunt. Prehistoric sites have yielded stone fetishes carved in the shape of various animals, such as mountain lions and bears, wrapped with bits of turquoise. Navajo sheepherders often carried turquoise fetishes to foster the growth of their flocks.

8. Joe Reano, Santo Domingo Pueblo, New Mexico.

The Zuni attach bits of turquoise carved into small arrows to the backs of their fetishes for good luck (plate 49); more recently they have made turquoise-encrusted ceramic fetish bowls (containers for personal fetishes) for the tourist market.

The Southwest is an ideal environment for turquoise, which is a mineral generally found at higher elevations in semiarid regions.[4] Artifacts from over two hundred prehistoric mines suggest that Native Americans have mined turquoise for close to two thousand years. Nowhere is the use of turquoise by prehistoric tribes more evident than at Pueblo Bonito. One of the Great Houses in Chaco Canyon, New Mexico, Pueblo Bonito covers three acres and contains more than five hundred rooms in its five-story architecture. More than half a million turquoise stones have been found there, suggesting that it was probably the major center in the Anasazi culture for the manufacture and trade of finished turquoise. In excavating the rooms at Pueblo Bonito between 1896 and 1899, George H. Pepper of the Hyde Expedition discovered raw and polished pieces of turquoise in every room—one of which contained close to nine thousand disk beads and pendants. Unlike the Hohokam, who cremated their dead and left few artifacts, the Anasazi conducted elaborate burials, adorning the deceased, particularly medicine men and persons of note, with quantities of jewelry. Their technical expertise in jewelry making was extraordinary. Beads have been found measuring .9mm to 2mm in diameter, with openings smaller than an ordinary needle. In 1931 Edgar Lee Hewett excavated the ruin of Chetro Ketl, also in Chaco Canyon, and found jewelry in materials other than turquoise, including a single necklace over ten feet long made of 1,045 shell and jet beads (plate 9). He also uncovered niches containing thousands of pieces of turquoise cut and prepared for mosaics, in addition to finished pieces.[5]

Much of the turquoise found at Chaco Canyon had been mined only 125 miles away at the Cerrillos mines (plate 10), 30 miles north of the present-day Santo Domingo Pueblo. Cerrillos (which is Spanish for "little hills") supplied the majority of turquoise in the pre-Spanish era. Turquoise from the area's largest mine, Mount Chalchihuitl (also spelled Chalchuitl and signifying "the place where turquoise is dug"), has been found in prehistoric Mexican mosaics; it was most likely traded for parrot feathers and copper bells—two nonindigenous items found in archaeological sites in the Southwest. Geological expeditions visiting the turquoise mines in the nineteenth century were amazed to discover that the prehistoric tribes, who probably began mining at Cerrillos in A.D. 500, had carted over one hundred thousand tons of rock from the mountain in baskets before developing a fairly sophisticated system of tunnels and mining sites. Over the centuries the Cerrillos mines changed hands several times—from Indian tribes to Spanish colonists and eventually to American mining companies.



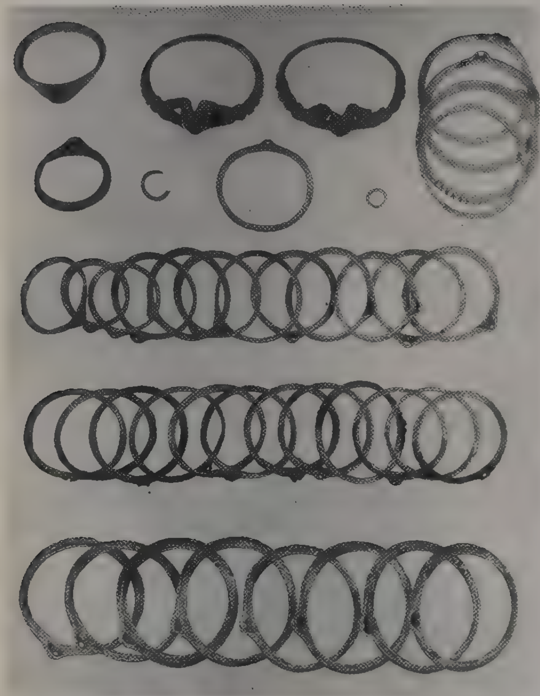
9. Ceremonial cache of prehistoric Anasazi beads found in Crypt #2 of the Great Sanctuary at Chetro Ketl in Chaco Canyon, New Mexico. Courtesy Museum of New Mexico, Santa Fe.

10. Mining camp near Cerrillos, New Mexico, c. 1884. Courtesy Museum of New Mexico, Santa Fe.

One tradition maintains that a major cave-in at Mount Chalchihuitl, in which dozens of Indian laborers were killed, triggered the Pueblo Revolt of 1680. Whether that is true or not, the event was powerful enough to become part of the folklore at nearby Cochiti Pueblo. According to one of their stories the cave-in occurred because people abused the privilege of mining the turquoise by taking stones from "turquoise pillars" in the mine, despite a strict prohibition against such action.

Unlike turquoise, the shells used in prehistoric southwestern jewelry had to be imported. The Hohokam, situated on the Gila River, gathered shells from the Gulf of California for their own use and for trade to the Anasazi and Mogollon peoples. They also made expeditions, although less frequently, to the Pacific Ocean for abalone and other

species not found in the Gulf of California. Shells were also traded into the Southwest from Mexico. The shells used in prehistoric southwestern Indian jewelry include abalone, olive shells, *Conus, Glycymeris*, and *Spondylus*, among others. The *Glycymeris* shells, used for bracelets, often had designs such as frogs and birds etched or carved on their circumference (plate 11). The hub of the shell also served as a base for mosaic designs (see plate 12). For necklaces, shells were cut into square tabs, then drilled with a cactus spear (or later a pump drill) and strung on cotton or fiber strings; the squares were rolled against a rough surface until they slowly became round beads. Such beads are known today as *heishi* (the Santo Domingo word for "shell")—a term that is also frequently but erroneously applied to necklaces made of round beads of stones like turquoise (plate 13).



ABOVE
11. Prehistoric Hohokam *Glycymeris* bracelets. Courtesy Museum of New Mexico, Santa Fe.

RIGHT
12. Angie Reano Owen (b. 1946, Santo Domingo). Two *Glycymeris* bracelets with turquoise mosaic inlay. The same style of mosaic on shell was done by the Hohokam. Collection of the artist.

13. Prehistoric Anasazi turquoise-disk necklace with turquoise pendants; turquoise bird pendant. Arizona State Museum, University of Arizona, Tucson.

The inheritors of this two-thousand-year-old tradition of shell and turquoise jewelry making are the Pueblo peoples of Arizona and New Mexico. When the early Spanish explorers pushed northward into the Southwest in the sixteenth century, they encountered inhabitants of many pueblos wearing turquoise jewelry. Coronado reported from Zuni Pueblo: "I am sending you a cattle skin, some turquoises, and two earrings of the same, and fifteen Indian combs, and some boards decorated with turquoise, and two baskets made of wicker."[6] A century later, in 1630, Fray Alonso de Benavides described the Taos Indians: "[They] dress themselves in mantas of cotton . . . and in their fashion try to deck themselves out as well as they can, in particular with earrings and necklaces of turquoise, for they have mines of these, and cut them, but imperfectly."[7]

Of all the descendants of the prehistoric southwestern cultures, the people of Santo Domingo Pueblo have most consistently made shell and turquoise jewelry in the style of their Anasazi ancestors. Named Santo Domingo by Gaspar Castaño de Sosa in 1591 (but called Kiwa by those who live there), the pueblo occupies approximately seventy-five thousand acres located halfway between Santa Fe and Albuquerque, New Mexico.[8] Because of its location Santo Domingo had many tumultuous encounters with the Spanish in the sixteenth and seventeenth centuries. Considered by many to be the most conservative of the Rio Grande Pueblos, the Santo Domingoans vigorously resisted Spanish domination, often fleeing to the surrounding mountains to protect themselves. Nonetheless, by the end of the sixteenth century the first mission church (plate 14) was established at the pueblo. In the eighteenth century a Father Morfi described the pueblo:

> This comely village is like almost all those of the kingdom, if they be in possession of the Indians. It is divided into four uniform quarters leaving in the center a regular and adequate square. The church is large and beautiful and attractively decorated and painted. The house of the priest is roomy and comfortable. Its dwellers enjoy a league of land surrounding the pueblo for their crops which they irrigate from the Rio Grande with ditches which they make on both banks. It serves them for drinking and such uses since they have no other. The pastures are usually sparse when the snows do not abound, because of the dryness of the lands. They reap some cotton which they cultivate industriously. In 1707, it had two hundred and four persons; in 1744, forty families; in 1765, seventy-six families and two hundred and twenty-four souls; and in 1779, seventy-eight families.[9]

According to their oral and recorded history, the Santo Domingo people have

always been makers and traders of jewelry, and their creation story describes the origin of jewelry making. Three groups of people emerged at a place called Shipap (north of the current pueblo). As the three groups were preparing to go their separate ways, their leaders decided to help each other by establishing a division of labor. Two of the groups would supply everyone with cloth, belts, kilts, and buckskins. The third group, the Santo Domingoans, would supply everyone with beads, earrings, and other forms of jewelry.

The Santo Domingoans are known throughout the Southwest as consummate travelers and traders, who sell their turquoise and shell jewelry at fairs, powwows, and ceremonial gatherings. Many Zuni artists buy single- and multiple-strand *heishi* and turquoise necklaces to incorporate into their fetish necklaces, preferring to spend their time and energy on their individual fetish carvings rather than on the beadwork. The Santo Domingoans also sell their work throughout the seasons under the portal at the Palace of the Governors in Santa Fe (see plate 2). Jewelry making employs a large percentage of the nearly four thousand members of the tribe, many of whom also farm or hold other jobs in Santa Fe or Albuquerque. There are excellent silversmiths at Santo Domingo (some of whom are considered in chapter 2), but most of the artisans there make shell and

14. Mission church at Santo Domingo Pueblo, c. 1940. Courtesy Museum of New Mexico, Santa Fe.

ABOVE

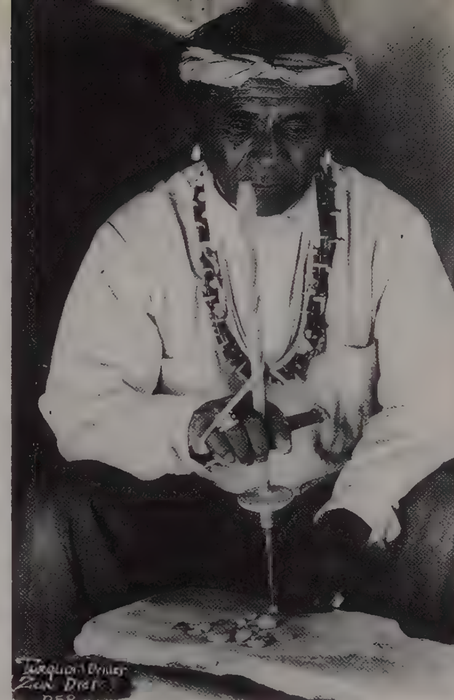
15. Santo Domingo mosaic earrings by Angie Reano Owen, Charlotte Reano, Daisy Reano, Denise Reano, Frank Reano and Charlene Sanchez Reano, Joe Reano and Angie Reano, and Rose Reano. Collections of the artists.

RIGHT

16. Santo Domingo mosaic pendants and earrings by Angie Reano Owen, Charlene Sanchez Reano, Charlotte Reano, Frank Reano and Charlene Sanchez Reano, Percy Reano, Joe Reano and Angie Reano, and Rose Reano. Collections of the artists.

turquoise jewelry in a style that has remained virtually unchanged for fifteen hundred years. They produce necklaces, pendants, bracelets, rings, and earrings in a variety of colors and shapes (plates 15, 16).

Two styles of jewelry dominate at Santo Domingo Pueblo: beadwork and mosaic. The most popular type of jewelry produced is the necklace, and *heishi* necklaces made from shell are still considered to be the classic Santo Domingo style of jewelry. Known for their superb lapidary skills, jewelers make beads in a multitude of shapes and sizes: round, tubular, oblong, and square (plate 17); they also drill holes in turquoise nuggets, or "fossilized" forms (natural shapes found in cavities where fossil remains have dissolved). Beads can be bold and chunky or so thin that hundreds must be stacked to create one necklace. Some jewelers use power-driven saws, grinding wheels, and sanders; others prefer to make beads in the old style, drilling the holes with pump drills (plate 18) and shaping the beads by rolling them against sandstone slabs. No matter which techniques are chosen, however, all of the jewelers included here start from scratch: they begin with the whole shell or the rough stone from which they slice the hundreds of individual pieces that will eventually become a necklace.



LEFT
17. Calvin Lovato (b. 1958, Santo Domingo) and Pilar Lovato (b. 1960, Santo Domingo). Necklaces; turquoise, jet. Collection of the artists.

ABOVE
18. Zuni Dick drilling turquoise at Zuni Pueblo. Courtesy Museum of New Mexico, Santa Fe.

19. Raymond Garcia (Santo Domingo) and Barbara Garcia (Santo Domingo). Necklace; melon- and dark-olive-shell *heishi*, finished with squaw wrap. Irene Shonberg Fisher and Barry Fisher, Livingston, New Jersey.

Highly respected for their *heishi* necklaces are Raymond and Barbara Garcia, who specialize in dark-olive-, melon-, and white-olive-shell necklaces with twenty, thirty, and forty strands each. Raymond, who also works full time as a guard at the Santa Fe Indian School, cuts and grinds the shells; Barbara drills them and strings the beads on wire. They finish their necklaces with the traditional "squaw wrap" rather than commercially made silver findings or clasps (see plate 19). The squaw wrap is a method of intertwining the ends of all the strands, then wrapping them tightly with cotton so that the individual strands will not break or unravel. Developed long before commercial findings were available, it has remained popular, particularly among the Navajo, who buy *heishi* and turquoise necklaces with the squaw wrap for their own use.

Selling most of their work directly to traders and collectors, rather than through galleries, the Garcias have nonetheless become well known to other jewelers. Charles Loloma (see chapter 3) bought many of their multiple-strand *heishi* necklaces, from which he suspended his inlaid pendants and cones in gold and silver. The Garcias did not enter their first Indian Market until 1990, when they promptly won three blue ribbons for a thirty-strand melon-shell necklace.

Joe and Rosey Caté, who have been making jewelry together for at least twenty-five years, use a variety of materials, including white clamshell. When she was fifteen, Rosey (Raymond Garcia's sister) began drilling *heishi* and stringing the finished beads for her parents, Joe F. and Sophie Garcia, who are also respected jewelers at Santo Domingo. She went on to study at the Institute of American Indian Art in Santa Fe from 1964 to 1967. At age twenty-one Joe began making jewelry as a hobby while he was holding other positions in Santa Fe; he, too, learned from family members. The Catés have added their own touch to the traditional *heishi* necklace by attaching a *jacla* to each side of it. *Jacla* means "ear string" in Navajo and refers to long turquoise necklaces that have been restrung onto two separate cords to be worn as earrings; when not in use that way they were attached to the bottom of a necklace as an extra pendant (plate 209). Each earring traditionally had three to five kernel-shaped beads of spiny oyster or white shell at the bottom. The Catés have varied this traditional style by substituting lapis lazuli for the red or white shell (plate 20). They have also changed the position of the *jaclas* from the bottom of the necklace to the sides, so that they can also be worn hanging down the back.

Perhaps no artist so revolutionized the art of bead making at Santo Domingo as Charles Lovato. He introduced the concept of shading in his beadwork, subtly graduating the colors in a necklace to produce shimmering effects of light and dark (plate 21). A superb technician, he specialized in making beads of such diminutive size

that when strung together they look like strands of silk. Lovato introduced new styles to Santo Domingo jewelers by juxtaposing gold and turquoise with classic olive shell or white clamshell and by mixing the purples of sugilite with the reds and blues of coral and lapis lazuli (plate 206). A multitalented man—he was a painter, ceramist, sculptor, and poet as well as a jeweler—Lovato was honored posthumously in 1991 by a retrospective exhibition of his jewelry at the Wheelwright Museum in Santa Fe.

OPPOSITE

20. Joe Caté (b. 1944, Santo Domingo) and Rosey Caté (b. 1948, Santo Domingo). *Heishi* necklace with *jaclas;* white clamshell, lapis, finished with squaw wrap. Collection of the artists.

LEFT

21. Charles Lovato (1937–1987, Santo Domingo). Three shaded *heishi* necklaces; clamshell, melon shell, red coral, turquoise, jet, fossilized ivory, malachite, lapis, 14-kt gold. Eagle Plume Gallery, Allenspark, Colorado.

22. Percy Reano and Charlotte Reano in their studio at Santo Domingo Pueblo, New Mexico.

Charlotte and Percy Reano are expert in both mosaic and beadwork. They make necklaces of exceptionally delicate beads in a traditional bead-and-tab style (plate 23). They also create unusual and imaginative designs: in a necklace and matching hair-piece, for example, they have incorporated the design of the kilts worn by men at the Santo Domingo Corn Dance, complete with a carved ivory bead and "sash" (plate 24).

Percy began making jewelry as a boy: "We used to work in the fields at the farm, and when it got too hot to work, my brothers and I would sit down for a while to cool off under the portal. We didn't rest much, though, because we'd spend that time drilling beads with a hand pump or grinding the beads on a flat stone. I also helped my mother with the grinding and drilling at night."[10] Later experience as a welder in Albuquerque introduced him to various tools and new ways of thinking about materials and techniques. Moving to lapidary equipment, he began refining his technique for making extremely tiny beads.

In making their necklaces the Reanos divide up the responsibilities, as many Santo Domingo families do. (In fact, jewelry making at Santo Domingo is usually a family affair, with different tasks allotted to each member.) They often work together in their

ABOVE

23. Percy Reano (b. 1951, Santo Domingo) and Charlotte Reano (b. 1950, Santo Domingo). Bead-and-tab necklace; Kingman turquoise, spiny oyster, 14-kt gold. Private collection; courtesy of the artists.

RIGHT

24. Percy Reano and Charlotte Reano. Bead necklace and hairpiece with Pueblo dancer's kilt design; ivory, jet, red coral, Kingman turquoise; hairpiece is inlaid on green-snail shell. Private collection.

25. Joe B. Reano (Santo Domingo) and Terry Reano (Santo Domingo). *Heishi* necklace; light-olive and dark-olive shell. Dr. and Mrs. E. Daniel Albrecht, Lake Forest, Illinois.

studio, but their division of labor allows them time for their other farming and family duties. Percy does all the initial cutting of the material and the final grinding into beads; Charlotte drills the beads and strings them. The lapidary equipment in the Reanos' studio is typical of what many Santo Domingo jewelers use today. With a power-driven saw Percy slices the shells and rough stones into manageable pieces. Charlotte clips these with a hand cutter into smaller pieces for mosaic work and into square tabs for beads. Once she has enough tabs of relatively uniform size, she drills holes in the middle of each one with a power drill, choosing the appropriate steel bit for the size bead she wants. The drilled shells or stones are strung very tightly on fine music wire, chosen for its strength and flexibility. Percy then begins grinding the tabs on an electric grinding wheel to shape them into beads. Grinding is a critical step, because too much pressure will break the stone or shell. The final bead, no matter how tiny, must be strong enough to survive sustained wear. If the walls are ground too thin, the beads will soon chip, crack, or break. After the grinding is completed, Percy uses an electric sander to remove any surface scratches, then polishes the necklace with an electric buffer.

Many jewelers at Santo Domingo use modern lapidary equipment, but there are some, like Joe B. and Terry Reano (no relation to Percy and Charlotte Reano), who continue making necklaces completely by hand (plate 25). In place of electric drills, they use a pump drill. It has a steel-file point rather than the flint point that would have been used in prehistoric times, but the process is still just as laborious and time consuming. Thicker stones must be drilled from both sides until the center is reached; thinner slabs can be drilled straight through. Once strung, the beads are shaped by rolling them against sandstone or by pulling them again and again through a groove in a sandstone slab, a process that breaks off the edges and eventually rounds them off. The Reanos then refine and polish the beads by further rolling them repeatedly on a fine sandstone slab. Smaller beads can be shaped and polished after they are strung on wire, but larger ones are often done individually and then strung. The Reanos use only natural turquoise, as opposed to stabilized (see pages 211–13 for an explanation of the different types of turquoise). Over the years, they have collected high-quality turquoise stones, including Lone Mountain, for use in their jewelry (plate 26).

Like the Reanos, Ray Lovato (no relation to Charles Lovato) uses only natural turquoise for his necklaces and *jaclas*. He began making jewelry at the age of eleven, learning from his parents, Ike and Tonita Lovato. (Also a trader, Ike traveled to the Navajo Reservation to sell Santo Domingo jewelry and helped create a market for natural turquoise jewelry.) Ray is recognized for his corn necklaces, in which the turquoise "tabs" are roughly shaped like the corn kernels they symbolize (plate 27).

26. Joe B. Reano and Terry Reano. Hand-rolled bead-and-tab necklaces. Top: melon shell, turquoise. Bottom: turquoise. Lovena Ohl Gallery, Scottsdale, Arizona.

Corn—of paramount significance to all southwestern cultures as a food product—symbolizes life and is central to many ceremonies. When corn was brought into the Southwest from Mexico around 1000 B.C., prehistoric cultures were able to establish stable agrarian communities based on its cultivation, and corn came to be identified with life itself.

Another artist who hand rolls his beads and works in natural turquoise is Tony Aguilar. After a stint as a silver polisher at Skip Maisel's Indian Jewelry and Craft, Inc. (a production center in Albuquerque), Aguilar became interested in silversmithing and took an advanced course from the Navajo silversmith Wilfred Jones at the Santa Fe Indian School, which he completed in 1942. Shortly thereafter he was drafted and spent part of World War II in Teheran, Iran, where he frequented the bazaars and began studying Persian filigree and metalworking techniques. Upon his return he studied Spanish religious jewelry and Indian pawn jewelry. All of these experiences have led to his unique style of combining metal with classic Santo Domingo *heishi* work, as well as with turquoise, coral, and jet. He decorates the metal crosses and tubes on his necklaces with tooled designs, both abstract and pictorial. Some of his necklaces are massive and include several different shapes of beads: square, oblong, and oval (plate 28).

ABOVE

27. Ray Lovato (b. 1946, Santo Domingo). Bead-and-tab necklace with *jaclas;* hand-rolled turquoise, red coral. Mr. and Mrs. J. Carrington Woolley, Santa Fe.

RIGHT

28. Tony Aguilar (b. 1919, Santo Domingo). Disk-bead necklaces; hand-rolled turquoise, sterling silver. Elaine Horwitch Gallery, Santa Fe.

29. Jimmy Calabaza at Santo Domingo Pueblo, New Mexico.

Also successful at combining metalwork with turquoise is Jimmy Calabaza. A self-taught silversmith, he works in both natural and stabilized turquoise. In the late 1980s he began incorporating silver into his necklaces, developing the design of the silver side box that has become a signature piece (plate 30). Known also as Ca'win, his Santo Domingo name (because there are four other Jimmy Calabazas at the pueblo, some of whom are jewelers), he runs a general store and small trading post at Santo Domingo. He also farms sixty acres of alfalfa plus another family plot of chiles, corn, melon, and vegetables. During the planting and growing seasons, he works five or six hours a night on his jewelry, as do other farmer-jewelers at the village. (It is not uncommon for many artists from the Rio Grande Pueblos to identify themselves first as farmers and second as jewelers.)

Although turquoise is definitely the dominant color in Santo Domingo jewelry, some artists there work almost exclusively in coral, the "red gold" of southwestern jewelry. Coral, which is not indigenous to West Coast waters, was unknown in the Southwest until the Spanish imported it. And not until the late 1930s,

30. Jimmy Calabaza (b. 1949, Santo Domingo). Lone Mountain turquoise–disk necklace with silver side box. Collection of the artist.

when it was introduced to Zuni artisans by traders, was it used in jewelry. Then it quickly became popular because of its similarity in color to spiny oyster, a shell that has been used for centuries. The variations in coral from blood red to pale pink—and its scarceness—still make it a highly coveted material. Multiple-strand necklaces in coral are a sign of prestige and wealth; coral is also associated with good luck and a long life.

Marie Aguilar has a passion for coral and has worked with it almost exclusively for close to fifty years, perpetuating her family's tradition of stringing coral necklaces. Most of the coral she uses comes in various sizes and shapes of already cut and drilled beads, which she restrings into necklaces (plate 31). She prefers larger beads that may incorporate natural holes, adding to their character. She combines the beads with

31. Marie Aguilar (b. 1924, Santo Domingo). Red-coral bead necklaces. The one on the left has brass beads; the one on the right has spiny-oyster tabs. Both are finished with the squaw wrap. Collection of the artist.

32. Marie Aguilar. Bead necklace; red coral, sterling silver. Collection of the artist.

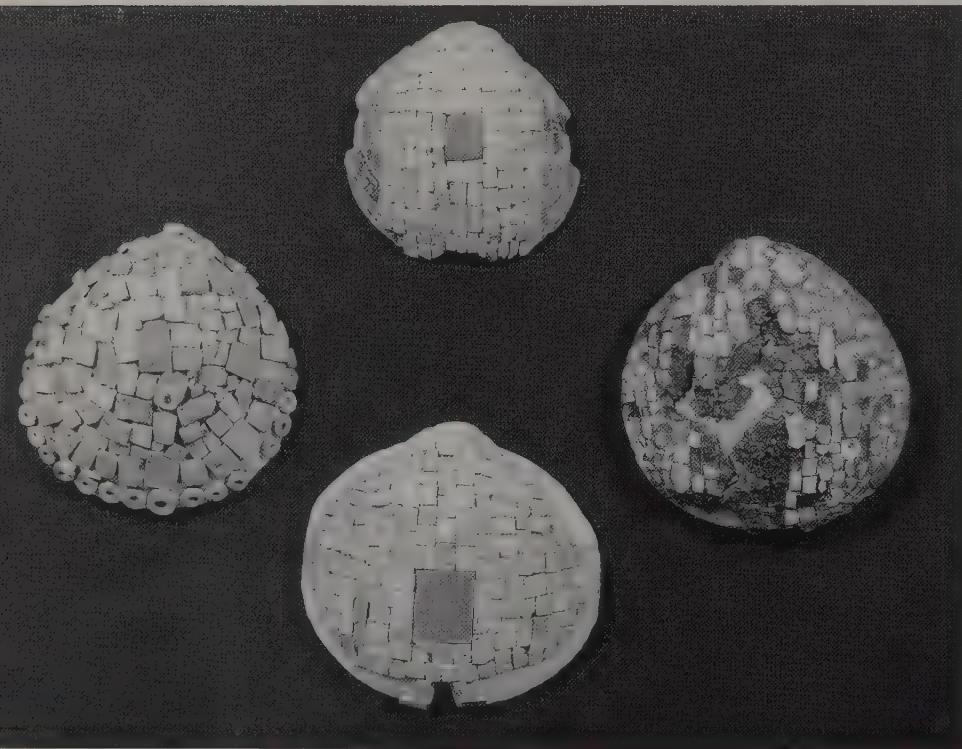
spiny-oyster tabs and beads of brass and silver, sometimes adding old Navajo tooled beads to enhance the drama and color of the coral (plate 32). "I don't know," she says, "I just love coral. I used to do mosaic work on car batteries in the 1940s, but once I saw coral, that was it. I just can't get enough of it."[11] Almost reluctant to part with her necklaces, she nevertheless has entered Indian Market for over twenty years, winning many prizes for her unique necklaces.

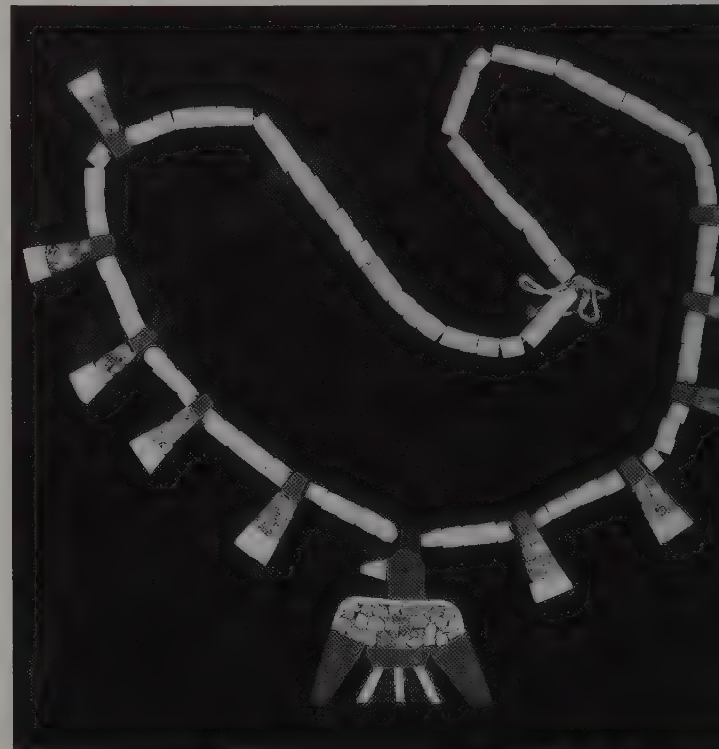
BELOW, LEFT
33. Prehistoric mosaic-on-shell pendants. Arizona State Museum, University of Arizona, Tucson.

BELOW, RIGHT
34. Virginia Crispin, Santo Domingo Pueblo, New Mexico, c. 1952. Battery-backed necklace with a mosaic of turquoise and red and white plastic. Courtesy of the School of American Research, Indian Arts Research Center, Santa Fe.

The mosaic style of jewelry at Santo Domingo, like the beadwork, has its roots in the prehistoric Anasazi and Hohokam cultures. Mosaic is an overlay technique in which precut pieces of shell and stone are glued onto a base (traditionally shell or cottonwood), then ground down to a smooth surface, sanded to remove scratches, and buffed to a high polish. The Anasazi and Hohokam used piñon pitch and mesquite gum for glue (plate 33); contemporary artists generally use epoxy.

Santo Domingo suffered the same economic problems as the rest of the country during the Depression, and those hardships are evident in the jewelry from the 1930s and 1940s. Unable to buy shells for their mosaics, they adopted car-battery encasements for use as backing. Phonograph records were substituted for jet—another traditional stone favored for centuries because of its striking contrast to turquoise and its purported ability to ward off the evil eye. Today, battery-backed mosaic jewelry (plate 34) is particularly collectible.





During the 1940s mosaic jewelry included necklaces with multiple inlaid tabs and pendants with figures such as the thunderbird, a subject very popular with tourists. Before they turned to channel inlay (see chapter 2), Zuni artists also were proficient at mosaic, depicting intricate figures on shell, such as the Shalako figure (plate 35) by Walter Nakatewa (also spelled Naktewa). Mosaic has also been used on the dance shells worn by men at the Santo Domingo Corn Dance, perhaps the Pueblo's most important and certainly most colorful dance. The Corn Dance is a prayer not only for a good harvest but also for growth and propagation on all levels, and the dance shells are evocative of water, the most essential element for life. A mosaic of turquoise and jet is applied to the top third of the shell (usually a spiny oyster), which is drilled and worn as a pendant. Worn high at the neck, the dance shell has become a preferred style for Santo Domingo men. Undoubtedly its symbolic value can be traced to prehistoric times, when shells were precious because of their rarity and their association with water.

ABOVE, LEFT
35. Walter Nakatewa (Zuni). 1940s dance shell with a design of the Shalako Kachina; turquoise, jet, mother-of-pearl, red coral, shell. Mrs. Dean Nichols, Phoenix.

ABOVE, RIGHT
36. Zuni pendant cut in the shape of an eagle; white shell with turquoise inlay. Courtesy of the School of American Research, Indian Arts Research Center, Santa Fe.

37. Angie Reano Owen at home in Santa Fe.

OPPOSITE

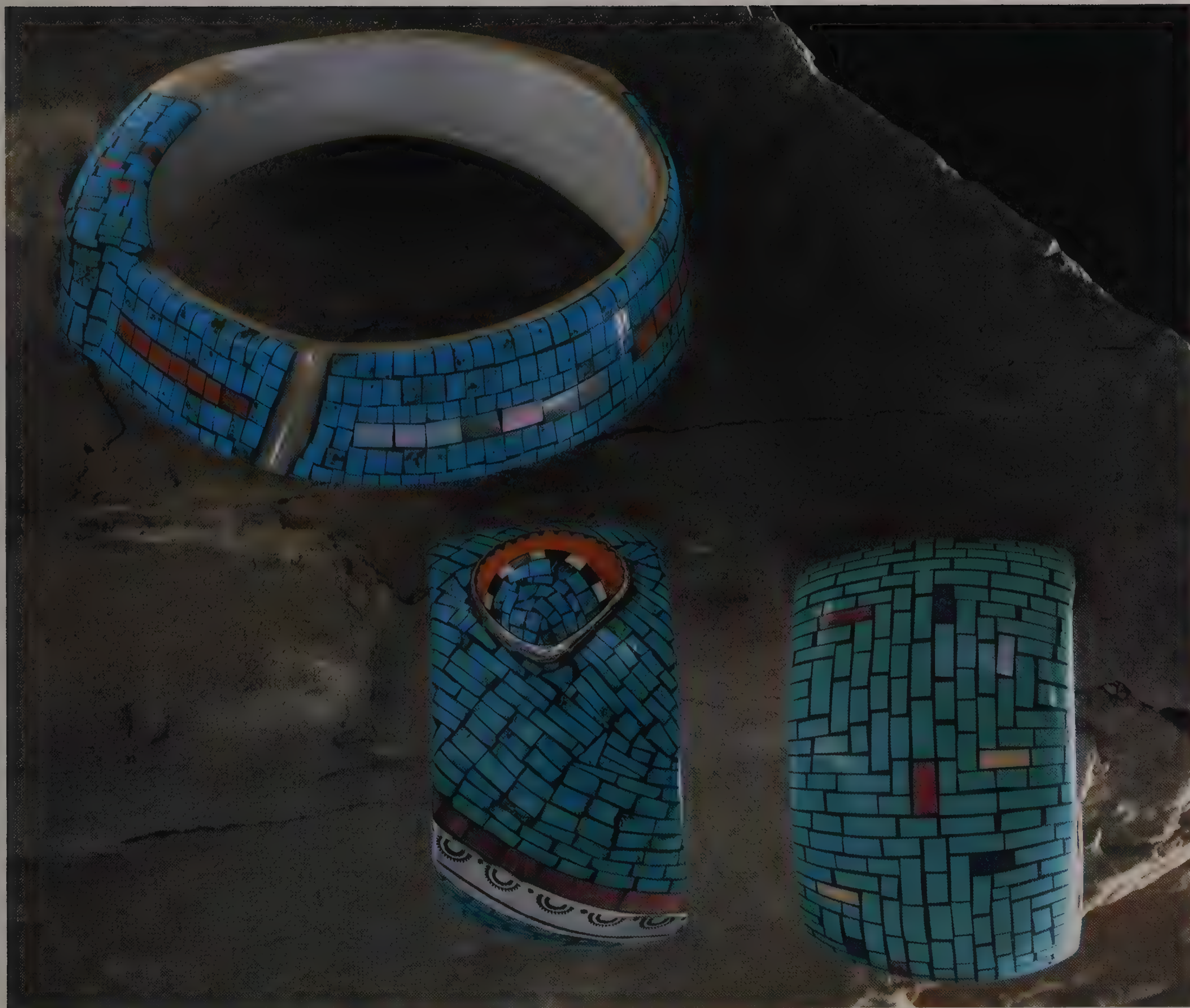
38. Angie Reano Owen (b. 1946, Santo Domingo). Top: mosaic bangle bracelet; turquoise, mother-of-pearl, spiny oyster. Bottom left: mosaic cuff bracelet; turquoise, spiny oyster, jet, ivory, with a *Pecten* shell in silver bezel. Private collection. Bottom right: mosaic cuff bracelet; turquoise, jet, spiny oyster, mother-of-pearl, melon shell. Private collection.

By the 1960s few artists were making much mosaic jewelry because the tastes of the marketplace had shifted to *heishi* necklaces and to silver-and-turquoise jewelry. Angie Reano Owen has been credited with revitalizing the mosaic style of jewelry at Santo Domingo during the 1970s.[12] As a child Owen had helped her parents, Joe I. Reano and Clara Lovato Reano, make jewelry after school, and she had sold the family's jewelry on weekends under the portal in Santa Fe. Her father was an innovative artisan who adapted quickly to new tools and techniques, and her mother was well known for her battery-backed jewelry. (Clara Lovato Reano was the aunt of Charles Lovato.) Joe, Rose, and Frank Reano—Owen's other siblings besides Percy Reano—also make jewelry. After graduation from high school in 1965 and a brief job at a lumber mill away from the pueblo, she turned to the family occupation of jewelry making. Her first pieces were *heishi* earrings, but she soon switched to mosaic-on-cottonwood earrings. These found a ready market in the gift shop at the Southwest Museum in Los Angeles, and other museums soon became customers. She also made dance shells for people in the village and for sale to other tribes. "It is my best reward: support from my own people," says Owen of her success at the time.[13]

In 1969, encouraged by her parents and by her then husband, Don Owen (a trader and more recently director of the Southwestern Association on Indian Affairs), Owen began researching prehistoric mosaic work in museum collections in Arizona and New Mexico. Fascinated by the concept of doing mosaic "in the round," as the Hohokam had done on *Glycymeris* bracelets, she began experimenting and in 1974 made her first mosaic bracelet, on a green-snail shell.

Locating the same shells that her prehistoric ancestors had used was not all that easy, but in 1978 Owen discovered a shell shop in Malibu, California, that carried the same *Glycymeris* shells used by the Hohokam (see plate 12). In 1982 she made her first mosaic cuff bracelet out of a tiger cowrie. Since then she has received numerous awards for her mosaic bracelets (plate 38) and has been included in the international exhibition that inaugurated the American Craft Museum's new building in New York. Her work is also in the Millicent Rogers Museum and in the collection of the Albuquerque International Airport.

Like all the lapidary artists who work in mosaic, Owen starts by slicing the rough stones and shell into more manageable pieces and then cuts them into smaller pieces for mosaic. Acetone is used to clean the shells before the mosaic is glued on; otherwise, the pieces might loosen and pop off. She dyes her epoxy black, so that it outlines the pattern of her stones at the same time it affixes them to the shell's surface. After the pieces are glued and allowed to dry completely—a process sometimes



39. Angie Reano Owen working on a herringbone design in her studio, Santa Fe.

speeded up with a heat lamp—they are ground down, buffed, and polished. As with the shell and bead necklaces, grinding requires skill and patience, because the slightest excessive pressure can break the shell. Owen is particularly well known for a herringbone pattern of zigzag lines (plate 39) and for her chicklet necklaces—strands of beads that incorporate small cubes decorated with mosaic on all sides (plate 40).

Frank and Charlene Sanchez Reano (Angie's brother and sister-in-law) also work in mosaic. (To distinguish her work from that of the Santo Domingo jeweler Charlene Reano, who is Joe B. and Terry Reano's daughter, Charlene uses her maiden name, Sanchez.) Charlene, who is from San Felipe Pueblo, met Frank at Bernalillo High School, which is attended by most of the Rio Grande Pueblo students. After studying art for a year at New Mexico Highlands University (in Las Vegas, New Mexico), she went to work for a jewelry company in Albuquerque, doing inlay in gold and silver and cutting and setting stones in bezels.

OPPOSITE
40. Angie Reano Owen. Eight-strand necklace of Sleeping Beauty turquoise with "chicklets" inlaid with lapis, spiny oyster, mother-of-pearl, turquoise, melon shell, pipestone, red coral. Marcia Docter, Palm Beach, Florida.

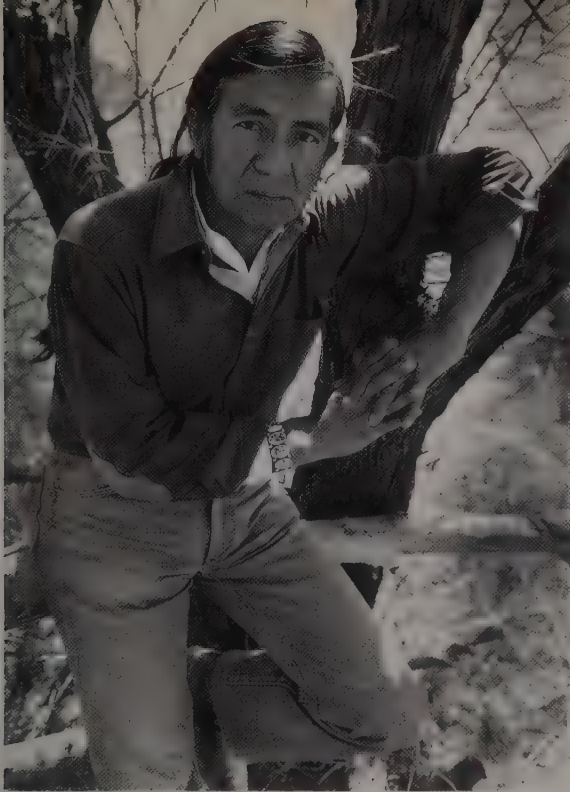
BELOW, LEFT

41. Frank Reano (b. 1962, Santo Domingo) and Charlene Sanchez Reano (b. 1960, San Felipe). Top: bangle-style mosaic bracelet; spiny oyster, turquoise, lapis, jet, mother-of-pearl. Collection of the artists. Bottom: mosaic cuff bracelet; turquoise, jet, spiny oyster, mother-of-pearl. Private collection.

BELOW, RIGHT

42. Frank Reano and Charlene Sanchez Reano. Melon-shell *heishi* necklace with cone-shell pendant inlaid with lapis, turquoise, spiny oyster, jet, mother-of-pearl. Collection of the artists.

With Angie Reano Owen's encouragement, Charlene and Frank began making their own jewelry in the early 1980s. They worked with her for about a year to learn different techniques and then began developing their own style of mosaic overlay (plate 41). They make bracelets and pendants, as well as their own *heishi* necklaces for the pendants (plate 42). They have also developed a unique earring style: cutting a whole shell into two halves—"a sun and a moon"—they cut out a "kiva-step" design on the inside of each half. (The kiva is a ceremonial chamber that is entered from the top by a ladder—hence "kiva steps"—and is used for both religious ceremonies and meetings of clan societies at most pueblos. The step design is found in petroglyphs, on pottery, and in textiles.) Frank does the grinding and Charlene does the designing, cutting, and placing of stones. For the kiva-step earrings, for example, she draws the design on the shell and glues on the stones; after the grinding is completed, she cuts out the design before the final buffing and polishing are done.



43. Charlie Bird, Albuquerque.

In contrast to Owen and the Reanos is the work of Charlie Bird, an artist of Laguna and Santo Domingo Pueblo descent through his mother and father, respectively. He is the second of four children, all of whom have distinguished themselves artistically. His sister, Gail Bird, designs jewelry fabricated by her partner, Yazzie Johnson (see chapter 3). One brother, Harold Littlebird, is a popular potter and poet, and the other, Larry Littlebird, is a successful filmmaker, among other things. (Charlie and Gail chose to keep their family name of Bird, whereas Harold and Larry elected to use Littlebird, a literal translation of the Spanish *pajarito*, from which Bird was derived.) Atypically, this family did not remain at either the Laguna or the Santo Domingo Pueblo. Because of their father's work with Southern Pacific Railroad, they were on the road a lot, living in California and in Utah, where Charlie finished high school. When he was twenty-one, he returned to Santo Domingo Pueblo, where he lived for approximately eight years. From 1960 to 1968 he was a member of the Southwest Firefighters Association, which handles all of the forest fires in the region. Eventually he found his way into the Indian arts and crafts world, managing a store in Santa Fe for Bob Ward for six years and then wholesaling jewelry for Don Owen in the 1970s. Owen encouraged Bird to develop his own style of jewelry.



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Bird started with beadwork, then switched to mosaic after a trip to Chaco Canyon, the site of ancient Anasazi ruins. "I couldn't get over the way the stones fit together and made their own mosaic. And then there were the openings to all of the rooms that created another pattern."[14] Fascinated by the precision of the stonework there (plate 44) and by the different patterns formed by light on the masonry, Bird began making pictures of Chaco Canyon in his mosaics (plate 45). He works outward from a central design that suggests the apertures in Chaco Canyon.

44. Doorways at Pueblo Bonito, Chaco Canyon, New Mexico, c. 1959. Courtesy Museum of New Mexico, Santa Fe.

OPPOSITE

45. Charlie Bird (b. 1943, Laguna/Santo Domingo). Mosaic earrings. Top left: gold-lip mother-of-pearl, white clamshell, sterling silver. Top right: turquoise, red coral, mother-of-pearl, sterling silver. Bottom left: black-lip mother-of-pearl, red coral, fossilized ivory, sterling silver. Bottom right: lapis, mother-of-pearl, sterling silver. Collection of the artist.

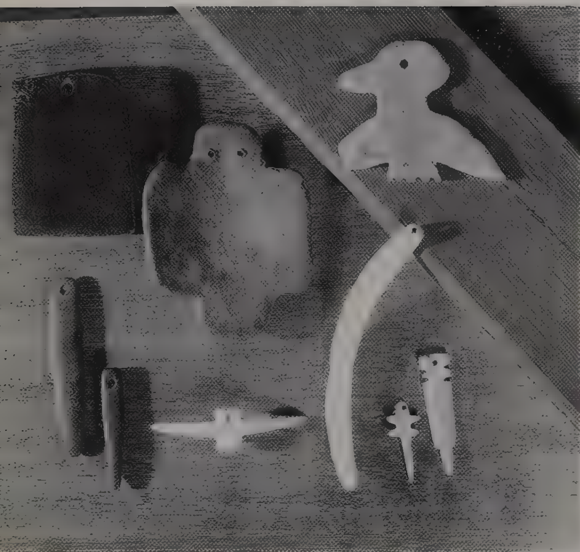
46. Charlie Bird. Mosaic necklace; sterling silver, black-lip and gold-lip mother-of-pearl. Collection of the artist.

Bird spends much of his free time outdoors, camping and hunting, and he is inspired by the colors of the land as well as by the changing sky at sunrise and sunset. "When I first saw the cliffs at Jemez Pueblo," he says, "I began to incorporate black, brown, and white into my jewelry." Bird's palette ranges from shimmering grays and blacks (plate 46) to warm golds and earth tones. Often he prefers to use clear epoxy, fitting the pieces so closely together that there are no apparent seams; at other times he dyes the epoxy black to provide a contrast. Bird's mosaics are small cameos that capture the changing moods of the southwestern landscape (plate 47).

Just as the Santo Domingo people are the most prolific makers of beadwork and mosaic, so the Zuni are famous for their animal carvings, often arrayed in what are known as fetish necklaces—another artistic legacy of the ancients. Prehistoric animal and bird carvings have been found with holes drilled in them, suggesting they were meant to be worn as pendants (see plate 48).

The vast and esoteric subject of fetishes more properly belongs in studies of myth and religion. However, such carvings will be briefly considered here as a noteworthy element of contemporary Zuni jewelry. At the most fundamental level, a fetish is "an object, natural or manmade, in which a spirit is thought to reside and which

47. Charlie Bird. Mosaic belt buckle; turquoise, sterling silver. Mosaic bolo with matching tips; turquoise, spiny oyster, mother-of-pearl, sterling silver. Collection of the artist.



ABOVE
48. Prehistoric zoomorphic pendants. Arizona State Museum, University of Arizona, Tucson.

OPPOSITE
49. Leekya Deyuse (Zuni, 1889?–1966). Standing-bear fetishes, 1950s; geyser stone (native to Zuni Reservation). Private collection.

PAGE 56
50. Outer circle: Pete Gaspar (b. 1938, Zuni) and Dinah Gaspar (b. 1945, Zuni). Fossilized-ivory fetish necklace on dark-olive-shell *heishi*. Inner circles: Lena Boone (Zuni). Multicolored fetish necklace on dark-olive-shell *heishi;* turquoise, spiny oyster, red and pink coral, dolomite, amber, yellow mother-of-pearl, pink mussel shell, malachite, travertine, serpentine, jet. Keshi—The Zuni Connection, Santa Fe.

can be used to effect either good or evil."[15] The most highly prized fetishes are natural rock formations that resemble animals such as a bear or mountain lion. The Zuni believe that these natural fetishes are animals turned to stone by the Children of the Sun and that the spirit of the animal resides in the stone, giving it great power. In Zuni mythology, animals are also associated with the six directions and with specific colors: "The guardian of the north is the mountain lion and the color is yellow; west, the bear (blue); south, the badger (red); east, the wolf (white); above, the eagle (multicolor), and beneath, or at the nadir, the mole (black)."[16]

Contemporary Zuni carvers maintain that their animal carvings are not fetishes endowed with the power of the animal unless they have been blessed by a medicine man for a specific purpose, such as fecundity, success in hunting, the diagnosis and healing of a disease, luck in gambling, or luck in general. The proper care of a fetish includes keeping it in a special fetish bowl designed for that purpose and offering it cornmeal and sometimes bits of turquoise and coral to nourish its spirit. Fastened to the back of fetishes are small beads and arrows tied together with leather into a medicine bundle, a collection of amulets insuring good fortune (plate 49).

With few exceptions, animal carvings drilled to be worn as pendants appear to have originated with the Hohokam, who passed them on to the Mogollon and the Anasazi.[17] The Hohokam carved a menagerie of shell and stone animals, most of which were associated with water, such as frogs, snakes, tadpoles, and waterfowl. Also fascinated with birds, they carved many varieties, often in profile, with exaggerated wingspans. E. Wesley Jernigan speculates that such birds (see plate 7) may have been representations of brown pelicans that found their way up the inner waterways from the Gulf of California, rather than the mythical thunderbird later popularized for the tourist market. Many other animals were also carved, including deer, coyotes, dogs, and mountain sheep. Among the Mogollon, the tortoise and several varieties of small insects were popular. Birds and frogs were favored by the Anasazi, who inlaid such figures with turquoise.

Fetishes for contemporary necklaces include badgers, bears, birds, coyotes, eagles, foxes, horses, mountain lions, parrots, pigs, sheep, squirrels, turtles, and wolves (plate 50). With rare exceptions they are suspended from *heishi* necklaces purchased from Santo Domingo jewelers. The realistic carving of contemporary Zuni fetishes —the popular tabletop fetishes (which generally are larger than those on necklaces) —developed in conjunction with silversmithing at Zuni Pueblo. The traders C. G. Wallace (who had a post at Zuni from 1918 to 1970) and John Kennedy found they could sell fetishes if they were set in silver and could be worn as jewelry.[18]

Leekya Deyuse was one of the first modern carvers to develop a distinctive style of carving refined enough for silver settings, and the realism and charm of his carvings captivated both collectors and other artists. Many of his early pieces (1920–50) were set in silver and sold as jewelry and as ornaments for silver boxes; his later animals were often strung on *heishi* necklaces—a style that remains popular today (plate 51). Deyuse also sold individual carvings, which soon became as popular as his necklaces.

Today tabletop carvings constitute another dimension of fetish art at Zuni; realistic in their detail, the carvings are miniature sculptures in stone. The electric

51. Leekya Deyuse. Fetish necklace, c. 1950s; turquoise, red coral, spiny oyster, jet, shell. Private collection.

ABOVE
52. Faye, Stewart, Georgia, and Andres Quandelacy, at Corn Mountain Springs, Zuni Pueblo, New Mexico.

OPPOSITE
53. Corn Maidens carved in stone by Faye Quandelacy. She carves all of her pieces and then polishes them; these have not yet been polished.

grinding wheel has helped artists render amazingly realistic figures in a variety of materials. The smallest carvings are the most highly valued by the Zuni because of the skill and patience required to execute them. Materials used for the carvings are varied: alabaster, amber, coral, dolomite, fluorite, fossilized ivory, ironwood, jet, lapis, malachite, Picasso marble, pipestone, serpentine, spiny oyster, travertine, and turquoise.

Among the families at Zuni that have achieved success with both fetish necklaces and tabletop fetishes are the Quandelacys. Ellen Quandelacy, the matriarch, did not begin making jewelry until she was forty-six, learning from her father and her husband (she is now a widow) and filling orders for John Kennedy. She began by doing channel inlay in silver bracelets and necklaces for a number of years, signing her pieces

"E. Q. Zuni." While recuperating from a stroke in the early 1980s, she began carving animals in stone, and today her horse necklaces are very collectible (plate 54).

Six of the eleven Quandelacy children are particularly distinguished as carvers: Faye, Georgia, Stewart, Andres, Albenita, and Barlow. Faye studied at the Institute of American Indian Art in Santa Fe for two years, graduating in 1982 with an Associate of Fine Arts degree in three-dimensional forms. She has made both pottery and sculpture in addition to carvings (plate 53), but it is her Corn Maidens embellished with crosses, stars, and dragonflies that are perhaps most admired (plate 55). She also carves miniature dancers (reminiscent of Kachina figures but without masks), complete with *tablita* headdresses or buffalo horns, depending on the dance.

Each member of the Quandelacy family has a distinctive style that is instantly recognizable, no matter what the animal. Bears, for example, are very popular subjects carved by all of them; Georgia carves hers in jet with an inlaid sun design on each side (plate 56); Andres makes standing bears, and Barlow's bears each have a fish in their mouths. Albenita makes bears in many colors, and Stewart's medicine bears, each with an arched back and a zigzag heartline representing long life and good luck, are perhaps

ABOVE
54. Ellen Quandelacy (b. 1924, Zuni). Turquoise-bead necklace with horse fetishes carved from mother-of-pearl, serpentine, Picasso marble, turquoise, pipestone, jet. Wadle Galleries Ltd., Santa Fe.

55. Faye Quandelacy (b. 1958, Zuni). Fetish necklace with pendant of Corn Maiden and baby; fossilized ivory, clamshell *heishi*. Figures from top to bottom on outside left and right are: turtle, Harvest Maiden, badger, eagle, papoose, *suski* (wolf, fox, or coyote), frog. Center left: toad, *suski*, Corn Maiden, wolf, bear, macaw. Center right: squirrel, badger, Corn Maiden, *suski*, bear, macaw. Dr. and Mrs. Charles E. Brighton, Santa Fe.

56. Left: Albenita Yunie (b. 1944, Zuni). Bear-fetish necklace with clamshell *heishi;* jet, dolomite, serpentine, turquoise. Right: Georgia Quandelacy (b. 1957, Zuni). Bear-fetish necklace; jet, turquoise. Wadle Galleries Ltd., Santa Fe.

the best known. Several years ago the family originated the now-popular "grand-mother" necklace for Ellen, with figures carved by each member of the family (plate 57).

Like most Zuni carvers, the Quandelacys buy most of their materials from one of the trading posts at the pueblo, such as the Turquoise Village. In earlier times Zuni artisans traveled to different spots to gather the stones for their carvings, and the Quandelacys still go to the Salt River Apache Reservation in Arizona and ask permission to collect serpentine. Black jet comes from the nearby Acoma Reservation. But in general they buy their stones from the traders, who in turn will eventually buy the finished product for resale to galleries and dealers.

The technology of jewelry making has changed in the last fifteen hundred years, but the forms have remained remarkably the same. Among the Santo Domingo, as among the Anasazi, beads for necklaces are produced by the thousands in diverse shapes and hues. To turquoise and shell—whose colors still dominate southwestern Indian jewelry—artists have added a plethora of different materials, and unusual color combinations now update the ancient palette. The stones and many of the shapes used for jewelry and fetishes have profound symbolic significance for the cultures producing them, but the beauty of the work is immediately evident even to the uninitiated.

57. Quandelacy family (Zuni). Grandmother necklace; red-coral beads, jet, malachite, turquoise, amber, orange and purple spiny oyster, mother-of-pearl, serpentine, pipestone. Keshi—The Zuni Connection, Santa Fe.

# CHAPTER 2

# DESIGNS IN METAL

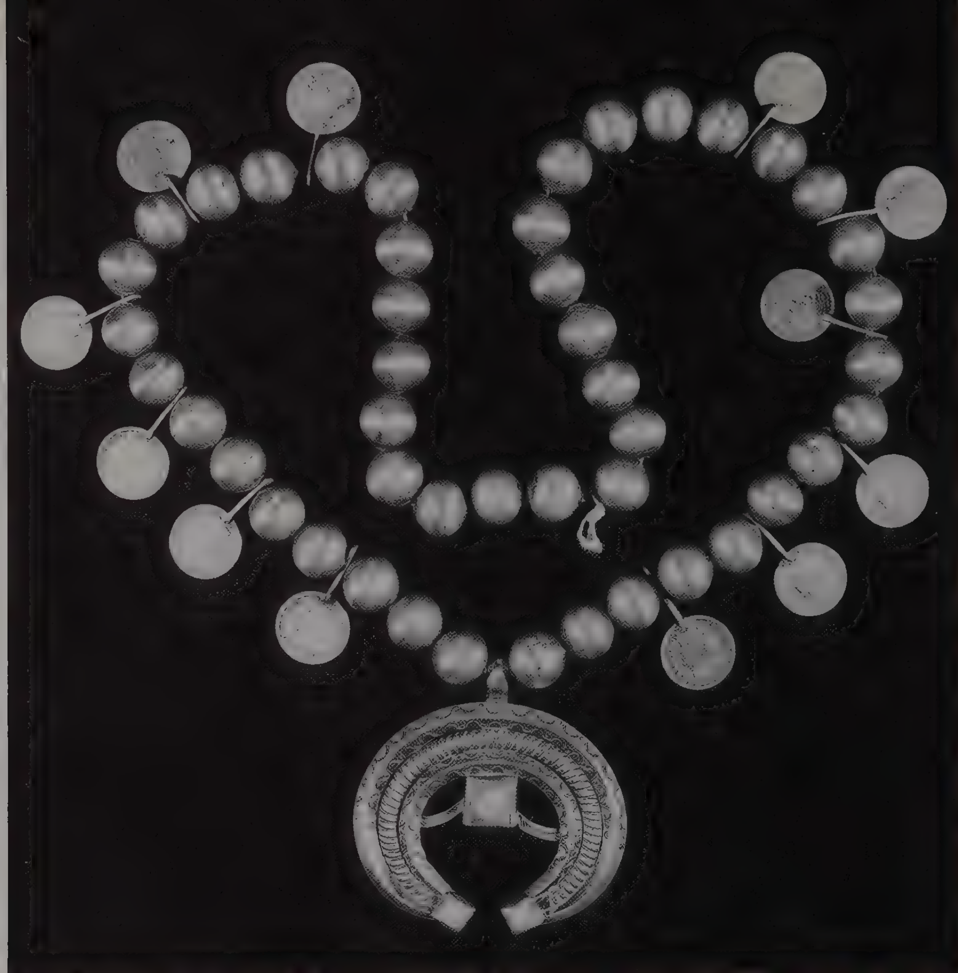
# DESIGNS IN METAL

The first Native Americans of the Southwest to learn silversmithing were the Navajo, whose knowledge of silver came initially from the Spanish and later expanded through trade with Mexican *plateros* (silversmiths) and with Plains Indians. The Navajo had traded with the Spanish and the Mexicans for brass, copper, and silver objects and ornaments, but they did not work with any metals themselves until approximately 1850, when Atsidi Sani ("Old Smith")—or Herrero ("Iron Worker"), as he was called by the Mexicans—learned blacksmithing from a Mexican near Mount Taylor.[1] (The opening of the Santa Fe Trail in 1821 had created a steady stream of traffic to the Southwest, and Mexican blacksmiths were in demand to fix harnesses and to make tools and utensils for the pioneers.) During their incarceration at Bosque Redondo in the late 1860s, the Navajo came in contact with more blacksmiths, and there is some evidence that they were also producing silver work by then.[2] However, silversmithing did not really take hold until the 1870s, after their release; before that, their metalwork comprised primarily, if not exclusively, bridle bits forged from iron, and copper or brass jewelry—mostly bangle bracelets, shaped from twisted wire or pounded flat and decorated with simple file marks and crude stamps.

The more peaceful era that followed the Navajos' release from Bosque Redondo allowed trade to flourish on their reservation. Merchants established trading

58. Cippy Crazy Horse, with his horse Sparkling Divine, Cochiti Pueblo, New Mexico.

59. Navajo necklace with *naja;* coin silver, turquoise. Forty-six globular beads made from Mexican ten centavo pieces; twelve ornaments made from U.S. dimes (two dime ornaments on each side were added in 1942). Courtesy of the School of American Research, Indian Arts Research Center, Santa Fe.



posts and Mexican *plateros* passed through, trading silver for horses and making and repairing ornaments under the Navajos' observant eyes. From American soldiers stationed at the nearby posts of Fort Defiance and Fort Wingate, the Navajo acquired silver in the form of coins, which they melted into ingot bars, then hammered into sheets to be worked into jewelry and other objects. They also used the coins in their original form or pounded them into buttons and necklaces (plate 59). In 1890 the U.S. government passed a law forbidding defacement of its currency, but the Navajo continued to use Mexican coins into the 1920s. That usage, too, died out as traders began supplying the Navajo with sheet silver, wire, and more sophisticated tools, as well as ideas for designs.

One of the early silversmiths to distinguish himself was Atsidi Sani's brother "Slender-Maker-of-Silver," who also learned his craft from Atsidi Chon ("Ugly Smith").

60. "Slender-Maker-of-Silver," c. 1885. Courtesy Museum of New Mexico, Santa Fe.

Each of them has been credited with being the first to set turquoise into silver, in approximately 1880. For a brief period in the 1880s, when turquoise was somewhat scarce, silversmiths turned to any "pretty stone" they could find, using such diverse materials as agate, carnelian, crystal, garnet, jasper, jet, malachite, smoky topaz, and even glass.[3] Gail Bird and Yazzie Johnson, who design and fabricate contemporary jewelry from a variety of "exotic" stones (see chapter 3) are quick to point out that their use of unusual stones has historical precedent among the Navajo. And indeed, when turquoise was once again in short supply in the 1940s, many Navajo artists used petrified wood and a variety of jaspers and agates.

Plain silver work without stones, however, predominated during the 1880s and 1890s. By then the Navajo were making buttons in a variety of patterns to decorate their shirts and blouses, moccasins, and leather shoulder bags (plate 61). With the improvement of tools, they also added bracelets and concha belts to their repertoire. Slender-Maker-of-Silver was considered by many to be one of the best artisans. In addition to belts and blossom necklaces, which would become an enduring classic in the inventory of Navajo jewelry (plate 62), he also made tobacco canteens, which were popular as souvenirs among U.S. Army soldiers. Cippy Crazy Horse of Cochiti Pueblo has recently revived the art of making canteens modeled after the early Navajo prototypes (plate 63).

Throughout their history the Navajo have cannily assimilated ideas and objects from other cultures and made them their own. At Bosque Redondo, for example, Navajo women adopted the costume of the soldiers' wives at Fort Sumner, exchanging their own

61. Navajo buttons, many made from coin silver, ½–1½ inches in diameter. Courtesy of the School of American Research, Indian Arts Research Center, Santa Fe.

LEFT

62. Navajo child's squash-blossom necklace, c. 1930–40; sterling silver, turquoise. Sandoval Collection, Santa Fe.

two-piece garments of dark wool with striped borders for the long skirts and velvet blouses that are now considered the traditional dress of Navajo women (plate 64).

Similarly, jewelry designs appropriated from a variety of sources have become classic Navajo. For example, the squash-blossom necklace with its *naja* (a Navajo word for "crescent") attached to the bottom combines several influences. The squashlike flowers interspersed with silver beads are probably derived from the pomegranate design decorating the trousers and jackets worn by Spanish and Mexican gentlemen of the eighteenth and nineteenth centuries. And the *naja*, according to Arthur Woodward, was originally "an Old World amulet fastened to horse trappings, preferably the bridle, to ward off the evil eye from the animal."[4] Among the objects that the Navajo initially made in iron and then silver were bridles with the same *naja* ornament, a design that was also ubiquitous among the Spanish, the Mexicans, and the Plains Indians (plate 65).

OPPOSITE
63. Cippy Crazy Horse (b. 1946, Cochiti). Top: concha belt; sterling silver. Dewey Galleries, Ltd., Santa Fe. Bottom: canteen; sterling silver, turquoise. Collection of the artist.

ABOVE, LEFT
64. Navajo at Intertribal Ceremonial, Gallup, New Mexico. Courtesy Museum of New Mexico, Santa Fe.

ABOVE, RIGHT
65. Silver *naja* on horse bridle. Courtesy Museum of New Mexico, Santa Fe.

66. Manuelito Chonii, Carlisle, Pennsylvania, c. 1880. Note the First-Phase Navajo concha belt, the silver buttons on his leggings, the turquoise and shell necklaces, and the ear pendants. Courtesy Museum of New Mexico, Santa Fe.

Despite the political and social instability in the West during the nineteenth century, trade was vigorous among Native Americans, Spanish, Mexicans, and Euro-Americans. Ideas and goods were exchanged at fairs, such as the Taos Pueblo Indian Fair. Through barter and trading, as well as raids, the Navajo had many opportunities to acquire objects from the Plains Indians. One object that particularly inspired them was the concha, a broochlike ornament that was presented in trade to eastern tribes as early as 1740; it was later introduced to the Plains Indians through the fur trade. Conchas (named after the Spanish word for "shell") are round or oval disks of silver or German silver (an alloy used among the Plains tribes) that were initially worn on strips attached to the back of the hair. The Navajo translated this design into a belt of silver conchas decorated with Mexican stamps (plate 66).

As their skills improved, Navajo silversmiths experimented with decorating utilitarian objects such as the bowguard (plate 67). The bowguard, or *ketoh* (pronounced GAY-to), had originally been a piece of leather strapped to the left wrist to protect the archer from the snap of the bowstring. With the addition of stones set in silver plates decorated with stamp work and repoussé (raised shapes made by hammering the metal

67. Navajo *ketoh;* handwrought silver, embossed and stamped, green turquoise, mounted on leather. Courtesy of the School of American Research, Indian Arts Research Center, Santa Fe.

68. Isleta-style cross necklace with crucifix, c. 1890; silver with coin-silver beads. Private collection.

on the reverse side), the bowguard became an elegant piece of jewelry. They were made exclusively for native use and are still worn on special occasions by males in many of the southwestern tribes.

About 1872 Atsidi Chon, who had taught silversmithing to Slender-Maker-of-Silver, also taught Lanyade—the first Zuni to learn to work silver. In the 1890s Lanyade passed his knowledge on to a Hopi named Sikyatala and to men at the Rio Grande Pueblos. One style of jewelry that quickly became popular at the Laguna and Isleta pueblos was the cross necklace. Artisans at Zuni Pueblo had made crosses of copper and brass earlier in the century for devout Mexicans, who believed that wearing either metal would prevent arthritis. But at the end of the century it was primarily the Laguna and Isleta silversmiths who supplied cross necklaces to the other Rio Grande Pueblos (plate 68).

Spanish explorers of the Southwest brought with them the cross, a symbol of their fervent religious mission in the New World, introducing it to the Pueblo Indians as early as the sixteenth century.[5] With the advent of the Catholic missionaries later in the century, the cross became permanently fixed in southwestern iconography. Its form was as varied as it was pervasive in the mission churches and their altars, in the vestments and rosaries of priests, and in the markers of grave sites scattered across the land. The double-bar cross with a sacred heart at the bottom was particularly popular among Pueblo people, in part because the double-bar cross was an ancient emblem of the dragonfly, a water symbol found in petroglyphs and on pottery designs. The heart was a form found on Roman Catholic crosses in Spain and Mexico .

Crosses were part of many ceremonies introduced to the Rio Grande Pueblos by the Catholic church, but cross necklaces appear to have been a Pueblo invention. The genesis of the Pueblo-style necklace composed of many crosses and interspersed with beads was explained to the anthropologist John Adair by Pablo Abeita, one of his informants:

> In the days before the Indians made silver jewelry, when the Isletans were married in the Catholic church, they were given a rosary bead [Abeita probably meant "beads," but it was translated as "bead."] as a symbol of obedience to the marriage pact and as a sign of obedience to the Catholic faith. Later these beads were made of silver, or of coral, and were interspersed with silver crosses. The man gave the woman such a string of beads, and after a period of years it became customary for the woman to give the man a similar string of beads which were smaller in size. In the wedding there was a ceremony, accompanied by prayers, when the beads were ex-

changed and blessed by the padre. These beads are still used in the marriage ceremonies. However . . . today almost everyone wears these beads whether married or not.[6]

The Isleta-style cross, as wrought by Cippy Crazy Horse for his daughter, is illustrated in plate 69.

Having absorbed the cross into their own catalog of cultural symbols, the Pueblo people displayed amazing virtuosity in their variations on it. In a project that has been going on for several years, Mike Bird, a contemporary silversmith from San Juan Pueblo, has researched the various styles of Pueblo and Navajo crosses made for necklaces that are now in museum and private collections. So far he has identified close

69. Cippy Crazy Horse. Isleta-style cross necklace; sterling silver. Collection of the artist.

to one hundred different styles, which he has reproduced in a special collection now housed at the Heard Museum in Phoenix (plate 70). Each cross is stamped on the back with his hallmark to identify it as a contemporary replica of an older form. Bird also makes contemporary cross necklaces of his own that combine beads of various sorts with handwrought crosses. (One such necklace of antique coral beads and crosses is in the collection of the Millicent Rogers Museum in Taos, New Mexico.)

By the end of the nineteenth century, silversmithing had spread throughout the southwestern tribes. The prestige and value associated with owning silver put such a demand on silversmiths that production ignited simultaneously throughout the Navajo and Pueblo cultures. The style of all the silver jewelry, wherever it was produced, was unmistakably Navajo, because they had been the first to learn silversmithing and the first to teach their neighbors. What is now considered classic "First-Phase" jewelry (from 1868 to 1900) is characterized by simplicity in design, emphasis on the silver itself (which is substantial in heft), and generous proportions, such as the concha belt that is illustrated in plate 71.

During this phase of silver work, decoration was determined by the tools available. Designs were initially scratched on the surface by "rocker engraving." This method, introduced by the Plains Indians, consisted of rocking a short-bladed chisel back and forth while moving it ahead at the same time. Next came decoration by stamps and punches, such as those used by Mexicans to tool leather, along with file and chisel work, in which designs were cut away or hammered into the silver. All of these techniques demanded a heavy silver.

In lavish displays of portable wealth, men and women wore silver jewelry in abundance on ceremonial and special occasions, mixing it with beads of turquoise, shell, and coral (plate 72).[7] Silver, like turquoise and coral, had become a "hard" commodity (as opposed to the "soft" commodities of sheep and horses), used for trade and for pawn by the 1880s. The pawn system was a type of credit whereby a Navajo could leave his jewelry as security against his purchases. In a cash-poor society, this form of exchange allowed the Navajo to weather the lean months before the harvest or the shearing of sheep earned him enough money to clear his debt. It was understood that an individual could redeem his jewelry for ceremonial occasions and that it would be returned afterward to remain his bond until his bills were paid. Later regulations were passed specifying the length of time a trader had to keep the jewelry before it was legal to release it for outside sale, at which point it became "dead pawn." "Old pawn" generally refers to jewelry made before 1900, but the pawn system continues today on the Navajo Reservation and in border towns like Gallup, New Mexico, and Flagstaff,

70. Mike Bird (b. 1946, San Juan). Pueblo and Navajo cross collection; sterling silver. Dr. and Mrs. E. Daniel Albrecht, Lake Forest, Illinois.

OPPOSITE

71. Navajo First-Phase concha belt (1860–90); silver most likely from melted coins. Early concha belts are generally round, of heavy hammered silver, with diamond slots through which leather straps were threaded (the Navajo had not yet learned enough about soldering to attach backs to the conchas). Buckles from this period are quite small and unrelated to the conchas. Later belts would have a buckle similar in size and design to the conchas. Private collection.

LEFT

72. Zuni girl wearing coin-silver squash-blossom necklaces, shell and turquoise necklaces, silver ear loops, and multiple silver bracelets. The photograph, by Edward S. Curtis, is entitled *Zuni Ornament,* 1903. Courtesy Museum of New Mexico, Santa Fe.

OPPOSITE, TOP

73. Copper-band bracelet with machine-stamped designs. Courtesy of the School of American Research, Indian Arts Research Center, Santa Fe.

OPPOSITE, BOTTOM

74. Knife-Wing pins, Zuni, c. 1920s–40s. Center: stamped on back "U.S. Zuni" (from the C. G. Wallace Collection). Sterling silver, Kingman turquoise. Two at left: attributed to Horace Aiula. Sterling silver, Kingman turquoise. Center right: sterling silver, Cerrillos turquoise. Far right: Juan Deleosa (sometimes spelled *Didedios*). Sterling silver, Morenci and Cerrillos turquoise. This pin is the earliest of the five and matches one in the Heard Museum. Mike and Allison Bird, San Juan Pueblo, New Mexico.

Arizona. Buyers of dead-pawn jewelry may have to sign a document indicating that they will return the piece to the original owner if he or she returns with the money to buy it back.

Most of the early jewelry produced by the Navajo and Pueblo tribes was for their own use or for trade with each other. With the advent of the railroad to the Southwest in 1880 and the subsequent arrival of traders, a new tourist market for "Indian-made" goods suddenly materialized. The importance of traders to the history of southwestern Indian jewelry cannot be overestimated. Men like C. N. Cotton had recognized the potential market for jewelry as early as 1884, when he hired a Mexican silversmith (called "Thick-Lipped Mexican" by the Navajo) to teach silversmithing at the Ganado Trading Post on the Navajo Reservation. Another trader, C. G. Wallace, virtually launched the jewelry-making industry at Zuni Pueblo. When he arrived in 1918, there were only five silversmiths in the entire village; by the time he left in 1970, he was working with and selling the work of over three hundred Zuni and Navajo smiths. Wallace, like many other traders, provided the Zuni with designs as well as materials. "I never ceased to impress on them that they should stay with tradition and do unique pieces," he says. "I didn't want their work to become too common."[8]

Few Native Americans in the early twentieth century could afford to buy the materials and tools needed to make jewelry. Traders supplied them both with materials and with a marketplace. The symbiotic relationship between trader and artist continues today: at Zuni most of the jewelry is sold directly to traders who live right at the pueblo; they wholesale the work to private dealers, galleries, gift shops, museums, and collectors around the world. There are pros and cons to this arrangement. It provides a steady and secure market for the artist, but traders can unduly influence the work by dictating what sells and what doesn't.

As more and more tourists ventured into the Southwest via the new railroad, they wanted mementos of their adventures, and a piece of Indian jewelry was the perfect souvenir. The Harvey Houses, a chain of restaurants and rest stops built along the Santa Fe Railroad in the last quarter of the nineteenth century, included gift shops where tourists could buy authentic "Indian-made" products. Recognizing that the heavy silver belts and beads worn by the Indians themselves would not suit the eastern market, the buyer for the Fred Harvey Indian Department, Herman Schweizer, supplied silversmiths with sheet silver, wire, and precut stones so that lighter jewelry could be made and sold at more affordable prices. Rio Grande Pueblo artisans were also trained at this time to make Navajo-style silver jewelry in production centers sprouting up throughout the Southwest. Highly collectible today, the Harvey House jewelry of the

1920s exemplifies the traders' impact. The proliferation of thin sheet-silver bracelets and pins stamped with arrows, thunderbirds, and chevrons (plate 73) was a direct result of their desire to produce "real Indian" designs that would appeal to the tourists. Such designs had little meaning for the Indians themselves, who continued to prefer the heavier, more traditional style of jewelry for their own use.

However, one subject popular with tourists in the late 1920s and 1930s—the Zuni Knife-Wing figure (plate 74)—was, in fact, a Zuni deity. Frank Hamilton Cushing, an anthropologist who lived among the Zuni from 1879 to 1884, described it well:

> This curious god is the hero of hundreds of folklore tales, and the tutelar deity of several of the societies of Zuni. He is represented as possessing a human form, furnished with flint knife-feathered pinions, and tail. His dress consists of the conventional terraced cap (representative of his dwelling-place among the clouds).... His weapons are the Great Flint-Knife of War, the Bow of the Skies (the Rain-bow), and the Arrow of Lightning, and his guardians or warriors are the Great Mountain Lion of the North and that of the Upper regions. He was doubtless the original War God of the Zunis....[9]

Re-creating the Knife-Wing figure in silver did not violate any of the Zunis' traditions, but it had not been their idea; it was the brainstorm of a trader who had seen the design on the letterhead of the Fred Harvey Company. Harvey, in turn, had copied the design from reports on the Zuni published by the Bureau of Ethnology, most probably Cushing's report.

During the 1920s and '30s the Navajo and Zuni developed distinctive styles

of jewelry, particularly in their use of stones. As turquoise became more easily available through traders and the opening of mines throughout the Southwest, the use of turquoise and silver together intensified (plate 75). The new tools supplied by traders made possible a rich variety of stone settings that would distinguish Navajo and Zuni work. Before traders commercialized Indian jewelry in the early twentieth century, silversmiths had worked with relatively simple tools: an anvil, a hammer, a crucible for melting silver, simple dies and stamps, a chisel or two, and bellows to help create the intense heat needed for soldering (plate 76).

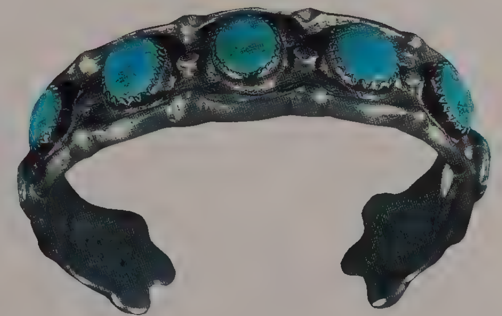
75. Navajo rings, c. 1920s–40s; sterling silver, turquoise, red coral. Dewey Galleries, Ltd., Santa Fe.

76. Navajo Charlie's workshop, c. 1890. Courtesy Museum of New Mexico, Santa Fe.

The introduction of rollers, drawplates, emery wheels, fine pliers, lapidary sticks, and sealing wax enabled the smith to "stud his silver with as much turquoise as possible."[10] With a roller he could flatten the silver thin enough to cut out delicate bezels. A drawplate allowed him to make silver wire that could be twisted and braided as ornamental borders around stones. The emery wheel eliminated hours of hand polishing stones, and pliers facilitated the placement of small stones in intricate settings.

Even though it was made with similar tools and techniques, the jewelry varied in style from tribe to tribe. The Navajo preferred larger stones set in individual bezels or single rows of turquoise separated by simple decorative elements, such as small balls of silver known as "raindrops" (plate 77). An even balance between turquoise and silver is characteristic of Navajo jewelry, in which the design generally moves out from a central stone. The Zuni, on the other hand, soon tilted the balance in favor of turquoise. For the Zuni, silver is simply the showcase for fine lapidary work.

Like the tribes of the Rio Grande Pueblos, the Zuni have a long tradition of stone and shell jewelry making, as evidenced by prehistoric artifacts uncovered by Frederick W. Hodge during his excavation of Hawikuh in 1917–23. One of the seven Zuni Pueblos mistaken by Fray Marcos de Niza for the fabled cities of Cibola in 1539, Hawikuh was the site of a battle between Coronado and the Zuni in 1540. The village was abandoned by 1699, when the Zuni consolidated themselves for economic and security measures into the village of Halona, about thirty miles southwest of Gallup, where most Zuni still live today. Hodge's discovery of prehistoric fetish carvings and mosaic jewelry at Hawikuh inspired the Zuni to revitalize their jewelry-making tradi-



77. Navajo bracelet; silver, turquoise. Courtesy of the School of American Research, Indian Arts Research Center, Santa Fe.

tion. Moving from mosaic work to setting stones in silver was a natural progression. A man named Keneshde is probably the first Zuni to have set turquoise in silver, in 1890. In an interview with John Adair, Keneshde recounts how he started:

> Fifty years ago [c. 1890], when I was about twenty-five years old, I made a trip with some other men over to Santo Domingo to trade. . . . While we were at Santo Domingo, we asked the men where they got the turquoise that they wore. In those days the Santo Domingo didn't sell polished turquoise beads at Zuni the way they do today. . . . They told us that we would have to go see the governor in Santa Fe if we wanted to get turquoise from the mine where they got theirs, which was just east of Santo Domingo [the Cerrillos mines].
>
> We went on to Santa Fe and saw the governor. He told us that we would have to get permission from the owner of the mine. We saw that man, who was called Mankey, and he told us that for five dollars he would let us go down into the mine and get some of the stone. I was the only one who went down because all the others were afraid. I took a chisel with me and I knocked off a great big piece. I was the first Zuni to get turquoise out of that mine.
>
> I brought this turquoise back to Zuni. It was at that time that I thought that turquoise would look nice on the silver. . . . I had never seen turquoise set on silver before, as none of the Zuni or Navajo that I knew had their jewelry fixed that way.[11]

Among the styles of stone setting favored by both the Navajo and the Zuni is cluster work, which began in the 1920s and consists of stones grouped around another, generally larger, stone (plate 78). Stones are first cut and polished, then placed in individual bezels. Cluster work may be used in any style of jewelry, from concha belts to squash-blossom necklaces (plate 210), but it is especially popular for bracelets and pins (plate 79). Designs may be oval, round, or butterfly-shaped, and the stones themselves may vary in shape from rectangular or square to oval or pear-shaped. The Zuni especially favored designs utilizing tiny stones in multiple settings; a square-cut bracelet made in about 1935 contains 160 stones in ten rows (plate 80).

Lee and Mary Weebothie of Zuni Pueblo have combined their talents to make the elegant cabochon-cut manta pin in plate 81. She does the stonework and he does the silversmithing. For this piece, which Mary wears only on ceremonial occasions, they

LEFT

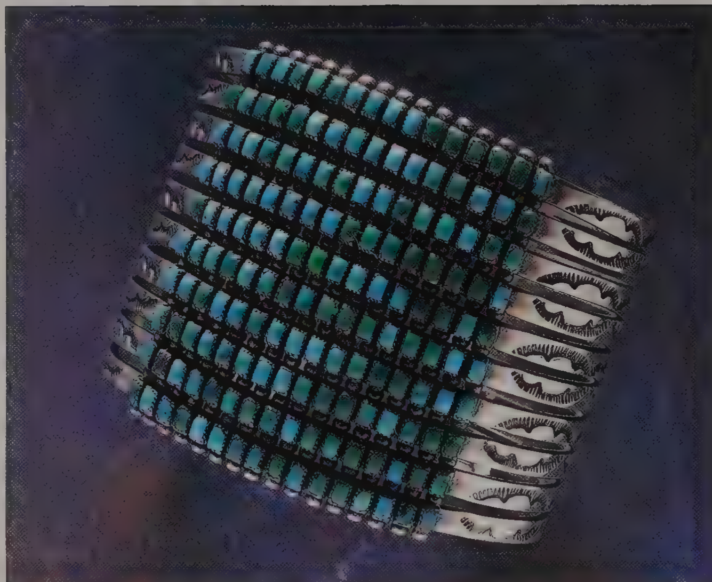
78. Navajo cluster-work bracelet and ring, c. 1940; silver, Morenci turquoise, petrified wood. Mike and Allison Bird, San Juan Pueblo, New Mexico.

ABOVE

79. Navajo cluster-work bracelet; sterling silver, turquoise. Courtesy of the School of American Research, Indian Arts Research Center, Santa Fe.

chose a fine grade of Kingman turquoise, which has not changed color in the eighteen years since they made it.

From cluster work evolved "petit point," a style of lapidary work that features round, teardrop, or oval stones; a "needlepoint style," in which the stones are pointed at both ends, emerged at Zuni in the 1940s. The petit-point technique



ABOVE

80. Zuni bracelet, c. 1935; sterling silver, square-cut turquoise. Each of the ten rows is on a narrow silver bangle decorated with four stamped designs; the bangles have been soldered together. Mrs. Dean Nichols, Phoenix.

RIGHT

81. Mary Weebothie (b. 1933, Zuni) and Lee Weebothie (b. 1927, Zuni). Cluster-work manta pin; sterling silver, Kingman turquoise. A manta is a rectangular piece of cloth worn by Pueblo women over their traditional dress. Manta pins are used to close the open side and may be worn in multiples from the waist to the hem. Collection of the artists.

celebrates the miniature: slivers of turquoise are set in the lightest of bezels. As jewelry making took firm hold at Zuni—by 1950 it was employing nearly eighty percent of the pueblo—more and more women began to make jewelry, and they excelled particularly at the needlepoint style.

Edith Tsabetsaye is a contemporary artist whose needlepoint jewelry has won many awards, including Best of Show at the 1980 Indian Market in Santa Fe. She began doing needlepoint in 1958, having become proficient in the cluster and petit-point styles. After first developing her designs in silver, she does the lapidary work. Tsabetsaye has to grind one-third more stones than she will use to get a perfect color match, and one floral necklace (plate 82) took three weeks to complete. For it, she cut, ground, and polished close to two hundred pieces of Lone Mountain turquoise. "I like Lone Mountain because of the color. . . . It's pure and won't change color like other turquoises. . . . It's also a hard stone and won't chip or break like some of the others."[12] Famous for her ability to grind very thin stones in slightly curved shapes and to mount them so that three sides of the stone (not just the top) are seen, she uses over one thousand stones for concha belts. (She makes these less frequently now because of arthritis in her hands.)

For her needlepoint designs Tsabetsaye holds the turquoise on the end of a very thin lapidary stick, which is something like a long toothpick. She uses an alcohol lamp to heat the sealing wax that keeps the sliver of raw turquoise in place while she shapes, grinds, and polishes it. Jim Ostler, who manages a trading post at Zuni called Pueblo of Zuni Arts and Crafts, says of her work, "She does a raised needlepoint whose thinness, uniformity and placement is so flawless that it boggles the mind."[13]

Acknowledged as the queen of needlepoint, Tsabetsaye has inspired younger artists to experiment with innovative designs in that style. One of them is Smokey, who won first place in needlepoint at the 1990 Indian Market. ("Smokey" is the nickname his uncle gave him as a child; it stuck and has become his professional name.) He learned the needlepoint technique from his mother; he also learned lapidary and silversmithing techniques in the production shop of his father-in-law's trading post at Zuni Pueblo. Smokey uses primarily Sleeping Beauty turquoise, which is a popular choice for many jewelers because it is easily available and less expensive than many other turquoises. Its clear sky-blue color is preferred by Zuni smiths.

For the necklace and the earrings illustrated in plate 83, Smokey created a reversible design of Sleeping Beauty turquoise on one side and Mediterranean coral on the other. Fabricating the sterling-silver chains and doing all the lapidary work took him about five months, he says.[14] Smokey sometimes finds it hard to sell his work to traders

OPPOSITE

82. Edith Tsabetsaye (b. 1940, Zuni). Needlepoint necklace; sterling silver, Lone Mountain turquoise. Collection of the artist.

LEFT

83. Smokey (b. 1956, Zuni). Reversible needlepoint necklace and earrings; sterling silver, Sleeping Beauty turquoise, red coral. Collection of the artist.

on the reservation because his experimental designs are not "traditional." He saves his larger pieces, like the belt and bolo in plate 84, for Indian Market and for collectors who appreciate his unique style.

Another popular style combining silver and stonework is channel inlay, which "originated at Zuni, just before World War II," according to Margery Bedinger, who describes the process:

> On a silver plate cut to the desired shape and size, strips of silver are soldered at right angles to the base, dividing the area into small cells or "cloisonnés" separated by narrow walls of silver. Into these tiny spaces, bits of turquoise or stones, accurately cut, are cemented flush with the top of the dividers. Grinding and polishing then produce a smooth, shining surface where stones and dividing ferrules form one continuous plane, usually flat but on occasion convex or cabochon. Channel differs from mosaic in that silver shows between the stones.[15]

In channel inlay, the silver dividers become part of the design (plate 85); in mosaic, silver is the frame for the design (plate 202). Channel inlay and mosaic can be combined in one piece, as in the bolo of the Koshare (clown) illustrated in plate 86. Inlay has enormous appeal to artists because designs in that style can be geometric or

OPPOSITE
84. Smokey. Concha belt and bolo with needlepoint and side-inlay design; sterling silver, Sleeping Beauty turquoise. Private collection.

BELOW, LEFT
85. Concha belt, c. 1955; sterling silver, turquoise. The silver work is Navajo; the channel inlay is Zuni. This belt won the Sweepstakes Award at the 1955 Gallup Intertribal Ceremonial. Mrs. Dean Nichols, Phoenix.

BELOW
86. Left: Dennis Edaakie (b. 1931, Zuni) and Nancy Edaakie (Zuni). Bolo with Koshare figure, combining overlay with inlay; sterling silver, Sleeping Beauty turquoise, jet, mother-of-pearl, red coral. Right: Dickey Quandelacy (Zuni). Channel-inlay bolo; sterling silver, Sleeping Beauty turquoise. The black lines in the design are created by an overlay technique. Private collection.

figurative, abstract or realistic. Silas Ohmsatte, for example, records the flora and fauna of the Southwest in elaborate detail in his imaginative concha belts (plate 87). During the 1950s traders hired Navajo silversmiths to produce many of the silver frames for channel inlay and Zuni lapidarists to do the inlay, as in the concha belt seen in plate 85. Today, however, most Zuni artists do both the silver work and the inlay.

Many couples divide up these responsibilities, as in the case of Dennis and Nancy Edaakie, who made one of the bolos in plate 86. She inlays all the borders, he does all the figurative work. Dennis's career reflects the often close relationship between traders and artists. In 1970 he met Ruth and Leon Ingraham, collectors and traders in Gallup. They recognized his talent and suggested that he use inlay to depict real birds, like cardinals or blue jays, rather than the conventional thunderbirds, rainbow gods, and Knife-Wing figures he had been making since 1954. After several false starts he made his first cardinal in 1972, winning a first place for it at the Gallup Intertribal Ceremonial. He has since created innumerable cameos of southwestern flora and fauna, and his new style of inlay designs has become popular with other Zuni artists.

Always on the lookout for fresh subjects, Dennis made his first Koshare figure in 1985, at the suggestion of the owner of the Koshare Shop in Scottsdale, where he had done a show. Every pueblo has a society of clowns; among the Keres-speaking groups, the clown is called a Koshare and routinely appears at dances dressed in little except black-and-white-striped body paint, with deep circles drawn around his eyes. Koshares have license to say or do anything and are often ribald, using bawdy humor to point out human foibles. Associated with fertility, they are frequently pictured eating a watermelon, whose seeds represent growth and life. Because of the intricacy of Edaakie's inlay, no one has yet copied the Koshare design, but it is probably only a matter of time before the Koshare becomes as "traditional" as the Knife-Wing figure of the 1920s.

In contrast to Dennis Edaakie's pictorial designs are the abstract patterns of Roderick Kaskalla's jewelry (plate 88). A contemporary Zuni silversmith, Kaskalla lives at Nambe Pueblo, north of Santa Fe, with his wife, Lela Romero, who often collaborates with him. She is of Nambe and Cherokee descent; he was born and reared at Zuni Pueblo and still returns there to participate in Zuni ceremonies. He learned silversmithing by watching his aunts Rose Hustito and Perlita Boone and by helping his grandmother Mabel Lonjose, who had begun doing channel inlay as soon as it was introduced to Zuni Pueblo. At Fort Lewis College he took some courses in modern art but says that they didn't have much impact on him at the time.[16] The biggest influence on his work, he says, has been participating in shows with other artists, because of the cross-fertilization of ideas that occurs; competitions also stimulate him to try even harder for technical

OPPOSITE

87. Silas Ohmsatte (b. 1939, Zuni). Inlaid concha belt; sterling silver, red coral, Sleeping Beauty turquoise, mother-of-pearl, malachite, lapis, spotted-cowrie shell, abalone, pen shell, Acoma black jet, ironwood, deer horn, antelope horn, coconut shell. Collection of the artist.

BELOW

88. Roderick Kaskalla (b. 1955, Zuni). Channel-inlay bolo with matching tips and belt buckle; sterling silver, Sleeping Beauty turquoise. Collection of the artist.

89. Roderick Kaskalla. Channel-inlay bracelet with six-directions design; sterling silver, Sleeping Beauty turquoise, jet, lapis, malachite, green-snail shell, white, red and pink coral, sugilite. Collection of the artist.

perfection. Kaskalla's deep commitment to his work was rewarded most recently by the inclusion of one of his bracelets in the permanent exhibition of New Mexico artwork at the Albuquerque International Airport.

Kaskalla's jewelry is characterized by clean, straight-edged geometric designs, many of which are rooted in traditional Zuni patterns. The bracelet in plate 89, for example, depicts the six directions of the Zuni, each associated with a different color: the north is yellow, the west is blue, the east is white, and the south is red; the zenith, above, is multicolored; and the nadir is black. The pattern that Kaskalla has adopted for the directions is a series of arrows that move in and out of the center, with points that are half-cuts of various stones. For the yellow, he has substituted pink coral; the other directions are represented by lapis, white coral, red coral, Sleeping Beauty turquoise, sugilite, green snail, and Acoma jet.

Colors and directions resonate on many levels in Zuni culture. The different colors of corn represent different directions. Each medicine clan has a fetish associated with a specific direction. In Shalako, the most important Zuni ceremony, key figures represent the directions:

> First comes Sayatasha, the Rain-god of the North. He is draped in white buckskin, weighted with jewelry of turquoise, shell, and coral, and his boot moccasins are beaded and painted red and blue. His mask of black and white stripes has a long horn of vivid turquoise-blue on the right side and shining black goat's hair atop. He carries a bow and arrow in one hand, and in the other a bunch of deer-bones, which he shakes sharply at every step of his measured advance. Hu-tu-tu follows, the Rain-god of the South, in a similar costume, except that his mask has no horn. They are attended by two . . . warriors of the East and West, and two whippers. . . . The whippers, armed with their yucca rods, may represent any two of the six directions, but usually they are Zenith, in a mask of many colors, and Nadir, in black. [17]

In the early decades of the twentieth century, Hopi jewelry was indiscernible from its Navajo antecedents. Unlike the Zuni and Navajo, the Hopi received neither economic support nor artistic inspiration from traders. Instead, the few posts established near their remote reservation in Arizona supplied only the most basic staples. Lacking a

commercial outlet for their work, the Hopi produced jewelry essentially for their own use. They also traded the cloth they wove for jewelry from other tribes. Like their Zuni and Rio Grande counterparts, the Hopi had historically made shell and turquoise jewelry, but they devoted more of their time to other crafts. The women made pottery and coiled baskets and plaques (round flat trays for carrying cornmeal and *piki* bread for ceremonial occasions); the men carved Kachina dolls and wove the textiles they sold to virtually all of the Pueblo tribes for use as sashes, kilts, mantas, and other garb worn for the various dances.

The overlay style that has become synonymous with Hopi jewelry developed out of a project sponsored by Dr. Harold Colton and Mary Russell Colton at the Museum of Northern Arizona in Flagstaff in 1938, in which they encouraged Hopi silversmiths to develop their own style of jewelry "different from any other Indian silversmithing."[18] The Coltons, who founded the museum, had initiated the annual Hopi Craftsman Exhibit in 1930 to perpetuate Hopi crafts and to establish standards of excellence. With the help of a curator from the museum, the Coltons gathered a number of authentic designs from Hopi basketry, pottery, and textiles; they distributed these motifs to silversmiths to incorporate into their silver in order to distinguish it from Navajo and Zuni work. Because the designs were quite intricately detailed, they required techniques such as filing, cutout, appliqué, and stamping. After much experimentation, an overlay technique was developed, only to be put aside when World War II intervened and no metal of any kind was available for jewelry. After the war, from 1947 to 1951, classes were set up to train Hopi veterans in jewelry making; the GI Bill paid for their tools and supported them during training. Fred Kabotie, a renowned Hopi artist, was hired as the design instructor, and Paul Saufkie, a Hopi jeweler, taught silversmithing.

Many techniques were taught, but overlay emerged as the distinctive Hopi style, a decade after the Coltons had launched their project. In overlay, a design is traced onto and then cut out of a piece of sheet silver, which is then soldered to another, plain piece of silver. The areas revealed by the cutouts are oxidized black and often textured with a hand tool to make the design stand out. The final product can be buffed to a highly polished or a mat finish. Contemporary silversmiths add stones to their designs, and artists such as Watson Honanie have popularized the use of gold in the overlay style (plate 91). At the 1991 Santa Fe Indian Market, Honanie won Best of Classification (includes all categories of jewelry) for a gold and silver overlay concha belt.

In 1949 the Hopi Silvercraft Guild was established to perpetuate the jewelry making learned through the veterans' classes. And in 1962 the guild built a permanent

90. Bennett Kagenveama (b. 1964, Hopi). Overlay necklace with Sun Kachina and corn-leaf motifs; sterling silver. Waddell Trading Company, Tempe, Arizona.

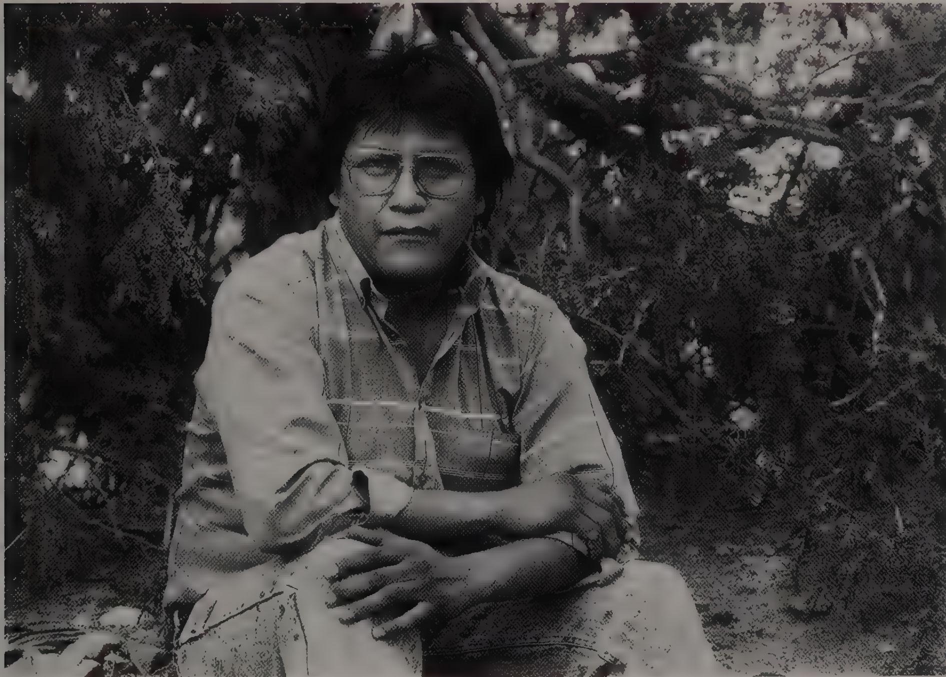
91. Watson Honanie (b. 1953, Hopi). Left and center: overlay bolo and necklace; sterling silver, 14-kt gold. Monongye's Gallery, Old Oraibi, Arizona. Top and right: overlay bracelet, ring, and buckle; sterling silver, 14-kt gold. Collection of the artist.

building near Shungopavi on Second Mesa, providing work space and classes for Hopi silversmiths. The guild (since renamed the Hopi Arts and Crafts Co-op Guild) performs the functions that trading posts have handled on the Navajo and Zuni reservations. It furnishes materials to silversmiths and buys back their jewelry for sale to the general public, thus employing numerous smiths and ensuring the future of Hopi jewelry. Many Hopi silversmiths sell their work through the guild; unfortunately, they do not always become as well known as those individual artists who find their way to galleries.

The general effect of Hopi overlay jewelry is one of sleek abstraction. Designs are clean and balanced, surfaces highly polished, shapes modern. Yet the symbols themselves are drawn from traditions that are centuries old: bear-paw and badger-paw designs denote Hopi clans; rain clouds and corn stalks represent growth and fertility; kiva steps and Kachina figures are emblems of the rich ceremonial life of the Hopi.

*Kachina* means "spirit," and on the most esoteric level Kachinas are supernatural beings who reside in the nearby San Francisco Peaks. As the spirits of Hopi ancestors, of rain and clouds, and of life in its multiple manifestations, Kachinas are guardians of the Hopi and their messengers to the spirit world. Key figures in the Hopi dances designed to bring rain, the masked Kachina dancers both represent the Kachina spirits and invoke those spirits to come down from the mountains to bless the Hopi with harmony and fertility. Carved and painted Kachina dolls are educational tools to help Hopi children identify the hundreds of figures that constitute their religious pantheon. Kachinas have been a subject for artists since antiquity; their images and symbols are found in prehistoric petroglyphs and kiva murals, on pottery and baskets, in fine art, and most recently, in jewelry.

Concha belts have become a popular format for the portrayal of Kachina dances in intricate overlay style. Roy Talahaftewa, a contemporary artist, uses his early training in fine art to fabricate concha belts that balance complexity of design and simplicity of shape. Born at the village of Shungopavi in 1955, he took art classes in



92. Roy Talahaftewa in the desert north of Phoenix.

elementary school on the reservation, winning a first place from the Museum of Northern Arizona for a watercolor painting when he was only eight years old. In his senior year of high school he attended the Institute of American Indian Art in Santa Fe, where he took courses in painting and spent his free time observing the sculptor Allan Houser, whose sense of visual balance and proportion and painstaking care for every detail would remain a compelling influence on Talahaftewa's future work.

Like many other Hopi artisans, Talahaftewa learned the techniques of jewelry making by observing smiths at the Hopi Silvercraft Guild and by experimenting on his own. His materials were tin and copper until his father bought him some silver to use. By 1977 he was making jewelry full time, and in 1979 he entered his first Indian Market. Quickly becoming renowned for his concha belts, he won Best of Show at the 1986 Indian Market. The concha belt illustrated in plate 93 won Best of Classification, Best of Jewelry, and Best of Division at the 1990 Indian Market.

Talahaftewa's fine-art training is evident in the realistic portrayals of Kachina figures in his concha belts. He may sketch the figures first on paper or draw them directly onto the silver, depending on their complexity. After cutting out the figures, he applies stamp work to the design before he solders it to the second layer of silver. After the soldering, he applies more stamp work to the entire concha. The clarity and three dimensionality of his figures distinguishes his work and is achieved by very precise shading, either with a hand tool he makes himself or with an engraver. Recently Talahaftewa has incorporated stone into his designs. He does all of his own lapidary work and prefers red and pink coral, sugilite, lapis, turquoise, and opals for his more contemporary pieces in silver and gold (see plate 208).

Characters from Hopi origin myths and migration tales are also popular subjects for artists. Kokopelli, the Humpbacked Flute Player, is frequently depicted in Hopi jewelry (plate 94). "He keeps the kiva warm with his music, melts the snow and brings warm weather.... He went up through three worlds hunting for the *sipapu* [place of emergence from the underworld, which is located in the Grand Canyon, according to the Hopi], playing his flute and remaining indifferent to the lightning bolts hurled at him.... The ten-day Flute Ceremonial dramatizes the Emergence and the fertilization of maize by lightning."[19]

The diversity of Hopi overlay jewelry is subtle. On first glance, the black-and-white geometric designs have a sameness to them that fades quickly upon closer examination. Phil Poseyesva, a member of the younger generation of Hopi silversmiths, blends traditional overlay style with contemporary touches of asymmetry and lapidary work (plate 96). Influenced by the master innovator and Hopi jeweler Charles Loloma

OPPOSITE

93. Roy Talahaftewa (b. 1955, Hopi). Overlay concha belt; sterling silver. Each concha depicts a different Kachina dancing in the plaza, with the Hopi village in the background. Private collection.

BELOW

94. Phil Poseyesva (b. 1958, Hopi). Detail of overlay bracelet with a design of Kokopelli, the flute player; sterling silver, 14-kt gold. Waddell Trading Company, Tempe, Arizona.

ABOVE
95. Phil Poseyesva in his studio at Third Mesa, Hopi Reservation.

ABOVE, RIGHT
96. Phil Poseyesva. Overlay bracelet, earrings, necklace; sterling silver, red coral. Collection of the artist.

OPPOSITE
97. Phil Poseyesva. Overlay belt buckle with Ram Kachina; sterling silver, 14-kt gold. Waddell Trading Company, Tempe, Arizona.

(see chapter 3), Poseyesva says: "I like to add color to my work by using coral, turquoise, and lapis. . . . Hopis are well known for their overlay jewelry and that's what I do. But I also combine traditional with contemporary."[20]

Poseyesva lives at his wife's village of Kykotsmovi, which is located on top of Third Mesa at the Hopi Reservation. He has been educated on and off the reservation and has worked in several fields, including building construction, diesel mechanics, landscaping, and recreation. Yet he has always gone back to the Hopi Reservation and back to silversmithing, a skill he learned at age thirteen from the Hopi craftsman Glen Lucas. Since returning to the reservation Poseyesva has immersed himself in studying Hopi tribal life and ceremonies. He juxtaposes traditional motifs of corn, rain symbols, eagles, the sun, lightning, and kiva steps with the vivid colors of Mediterranean coral and Lone Mountain turquoise. More recently he has combined gold and silver in his overlay as well (plate 97). Poseyesva draws his designs freehand (as opposed to using a stencil) on the silver and textures the pieces with handmade tools. By placing stones slightly off center, he highlights the detail of his overlay designs.

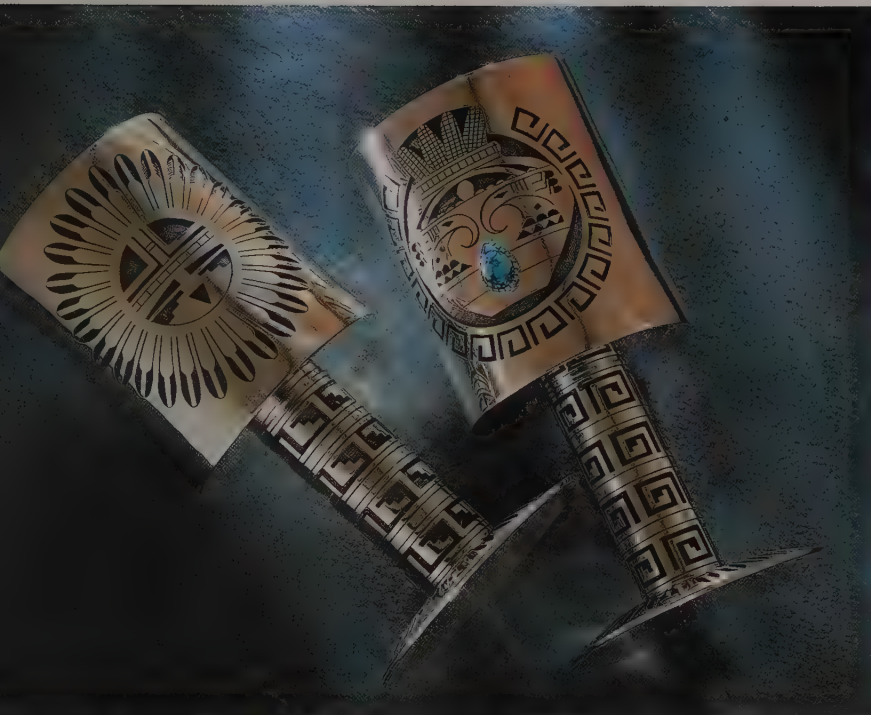
98. Bobbie Tewa at San Juan Pueblo, New Mexico.

Overlay designs may be stylized or representational. Bobbie Tewa derives many of his from pottery and textiles. Of San Juan and Hopi parentage (his father is from the Hopi village of Moencopi), Tewa was born at San Juan Pueblo but then lived from the age of two to ten in Flagstaff, near the Hopi Reservation, before returning to San Juan to complete his schooling. After graduating from Española High School, he entered a six-month vocational training program in auto mechanics in California, although his first choice was to be a barber. From 1969 to 1970 he served as a marine in Vietnam. He then returned to San Juan to work in a variety of construction jobs before enrolling in an eight-week silversmithing course sponsored by the federal Manpower Program. That course was canceled after only five weeks for lack of funds, but by then Tewa was hooked on jewelry, specifically the overlay style: "The first time I saw Hopi overlay jewelry, I asked the instructor to show me how to do it. I picked up the techniques right away because it just felt natural to me."[21]

With the encouragement of his late friend and mentor Harvey Chavarria, a silversmith and potter from Santa Clara Pueblo, Tewa entered his first Indian Market in 1976, sharing a booth with Chavarria. He sold all of his pieces before he could even get them in the display case, earning enough money to buy materials and tools and gaining confidence in his ability to pursue silversmithing as a full-time profession. In 1982 he won two Best of Division awards at Indian Market—one for his wine goblets, the other for an overlay concha belt.

The technique of shaping wine goblets (plate 99) is the same as making a ring or bracelet. The challenge comes in shaping the silver after the overlay design has been completed. The two pieces of silver—which may consist of eighteen-gauge silver soldered to twenty gauge or of twenty over twenty—are hammered around a mandrel, or cylindrical form, until the desired shape is achieved. Tewa uses anything and everything to shape his pieces, from mandrels to a baseball bat to various sizes of pipes that have been sanded smooth. The stem of the goblet is made as a separate unit and soldered to the bowl. Tewa is meticulous as a draftsman, artfully drawing his designs on paper first, which he then copies and pastes directly on the silver before cutting out the design. To the conventional Hopi motifs of sun, corn, and bear paw, he adds picturesque Pueblo pottery designs in a creative synthesis of his San Juan and Hopi backgrounds (plate 100).

A key step in making overlay jewelry is the oxidation of the silver, which was initially achieved by dipping the entire piece in a solution of potassium sulfide and water, and then polishing and buffing the top layer to a sparkling surface. Most Hopi silversmiths now prefer to oxidize only the section of silver visible through the cut-out



design, applying a combination of liver of sulfur (fused sulfuret of potassium) mixed with water with a sharply pointed piece of wood (which won't disintegrate in the acid, as a brush would). Oxidation by either method creates a chiaroscuro effect that accentuates the three-dimensional quality of overlay jewelry.

The Hopi Cultural Center was established in 1971 near the guild to showcase all of the various art forms produced by the Hopi, including jewelry. Two years later an organization called Artist Hopid came into being to promote a style of painting that would be "a synthesis of the past and the present, of tradition and innovation."[22] Through their paintings, which incorporated the techniques of abstract modern art, members of Artist Hopid celebrated the cultural continuity of the Hopi, using many images that had been recorded centuries earlier in petroglyphs and kiva mural paintings, on baskets and pottery, and in textiles. Among their expressed goals was "to experiment and test new ideas and techniques in art, using traditional Hopi designs and concepts."[23]

ABOVE, LEFT

99. Bobbie Tewa (b. 1948, Hopi/San Juan). Overlay goblets; sterling silver, Lone Mountain turquoise. Left: Sun Kachina with feather design. Right: pottery, eagles, and corn designs. Collection of the artist.

ABOVE, RIGHT

100. Bobbie Tewa. Top left: overlay belt buckle with shadow-box setting and bear-paw design; sterling silver, Chinese turquoise. Top right: overlay bolo with pottery and bear-paw designs; sterling silver, Chinese turquoise. Bottom: overlay bolo with abstract design; sterling silver, Chinese turquoise. Collection of the artist.

101. Michael Kabotie (b. 1942, Hopi). Overlay bracelet; sterling silver. Lovena Ohl Gallery, Scottsdale, Arizona.

The impact of Artist Hopid extended beyond fine art to all of the crafts, including jewelry, inspiring silversmiths to become more inventive in their overlay work. Michael Kabotie, one of the founders of Artist Hopid and son of the distinguished artist Fred Kabotie, is both a painter and a silversmith. Faithful to the mandate of Artist Hopid, his jewelry features traditional Hopi motifs encased in modern shapes (plate 101).

Hopi overlay jewelry is characterized by self-containment and internal harmony. No matter how lush in detail the picturesque scenes may be, they are always coherent in their narrative. Symbols relate one to another; scenes taken from Hopi culture follow a logical progression; Kachina figures are portrayed with a precise attention to detail. Borders circumscribe the whole, suggesting the order and serenity of the Hopi, whose name for themselves, Hopi-Shinumu, means "people of peace."

In the history of any art form there are periods of invention and periods of stagnation. By the 1930s the overcommercialization of Indian-made jewelry by traders had altered the role of the Navajo silversmith considerably, and he suddenly found himself doing piecework in production centers geared to manufacturing inexpensive jewelry of inferior materials. At the same time the changing marketplace began to favor more elaborate stone settings, such as the Zuni were developing. Ever resilient, the Navajo silversmith started to experiment with numerous styles, setting bracelets and necklaces with profuse amounts of turquoise, or twisting wire into elaborate floral and leaf motifs. Some of these styles were successful and characterize much of "traditional" Navajo jewelry today. But in general, the Navajo had gone far afield from the aesthetic of First-Phase jewelry, putting aside their own preference for plain silver and simple decoration to meet the demands of a market driven by tourism. Ironically, the very traders who had helped launch a jewelry industry forty years earlier were now threatening to run it into the ground through mass production.

To protect the integrity of Native American art forms, including jewelry, in 1935 Congress passed an act creating the Indian Arts and Crafts Board. Six years later the Navajo tribe established the Navajo Arts and Crafts Guild, and in 1946 concerned traders formed the United Indian Traders Association. Other organizations were also founded during this period, all with the same goal of promoting good designs, materials, and workmanship in Navajo jewelry. Each organization had its own stamp that was used to identify legitimate Indian-made jewelry. In addition, government Indian schools incorporated crafts into their curricula, teaching traditional techniques of silversmithing to counteract the impact of commercialism.

The Fort Wingate Boarding School for Native Americans, in Fort Wingate, New Mexico, initiated a superior program in silversmithing in the 1930s under the direction of the Navajo Fred Peshlakai. The son, or perhaps nephew, of Slender-Maker-of-Silver, Peshlakai had learned his techniques of silversmithing before his father's death in 1916. Even more important, he had developed an appreciation for the spare, unfettered designs of First-Phase jewelry. He communicated that admiration to his students—one of whom, Kenneth Begay, would break new ground in the 1940s with a style of jewelry that restored the classic Navajo balance between silver and stone. Emphasizing the overall shape of his pieces, Begay made simple designs with bold lines deeply chiseled into heavy silver around single-stone settings. The look was completely modern but the purity of form was that of First-Phase jewelry (plate 103).

Al Nez, a contemporary Navajo silversmith from Tuba City, Arizona, executes this style with impeccable precision. Each of the chisel lines in plate 104 is slightly feathered at the end, creating an optical illusion of movement around the lapis stone that is further accentuated by the floating bezel. The Navajo Tommy Jackson uses the same motif in one of his concha belts (plate 105), but with a variation. The lines become larger at the perimeter of the concha, giving the impression that the stones are depressed in

102. Kenneth Begay (1914–1977, Navajo). Left: channel-inlay bracelet with overlay design; sterling silver, ironwood, Italian blood-red coral, Bisbee turquoise. Right: ring; sterling silver, Italian blood-red coral, turquoise. Harvey A. and Paula T. Begay, Phoenix.

the center, whereas they are actually slightly raised. Jackson's use of these broader chisel strokes suits the proportions of the belt.

In 1946 Begay went to work with John C. Bonnell at the White Hogan, a shop in Flagstaff; their association would last eighteen years and include a move to Scottsdale, Arizona, in 1950. A master metalworker—Begay had learned blacksmithing prior to working with silver and was able to make all of his own dies and stamps—he had a unique design sense that meshed perfectly with Bonnell's own preference for the simple designs of earlier Navajo jewelry. Their collaboration over the years yielded an astonishing array of metalwork, from chalices and crosses for churches to silver flatware, plates, and goblets for individual collectors. For every technical challenge, a new design emerged, many of which won awards.[24]

After Begay left the White Hogan, he worked for the Navajo Nation, managing their Arts and Crafts Guild store in Cameron, Arizona. From 1968 to 1973 Begay taught silversmithing at the newly founded Navajo Community College in Many

OPPOSITE
103. Kenneth Begay. Bracelet; sterling silver, turquoise. Private collection.

ABOVE, LEFT
104. Al Nez (b. 1959, Navajo). Bolo and tips; chiseled sterling silver, lapis. Waddell Trading Company, Tempe, Arizona.

ABOVE, RIGHT
105. Tommy Jackson (Navajo). Three-concha belt, made with shadow-box and chisel techniques; sterling silver, Chinese turquoise. The buckle detaches so that the belt can be worn with two or three conchas. Private collection.

Farms, Arizona, where he had the same opportunity that Peshlakai had had thirty years earlier of influencing an entire generation of contemporary Navajo jewelers, including his son Harvey Begay and James Little (see chapter 3).[25] Kenneth Begay died of a heart attack in 1977, at the age of sixty-four. Called the father of modern Navajo jewelry, he left a legacy that is clear in the work of many contemporary silversmiths who favor simplicity, classic lines, and a harmonious balance between silver and stone (see plates 106 and 107).

RIGHT

106. Gibson Nez (Navajo). From top: bracelet with repoussé; sterling silver, turquoise. "Ranger set" with repoussé; sterling silver. A ranger buckle is the type originally worn by Texas Rangers; it includes silver loops in place of leather ones and a silver tip. Bracelet; sterling silver, lapis. Bracelet; sterling silver. Christopher's Enterprises, Inc., Albuquerque.

OPPOSITE

107. Leo Yazzie (b. 1940, Navajo). Top: cuff bracelet; sterling silver and red coral with a side inlay of pink coral and red coral, lapis, turquoise. Center: link bracelet; sterling silver, red coral, turquoise. Bottom: ring; sterling silver and red coral with a side inlay of lapis, red coral, jet. Collection of the artist.

BELOW, LEFT

108. Navajo bracelet with a simple stamp design; eight silver bands soldered together. Courtesy of the School of American Research, Indian Arts Research Center, Santa Fe.

BELOW, RIGHT

109. Navajo *ketoh;* handwrought silver, embossed and stamped, turquoise. Courtesy of the School of American Research, Indian Arts Research Center, Santa Fe.

One of the ways that Begay changed the look of Navajo jewelry was to reduce each design to a single element, rather than a pastiche of several styles. The bracelets in plate 110 exemplify this concept: the bracelet on the top, for example, consists simply of two curved lines reminiscent of the corn-leaf pattern used in *ketohs* (plate 109) and a raised bezel that accentuates the unusual shape of the stone. In the cuff bracelet he modified a Navajo eye-dazzler textile pattern and used it to frame the stone settings. (Harvey Begay used the same pattern and the same principle of repetition in his totally modern gold-and-lapis bracelet in plate 169). And in the third bracelet in plate 110, Begay modernized the bangle bracelet by separating and twisting the individual bangles that were more routinely soldered together into a cuff (plate 108).

OPPOSITE

110. Kenneth Begay. Sterling-silver bracelets. Top: corn-leaf motif, with Blue Gem turquoise. Left: cuff with eye-dazzler design, Spider Web #8 turquoise. Bottom: five-bangle curved bracelet. Harvey A. and Paula T. Begay, Phoenix.

Repetition of a single design element is a principle of Begay's that his son has used to great advantage. For the bracelet at the right of plate 111, he repeated a basketweave design from an old-style fishing basket to add texture and to emphasize the shape of the bracelet. The motif in the other bracelet is based on a Navajo textile pattern.

Julian Lovato is a distinguished silversmith admired for the balance between metal and stone that characterizes his jewelry. Born into a family of jewelers at Santo Domingo Pueblo, he watched his father and grandfather work with turquoise when he was a young boy. When his father died, he had to go to work at age thirteen, cutting stones for mass-produced Indian jewelry at Maisel's in Albuquerque. Later on he worked for a similar production shop in Kansas City. In 1948 Lovato was hired by Frank Patania, an internationally known Italian silversmith and owner of the Thunderbird Shop in Santa Fe, beginning a seventeen-year relationship of mutual admiration and creative output that would have a profound influence on Lovato's future work. He says: "This man was an international master. I was very fortunate to be sitting right next to him as he worked [to watch] the way he shaped things and made his own tools to shape things . . . what he was doing was in three dimensions."[26] Before Patania died, he honored Lovato by giving him his thunderbird hallmark.

The sculptural quality of Lovato's jewelry reflects the influence of Patania. His buckles and bracelets, for example, are slightly convex, curved both along the length and across the width (plate 112). Lovato hollows out a narrow trough around the bezels so that his stones appear to be floating yet are still completely integrated in the design. Each piece has a presence that is enhanced by the spare but exact stamp work (plate 113). Lovato did not exhibit his jewelry until he was in his early fifties; in 1977 he entered his first show at the Gallup Intertribal Ceremonial and immediately won three first prizes.

Like Begay and Lovato, Cippy Crazy Horse of Cochiti Pueblo is a contemporary silversmith who models his work on the classic simplicity of early Navajo and Pueblo jewelry.[27] Born Cipriano Quintana, Crazy Horse changed his name from Quintana, with his father's permission, in 1975. His father, Joe H. Quintana (1915–1991), was a silversmith who had worked in production shops in Santa Fe in the 1930s and later in Albuquerque, making Navajo-style jewelry as well as jewelry based on designs sketched by his wife. Despite having grown up in a jewelry-making family, Crazy Horse did not take up silver work until 1974, at age twenty-eight. By then he had spent three years as an anthropology student at Eastern New Mexico University, served in the United States Navy from 1969 to 1972, and returned home with his wife, Sue Frederick,

OPPOSITE, TOP

111. Harvey Begay (b. 1938, Navajo). Sterling-silver bracelets. Left: double-zigzag design. Right: basket-weave design. Collection of the artist.

OPPOSITE, BOTTOM

112. Julian Lovato (b. 1925, Santo Domingo). Belt buckle and ring; sterling silver, Nevada Blue turquoise. Santa Fe East, Santa Fe.

LEFT

113. Julian Lovato. Left: bolo with corn-leaf design in repoussé; sterling silver, lapis. Right: bracelet and belt buckle; sterling silver, red coral. Santa Fe East, Santa Fe.

114. Cippy Crazy Horse. Sterling-silver bracelets. Top left: plain silver cuff. Top right: straight-line design applied with chisel and file. Bottom left: radial-tire design applied with chisel-and-hammer and stamp work. Bottom right: straight-line design applied with chisel and file. Sun Country Traders, Santa Fe.

to work and to farm the family plot at Cochiti Pueblo. After an accident on his job as an electrician on the Cochiti Dam Construction Project left him partially disabled in one foot, he turned to silversmithing to support the family.

With his father to observe, Crazy Horse learned basic soldering techniques while he was still in high school. After school he made silver chains at home. Crazy Horse taught himself the techniques of silversmithing, electing to make all of his own tools, including his own dies and stamps. He casts his own silver ingots, then hammers them to the desired thickness. The heft of silver produced this way sustains the deeply grooved chisel work he prefers for his bracelets (plate 114). He has also acquired an acetylene torch, metal rollers, and buffing wheels, along with the requisite number of saws and files, chisels and shears, which he combines with his own ingenious methods of fabrication (plate 115). He uses the hollowed-out hole of a log stump to dome out his conchas and belt buckles.

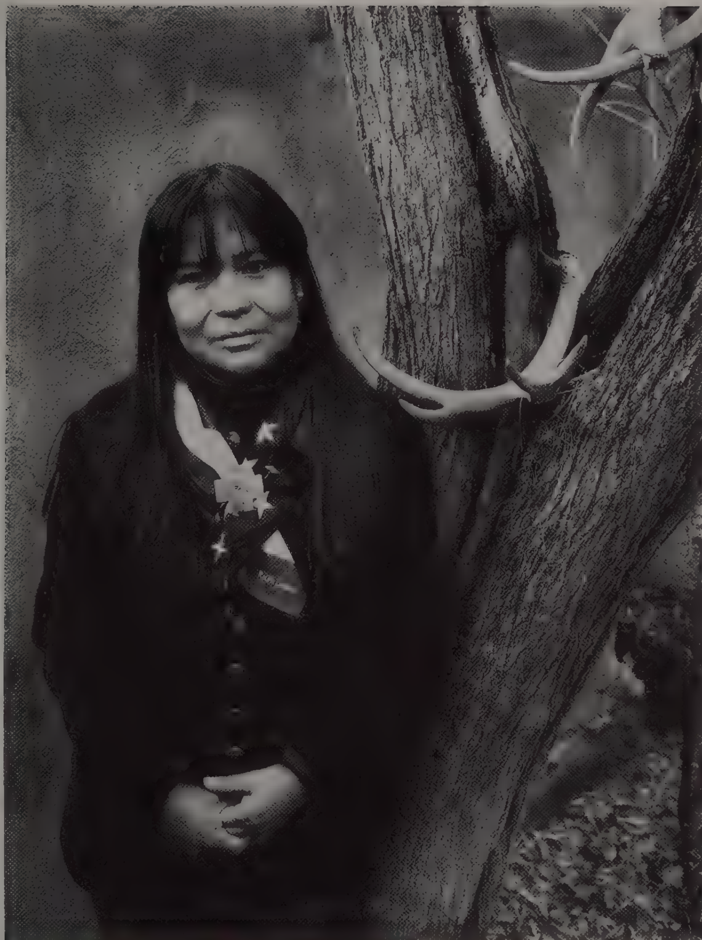
115. Cippy Crazy Horse in his studio, Cochiti Pueblo, New Mexico.

Crazy Horse researches early styles of Navajo and Pueblo silver as patterns for his own work. He prefers the classicism of First-Phase jewelry, in which stamp work intensifies the purity and elegance of silver, rather than covering it (see plate 63). However, he also incorporates designs from everything in his environment, from pottery to radial tires. Historical styles are thus infused with his own spirit—a fact not lost on the judges at Indian Market, who have repeatedly awarded him top honors for his work. In all of his jewelry—buckles, beads, canteens, belts, and bracelets—the immediate effect is one of pristine elegance. Acclaimed as a master silversmith and as a knowledgeable student of historical silver jewelry, Crazy Horse was invited, with the Navajo jeweler Yazzie Johnson (see chapter 3), to curate an exhibition of Navajo silver entitled *Steady Hands, White Metal* for the Museum of Indian Art and Culture in Santa Fe in 1990–91.

Jan Loco, too, has gone back to her own heritage for design inspiration. She is a Warm Springs Apache, a fact her adoptive parents did not tell her until she was an adult. In 1985 Loco moved to Santa Fe and worked as a waitress for three years while she read everything she could find about her tribe, whose hereditary homelands had been in southern New Mexico near the city of Truth or Consequences. By serendipity, she met Allan Houser, the well-known sculptor and Chiricahua Apache (who lives and works in Santa Fe), who had known her birth parents in Oklahoma. He helped her reconstruct her past. A turning point was the discovery that she was the great-granddaughter of Chief Loco (plate 117), one of the last Apache chiefs. Imprisoned in Florida in 1886 by the U.S. government, he and the remaining members of the Warm Springs Apache were moved to Fort Sill, Oklahoma, and then given a choice of remaining on a land allotment there or joining the Mescalero Apache in New Mexico. A small number—including Jan's family—remained in Oklahoma and became known as Fort Sill Apaches.

Jan Loco began making jewelry in 1988, working first in copper and then in silver. She is an admittedly self-conscious artist, choosing her themes carefully to indicate her respect for her newfound heritage. A recurring motif in her work is the morning star (plate 118), which is ubiquitous in Apache basketry, headdresses, and medicine bags. It is the last star before dawn, and for Loco it symbolizes life and the spirit of creation. Her pins also depict the Apache Gan Dancer, or spirit warrior, as well as the desert animals she encounters in her explorations of the San Pedro Mountains near Abiquiu, New Mexico (plate 119).

Loco has developed a unique way of making jewelry without the use of any power tools. Using chicken shears, she precuts shapes in twelve-gauge or twenty-gauge



ABOVE
116. Jan Loco on Canyon Road, Santa Fe.

BELOW
117. "Loco," Chief of Warm Springs Apache, c. 1883. Courtesy Museum of New Mexico, Santa Fe.

LEFT

118. Jan Loco (b. 1949, Warm Springs Apache). Cross necklace; sterling silver, onyx. Collection of the artist.

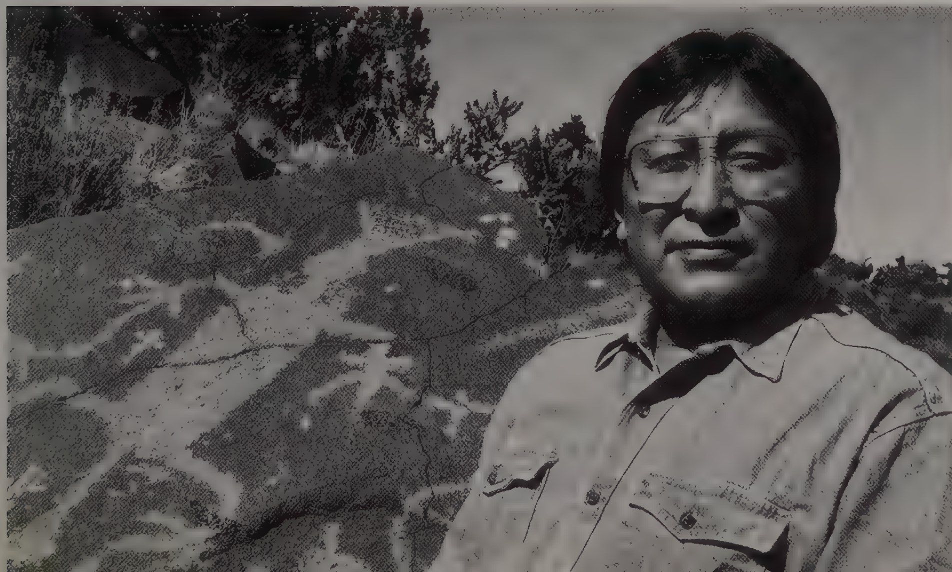
ABOVE

119. Jan Loco. Sterling-silver pins. Center: spirit-warrior mask. Clockwise from top left: eagle, rabbit, bear, turtle. Collection of the artist.

silver. She then hammers the silver with a specially selected rock until the rock's texture is permanently indented in the silver. This laborious process, she states, imbues the piece with "the spirit of the rock."[28] She often works on location, taking her tools into the mountains or high desert as she looks for rocks suited to her work. After the texturing process, Loco finishes shaping her pieces with files and other hand tools. If she needs to solder, she uses a hand-held blowtorch. She rubs each piece with six different grades of steel wool to eliminate any surface flaws and achieve a satin finish. As a final stage in creating highly polished surfaces, she uses a white diamond compound.

Because four is a number sacred to the Apache, Loco makes her pins in multiples of four. Until recently she has used only onyx and obsidian for stones, but now she is experimenting with carnelian because it evokes the red moon of the Apache, a harbinger of a fruitful harvest. By limiting the number of styles and pieces she does, and by so painstakingly rendering each one by hand—some of the larger necklaces and belts take sixty hours of hand rubbing with steel wool—she hopes to honor the Apache spirit of survival, which "lives on wherever there is a struggle for personal freedom and justice."

The past is a springboard to the present in the jewelry by Mike Bird of San Juan Pueblo, who was first inspired to make jewelry by watching Julian Lovato.[29] (Lovato had married a San Juan woman in 1946, the year of Bird's birth, and lived in that pueblo for a number of years, as is the custom in matriarchal cultures; he and his family have since moved to Santo Domingo Pueblo.) Bird comes from a distinguished artistic family: his grandmother Luteria Atencio was a potter whose work is in the Smithsonian Institution, and his mother, Lorencita Bird, taught at the Santa Fe Indian School for years



120. Mike Bird in petroglyph field near San Juan Pueblo, New Mexico.

ABOVE

121. Spur, 1939; sterling silver, Kingman, Morenci, and Cerrillos turquoise. Inscribed under one spur: "Handmade by Sunny Skies Acoma Indian." Mike and Allison Bird, San Juan Pueblo, New Mexico.

RIGHT

122. Mike Bird. Top: *ketoh*-style sterling-silver bracelet with cabochon-cut turquoise in shadow-box settings. Private collection. Bottom: spur; ingot-cast sterling silver, turquoise. Private collection.

and still displays her Pueblo-style weaving and embroidery work at Indian Market every year. Primarily self-taught as a silversmith, Bird spent a lot of time as a young boy observing Lovato and two other jewelers who had married San Juan women—Mark Chee (Navajo) and Antonio Duran (Picuris). Although he had made jewelry as early as junior high school, Bird did not take it up as a profession until his early thirties, after he had served in the U.S. Marine Corps in Vietnam (1965–69) and worked for twelve years as a salesman at Sears in Albuquerque and Santa Fe. In 1979 he moved back to San Juan Pueblo, where he currently lives and works full time as a jeweler.

With his wife, Allison Bird—an artist and author as well as an avid student of southwestern Indian art—Bird has thoroughly researched the historical Navajo and Pueblo styles of jewelry upon which he bases his own work. He enjoys collecting and repairing antique pieces of Native American jewelry because, he says, it is like figuring out the pieces of a puzzle. Replicating styles from the past is a way of understanding their process and design for Bird, who often incorporates both into his own work. In 1991, for example, he started making spurs, and his first pair was based on a set he had collected that had been made in 1939 by an Acoma Indian named Sunny Skies (plate 121). After casting his spurs from ingots, Bird stamps them with patterns reminiscent of tourist-era jewelry (plate 122). On either side of the rowel he places small bells to balance the spurs when they are not being worn, and he has done all of his own lapidary work, as for all of his jewelry. The spurs are completely functional and have become so popular that the Gene Autry Museum in Los Angeles has included a pair of woman's spurs by Bird in its permanent collection.

Bird combines tradition with innovation in all of his work. In the *ketoh*-inspired row bracelet in plate 122, he has placed cabochon-cut turquoise stones in small shadow-box frames. To create the shadow-box effect Bird stamped the top layer of silver and cut out the squares, then soldered it to the bottom layer of silver. He hammered the bracelet into shape before soldering the individual bezels into place and setting the stones. The curve of the silver replicates the leather of the bowguard, and the variation of handmade stamps between the periphery of the bracelet and the interior segments highlights the beauty of the stones and the perfect symmetry of the overall design.

For his petroglyph pins (plate 123) Bird has sketched figures from rock art found in petroglyph fields near San Juan Pueblo and in the Barrier Canyon in Utah, where he has gone numerous times to study the art of prehistoric man. Found all over the Southwest, petroglyphs are some of the most dramatic visual artifacts left by early tribes. It is impossible to know with any certainty what all of the symbols represent,

although Bird speculates that the three figures on which his pins are based were most likely shamans: the snakes are associated with water and fertility in the Southwest, and the round, shieldlike shape of the middle figure may represent a medicine shield. What is evident is that the figures, whether rendered in sterling silver and fourteen-karat gold or scratched on rough rock walls, still communicate a sense of magic and mystery.

Christina Eustace also bases some of her work on petroglyphs, such as the hand motif found throughout the Southwest (plate 125). Interpretations of this motif abound. Alone, it may symbolize protection against evil spirits. In some petroglyph fields literally dozens of hands are imprinted on a single wall, suggesting that the location is sacred. In other places, hands are drawn next to rain and corn symbols, perhaps as a prayer for a good harvest. Within the hand is often a spiral, which has been associated with fertility. Whatever its initial meaning, the hand is an apt motif for Eustace because it is her most important tool (plate 126). Utilizing a wide variety of stones, she does all of her own lapidary work, and she fabricates every element of her work, including the chains of her necklaces.

OPPOSITE
123. Mike Bird. Three petroglyph pins; sterling silver, 14-kt gold. Left and center: private collection. Right: collection of the artist.

124. Christina Eustace in her studio, Santa Fe.

ABOVE, LEFT

125. Hopi overlay pin in the shape of a hand with coiled-snake design on the palm. Courtesy of the School of American Research, Indian Arts Research Center, Santa Fe.

ABOVE, RIGHT

126. Christina Eustace (b. 1954, Zuni/Cochiti). Top left: hand pin; sterling silver inlaid with turquoise. Top right: lizard pin; sterling silver inlaid with turquoise, sugilite, pink and red coral, jet, lapis. Bottom left: overlay mask pin with hand design; sterling silver. Bottom right: bracelet; sterling silver. Collection of the artist.

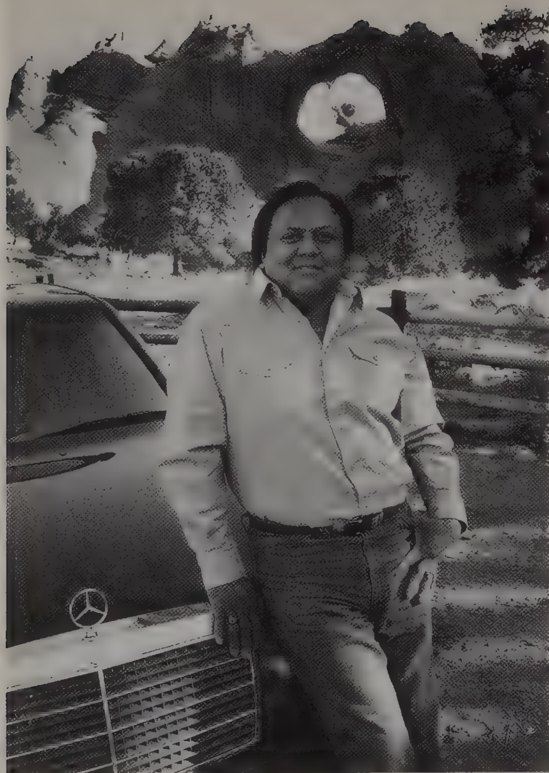
Eustace learned to make jewelry by helping her parents, who are both jewelers. She recalls that her earliest task was to make shot (tiny balls that are melted onto jewelry as decorative accents), for which they paid her a penny a piece. She says: "Since my parents had thirteen children, they had very little time to spend teaching, so for the most part we were left on our own. I remember spending a lot of time watching them work and trying to absorb as much as I could. Often, when they went out selling was the best time to experiment. Sometimes, this would upset them as precious materials were wasted. But overall my parents were very encouraging and helpful with specific problems."[30]

At the University of New Mexico, where she enrolled in 1978, Eustace studied fine arts, taking classes in ceramics and painting as well as jewelry. She still likes to paint and draw in her spare time, and she also does stained-glass work, which she feels is seminal to her jewelry. During the six months she spent in New York City in

1976, she took some stained-glass classes and became aware of the art of Louis Comfort Tiffany, whose work still represents the technical and aesthetic pinnacle of stained glass. Eustace was self-employed as a stained-glass artist in 1977–78, and she attributes the floral designs in her jewelry—which she began doing in 1982 and for which she initially became well known—to her experience with creating such motifs in glass.

Her own cultural background is also a great influence on Eustace's work. Her mother is from Cochiti Pueblo, and her father is Zuni. Eustace was born in Albuquerque, but her family has lived at both pueblos and participated in both cultures. In deference to her father's wishes, she does not depict specific Kachina figures in her work; nonetheless, she is intrigued with masks, which she has made in clay as well as silver. Most recently Eustace has done a series of masks as pins and used the same motif for concha belts. She has also created a necklace with a design based on the random placement of bricks in the masonry at Zuni Pueblo (plate 127).

127. Christina Eustace. Necklace; sterling silver, red and pink coral, sugilite, Chinese turquoise. Collection of the artist.



128, 129. Clarence Lee, Window Rock, Arizona.

Versatility is the hallmark of contemporary Navajo silversmiths, whose designs range from classic to Pop art. For Clarence Lee, mobility is part of his life-style and his art: he was a calf roper on a rodeo team for five years during and after high school, and he routinely rides his dirt bike through the countryside near his home north of Gallup, New Mexico, mentally recording scenes and ideas to use in his storytelling jewelry. Lee's tongue-in-cheek sense of humor is evidenced by the personalized license plate of his luxury car—Zorro. Yet Lee is a serious artist who carefully records scenes from Navajo life, both past and present, in his jewelry. With precise attention to detail he depicts bucolic scenes of Navajo women herding sheep in the spectacular Monument Valley landscape, or he celebrates the life of his great-grandmother in cameo portraits of daily chores (plate 130). It is a past that Lee participated in as a child and that he remembers with nostalgia. The quotidian life of the Navajo is a subject that has proven rich enough to sustain his prolific output of jewelry.

The skill needed to render such scenes was already evident in high school, where Lee excelled in his art classes. He still enjoys painting in watercolor and oil but finds that the demands of his jewelry making leave little time for those pursuits. His

130. Clarence Lee (b. 1952, Navajo). Appliqué bracelet; sterling silver, copper, turquoise, mother-of-pearl, jet, and coral. Collection of the artist.

assistant is his son, Russell, whom he is rearing alone and to whom he is teaching silversmithing so Russell can eventually take over the family business. Well known for animal pins that include bears, cats, coyotes, frogs, and horses, Lee has, at his grandfather's suggestion, also popularized the ubiquitous pickup truck of contemporary reservation life. In his concha belt in plate 131, for example, he juxtaposes a pickup truck with the horse and wagon still present on the reservation. Each concha portrays an enduring aspect of Navajo daily life, from herding sheep to weaving blankets, from bringing in the harvest to building the hogan. The hogan, a six-sided construction, is the traditional home of the Navajo (plate 132). It is central to Navajo religion in that the Holy People are said to have built the first hogans of turquoise, white shell, jet, and abalone shell. Although many Navajo now live in other types of housing on the reservation, each family usually builds a small hogan alongside the main house for religious purposes and for curing ceremonies.

Lee is adept at all forms of casting and makes all of his own dies and stamps. He uses a technique of appliqué, not overlay, in which each piece is cut out from silver, gold, or copper and soldered individually onto the base. This method is necessary because

TWIN
LAKES

OPPOSITE

131. Clarence Lee. Appliqué concha belt; sterling silver, copper, mother-of-pearl, coral, turquoise, jet. The conchas represent scenes of Navajo life (top, left to right): herding sheep, harvesting corn, going to town, visiting a friend. Bottom, left to right: an outing, daily chores, weaving, cooking. Collection of the artist.

LEFT

132. Navajo sheep and hogan. Courtesy Museum of New Mexico, Santa Fe.

each of the metals has a different melting point. He has won many awards with his work, including Best of Show at the Eight Northern Indian Pueblos Artist and Craftsman Show in 1982 and 1983 and Best of Classification for a concha belt at the 1983 Indian Market.

History and current affairs inform the work of McKee Platero, a young Navajo who is considered by many of his peers to be one of the most technically proficient and imaginative silversmiths working today. His silver has the characteristic heft of ingot-cast silver, to which he adds meticulous stamp work with handmade stamps and dies. In addition to silver and gold, he also works in red brass and iron, and he does all of his own lapidary work. His inspiration, he says, comes from "all of nature" and from seeing "Navajo people beautifully dressed in silver, turquoise, and red coral."[31]

Platero turns a whimsical eye on all of his themes. In one concha belt (plate 133), for example, he added a satirical touch with small question marks stamped ever so faintly around the traditional corn-leaf motif on the buckle. Such a juxtaposition calls to mind the question "What is tradition?" He completed the design with repoussé stars and intricate stamp work, creating a piece that appeals as both a classic and a contemporary work of art. A prolific reader, Platero is acutely tuned in to politics on every level. In response to the 1991 war with Iraq, for example, he made a necklace with miniature bombs, grenades, and a bomber plane interspersed with handmade silver beads (plate 134). Platero is also a fine artist and paints in addition to making jewelry. In 1991 he executed the designs on the outside of the Thunderbird Inn in Santa Fe.

OPPOSITE

133. McKee Platero (b. 1957, Navajo). Concha belt decorated with stamp work, repoussé, and rocker engraving; sterling silver. Ray and Judy Dewey, Santa Fe.

LEFT

134. McKee Platero. Left: *War Necklace;* sterling silver. Right: *Power Man on His Motorbike;* sterling-silver necklace with red coral and turquoise. Teal McKibben, Santa Fe.

Like Platero, Phil Loretto of Jemez Pueblo draws on history and culture for the ideas that inform his jewelry. Loretto received his Bachelor of Fine Arts degree with a painting major from Fort Lewis College in 1976. Prior to that he had studied at the Institute of American Indian Art from 1968 to 1969 and then briefly at Arizona State University with Paolo Soleri in 1969. From 1970 to 1971 Loretto took science and engineering courses at the Albuquerque Technical-Vocational Institute. His talents in painting, drafting, and construction are evident in his jewelry; however, he did not learn jewelry through his studies but rather from his father-in-law, the Navajo silversmith Chee Keams.

Politically active, Loretto has worked for voter registration and for better medical and legal resources for Native Americans. His political orientation and interest in history are evident in the concha belt in plate 135, in which he charts the arrival of Christopher Columbus to the new world. The scenes are all created with different stamps that Loretto makes himself; his silver is ingot silver that he hammers out. Loretto is adept at all aspects of jewelry making, including lapidary work (see chapter 3). In 1990 he taught jewelry for two semesters at the Institute of American Indian Art under a special Santo Domingo Jewelry Project sponsored by Manpower of New Mexico. An independent artist since 1972, Loretto sculpts, paints, and writes poetry in addition to making jewelry.

Norbert Peshlakai is another silversmith whose multifaceted work is strikingly modern yet firmly grounded in his Navajo heritage. Born at Fort Defiance, Arizona, Peshlakai was educated on the Navajo Reservation through the eighth grade.

OPPOSITE

135. Phil Loretto (b. 1951, Jemez). *Five hundred years—give or take;* sterling-silver concha belt. Scenes depict the arrival of Columbus in the New World. Packard's Indian Trading Co., Inc., Santa Fe.

BELOW

136. Norbert Peshlakai holding some of his pots.

He attended high school in Albuquerque, where he took a number of art classes and achieved prominence as a cross-country runner. After graduation he enrolled at Haskell Junior College for Native Americans in Kansas to pursue his desire to become an art teacher. Ruefully recounting his experience there, he says, "I told them I wanted to take painting classes, but when I got to the class, they had signed me up for house painting instead."[32] He also enrolled in jewelry classes at the recommendation of his counselor but recalls that he skipped class so often he had to make up the course by taking tests and making six pieces of jewelry, complete with preliminary sketches for the designs.

Eventually Peshlakai dropped painting in favor of jewelry, which he made between odd jobs on the reservation. In 1976 he met John Boomer, his cousin by marriage and a prominent Anglo sculptor, who had asked for his help in building a hogan. The two developed a close relationship, sharing their respective cultures with each other and attending Navajo ceremonies together. In 1977, at the strong urging of Boomer, Peshlakai made his first silver pot. The challenge of making that pot, he says, dramatically changed the direction of his jewelry because he became fascinated with the infinite possibilities inherent in hammering and stamp work. In all of his pots he hollows out the shape with a hammer (in much the same way that silver beads are made), and then he textures the surface with the hammer and applies designs with various dies and stamps that he makes himself. The designs on the bowls in plates 137 and 138, for example, are all created with stamps, as opposed to cutout work. Peshlakai may begin with one stamp to which he adds another until he has a figure, such as the bear or the turtle in plate 137. The top half and lip of the bowls are cut from silver in different patterns and soldered onto the domed portion. After completing the shape, Peshlakai oxidizes the entire bowl and then hand polishes the outside with very fine emery paper (and occasionally a fine steel wool) to remove the oxidation.

The hieroglyphic design on Peshlakai's bracelet in plate 137 is composed of symbols from all of his stamps. Ingenious at devising new patterns, he has hammered steel guitar wire into silver for a special effect. He is also influenced by textile designs, particularly those from Crystal woven by his mother. (Navajo weavings are generally named for the region in which they are made. Crystal is a location on the reservation, and contemporary Crystal weavings are characterized by horizontal bands interrupted by intentionally wavy lines.) Because Peshlakai's pots are all miniatures, he has developed a series of miniature stamps and dies for his designs; at one point, he made a replica of his workbench in sterling silver, with miniatures of miniatures.

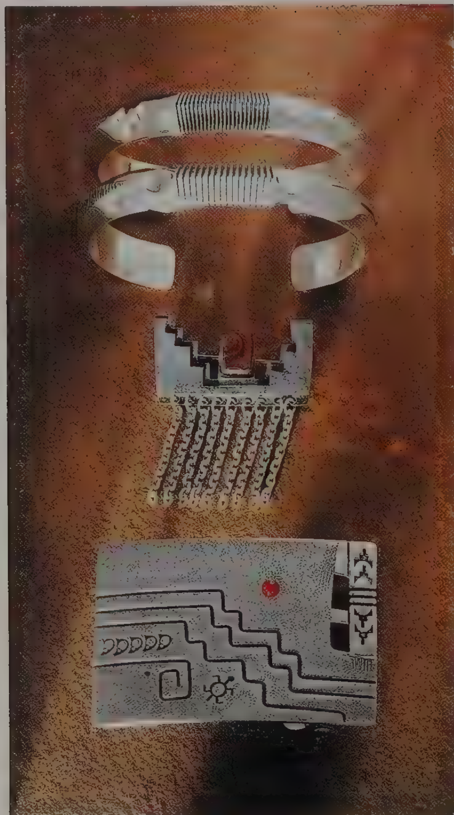
A fourth-generation silversmith, Peshlakai has been researching his family background to determine his relationship to Peshlakai Atsidi, an early Navajo silversmith

OPPOSITE

137. Norbert Peshlakai (b. 1953, Navajo). Top left: miniature sterling-silver plate with a turtle design. Top right: sterling-silver bracelet with multiple stamp designs. Bottom: miniature sterling-silver bowl with bear designs. Private collection.

ABOVE

138. Norbert Peshlakai. Top: sterling-silver bowl with feather design. Bottom: sterling-silver bowl with red-coral inlay and deer-with-heartline design. Private collection.



ABOVE
139. Norbert Peshlakai. From top: sterling-silver bracelets. Pin with kiva-step design; sterling silver, red coral. Belt buckle with turtle, mesas, and wing designs from Crystal weavings; sterling silver, red coral. Collection of the artist.

RIGHT
140. Thomas Jim (b. 1955, Navajo). Sterling-silver bead necklaces executed with chisel, stamp, and file work. Waddell Trading Company, Tempe, Arizona.

and respected medicine man; *peshlakai* means "silver" in Navajo. The jewelry in plate 139 exemplifies his ability to combine traditional motifs with modern shapes. In the buckle and the pin he has used the wing design from early Crystal weavings (which were patterned after Oriental rugs) and the ancient kiva-step design to create quite abstract pieces. The two bracelets are modeled after the early bangle bracelets of the Navajo; the addition of notches and the line pattern makes them completely contemporary.

In the short one hundred plus years since the Navajo began silversmithing, silver has become synonymous with southwestern Indian jewelry. Not only a perfect counterpoint to turquoise—the sacred stone of all the southwestern tribes—silver is a tabula rasa upon which artists have been able to express their creativity. As the Navajo demonstrated so skillfully over a century ago, silver could be transformed into the most beautiful of adornments with the least sophisticated of tools. That hands-on relationship has changed very little over time. Soldering techniques are more advanced now, and the metal itself is available in various forms, but the basic process of decoration still demands hammers, chisels, saws, and stamps (see plate 140). Distinctive styles of silverwork continue to be associated with particular tribes. The Hopi are the acknowledged experts of the overlay style. Zuni artists are noted for their channel inlay and their superb lapidary skills in setting multiple small stones. And the Navajo remain the masters of stamp and chisel work. These are the techniques that have emerged in a century of silversmithing in the Southwest, and these are the techniques that artists still are using to create the designs of the future.

CHAPTER 3

# NEW DIRECTIONS

Contemporary Jewelry in Metal and Stone

# NEW DIRECTIONS

World War II marked a turning point in the history of southwestern Indian jewelry because, for the first time, Native Americans were subject to the draft. Only a scant handful of Native Americans had volunteered for World War I, and most southwestern tribes had remained disengaged from the politics and the battles of the country at large. But the Citizenship Act of 1924 had conferred the obligations as well as the rights of citizenship, and by 1940 they had no choice. Many were sent to various posts around the country and overseas, an experience that offered most southwestern Indians their first opportunity to travel outside the reservation and encounter other cultures. The impact of their experiences would reverberate throughout reservation life in the years after the war. Returning veterans now had cash to spend on the modern appliances they had seen; they were also eager to trade in their wagons for pickup trucks, which increased their mobility and expanded their job opportunities. The GI Bill made education, job training, and financial support available.

One of the returning veterans was Charles Loloma, who would dramatically change the future direction of southwestern Indian jewelry. Loloma, a Hopi from Hotevilla, had served as a noncombat camouflage expert in the Aleutian Islands for three of his four years in the army (1941–45).[1] He was the son of two artists—his father, Rex, made moccasins and was a weaver, and his mother, Rachel, was a respected basket maker.

141. Verma Nequatewa and Sherian Honhongva (Sonwai) on the Hopi Reservation near Oraibi, Arizona.

Before the war Loloma had learned to paint and draw under the expert tutelage of Fred Kabotie at Hopi High School in Oraibi on Third Mesa. In his junior year Loloma attended Phoenix Indian School and studied art with Lloyd New, a Cherokee artist who would later become director of the Institute of American Indian Art in Santa Fe. Loloma also took a summer course with the muralist Olaf Nordmark in Fort Sill, Oklahoma.

By the end of high school Loloma had so distinguished himself that he was commissioned to paint murals for the Federal Building on Treasure Island in San Francisco Bay. Part of the 1939 Golden Gate International Exposition, the event was organized by René d'Harnoncourt, acting director of the federal Indian Arts and Crafts Board. To be suddenly plucked from his tightly knit Hopi culture and sent to San Francisco was quite an experience for the young Loloma. Years later he would recount with deep feeling and humor not only the train trip and the culture shock, but also the kindness of someone who had bought him a camel-hair coat because his sole sweater was insufficient protection against the cold weather. The exposition showcased many of the best Indian artists of the day, particularly painters. Loloma's exposure there and the support of d'Harnoncourt, who would remain a lifelong friend, led to his selection the next year to assist Fred Kabotie in reproducing the Awatovi kiva murals. Their facsimile was exhibited in 1941 at the Museum of Modern Art in New York.

Hopi murals are painted on the walls of the kiva, or ceremonial chamber, to serve both as pedagogic tools and as records of the mythic past. In the 1930s Harvard's Peabody Museum sponsored a major excavation of the ruins at Awatovi, an ancient Hopi village on Second Mesa that had been inhabited from about the thirteenth to the eighteenth century. It also contained the ruins of San Bernardo de Aguatubi, a Franciscan mission built in the seventeenth century and destroyed by the Hopi during the Pueblo Revolt. Underneath the mission, archaeologists discovered one of the most important kivas at Awatovi, with its glorious pre-Conquest murals intact. Those murals depicted in artful and profuse detail the same Hopi ceremonies of germination and regeneration that are performed today. The endurance of Hopi religious life and artistic heritage for more than a millennium was symbolized by the murals, and one can only imagine the excitement the nineteen-year-old Loloma must have felt to be chosen to reproduce them.[2]

After his discharge from the service, Loloma used the GI Bill to study ceramics at the School for American Craftsmen at Alfred University in New York with his wife, Otellie Pasivaya. His choice of ceramics, a traditional craft that had previously been practiced in the Hopi culture only by women, was the first break with tradition in a career that would be characterized by such unorthodoxies. At the university he investigated different types of glazes and methods of construction, abandoning the traditional coil-and-

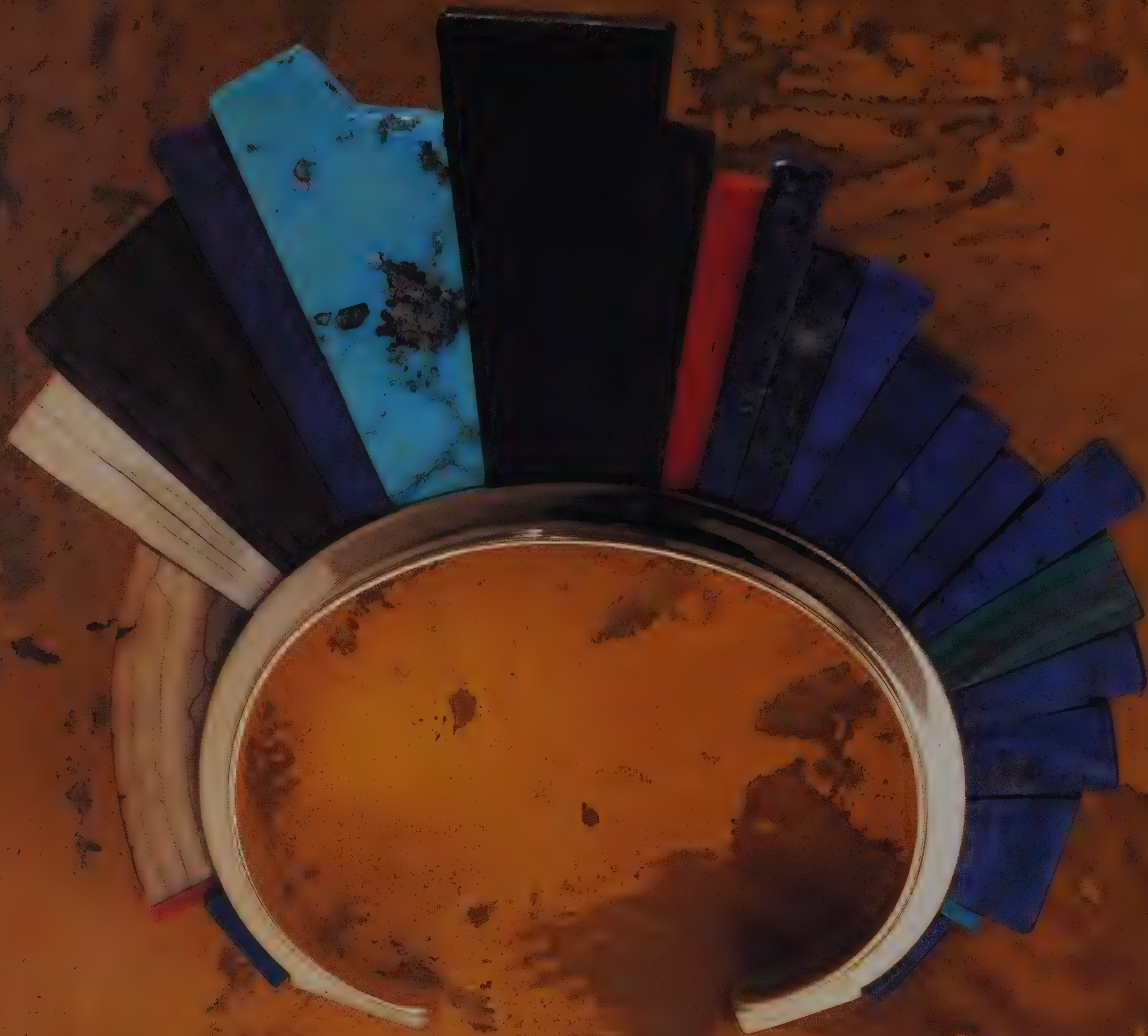
scrape method for the potter's wheel. The results are abstract and quite contemporary forms that reveal only a slight Hopi influence, in their coloration and in occasional allusions to conventional symbols.

From 1949 to 1951 Loloma used a John Jay Whitney Fellowship to study the glazing properties of indigenous clays gathered from the Hopi Reservation. His ceramics started to sell, and from 1954 to 1962 he rented space at the Kiva Craft Center in Scottsdale, where he and Otellie sold the "Lolomaware" they made. The center—founded by Loloma's former art teacher Lloyd New—comprised several small studio-shops where artists could make and sell their work. New sold his innovative textiles and leather goods there, and the architect Paolo Soleri had a shop where his famous bells were made and sold. On Sundays, Loloma often accompanied New on visits to Frank Lloyd Wright, whose radical theories of architecture and society stimulated Loloma's constantly expanding artistic imagination.

Inspired by the experimentation at the Kiva Craft Center, Loloma began making jewelry, and eventually he stopped making pottery. His early pieces of jewelry, made in the 1950s, were experiments with various types of casting, including tufa casting. Tufa (compacted volcanic ash, also called *tuff*) is carved with a design and then used as a mold for molten silver or gold. After the metal has hardened, the form is removed from the mold, and the rough edges are smoothed by filing and buffing. Key to a successful casting is making the mold airtight, so that the metal solidifies uniformly and without any air bubbles. But for Loloma, any bubbles caught in the cast were as interesting as the texture imprinted by the tufa, and such surface irregularities became part of his designs.

*Loloma* is the masculine form of the Hopi word for "beauty," and it can also be translated as "many beautiful colors." For Loloma, beauty resided in the stone mesas and stark landscape of the topography surrounding Hotevilla on the remote Third Mesa where he grew up. And he used the colors of that land in combinations that had not been seen before, mixing ironwood, lapis lazuli, coral, malachite, fossilized ivory, and turquoise to suggest the jagged shapes of distant mountains or the subtle shadings of the high desert. The "height bracelet" (plate 142), made of multiple stones placed at different levels to recreate the contours of the southwestern terrain, quickly became Loloma's signature piece. The design of the bracelet also exemplified Loloma's belief that jewelry should lift the spirit as well as adorn the body. "When you design for someone," he said in an interview in 1979, "you design for their future soul. They grow to it and become more for it."[3]

In 1959 Loloma took part in a conference sponsored by the Rockefeller Foundation to discuss the future of American Indian art. Out of that meeting developed

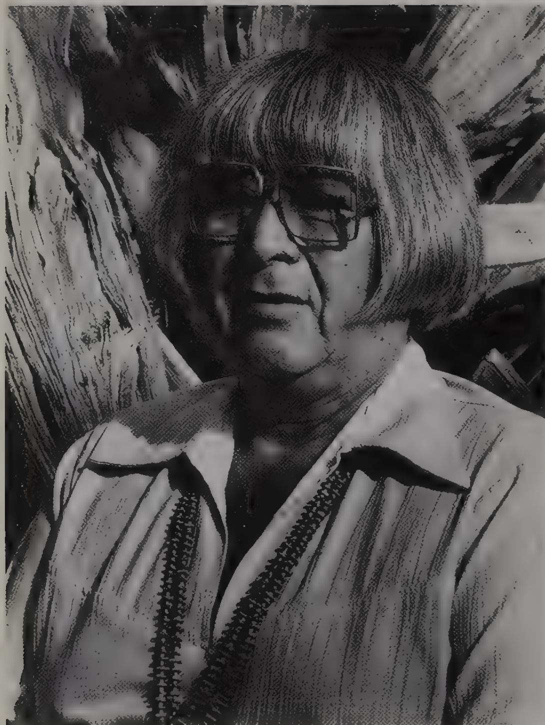


the Southwest Indian Art Project, also funded by the Rockefeller Foundation, which convened in the summers of 1960–62 at the University of Arizona in Tucson. The thrust of the project was to stimulate a renewed individualism in Native American art and to encourage artists to use their tribal heritage to make fresh artistic statements. The project was in part a reaction against the "Studio style" of painting promoted by Dorothy Dunn at the Santa Fe Indian School during the 1930s. Dunn had encouraged artists to depict traditional scenes of tribal life in a realistic style that emphasized authenticity of detail over individual interpretation. Dunn's approach was revolutionary at the time because it countered the national pressure to assimilate Native Americans and to discourage them from creating any art based on their own culture. By 1960, however, the Studio style had homogenized into what many called the "Bambi School" of Indian art.

The Institute of American Indian Art, the brainchild of the Southwest Indian Art Project, was founded in 1962 on the site of Dunn's studio at the Santa Fe Indian School, and Charles Loloma was hired to head the Plastic Arts and Sales departments. The importance of sales and marketing for Indian artists was a major topic of discussion at the project, and no one could have been a better model of salesmanship than Loloma. His experience teaching extension courses in applied arts at Arizona State College from 1955 to 1958 and the usefulness of the publicity that he and Otellie received as two of the first Native Americans to become successful artists and business owners had made apparent to Loloma the importance of communicating clearly with people and the powerful role of his own personality in selling his jewelry. These were skills that had not come easily to Loloma, who enrolled in a Dale Carnegie course on salesmanship in the late 1950s to overcome a deep-seated shyness and to gain confidence in his speaking ability. He once remarked that his clowning in the Hopi dances had helped him understand the concept of role playing taught by the Carnegie school, which in turn enabled him to overcome his self-consciousness.[4] However he managed it, Loloma had a colorful, charismatic personality. Once accused of "romancing his work," he replied: "If I interpret people correctly, it creates a romance."[5]

As Loloma's reputation increased, so did his opportunities for travel. In 1963 he went to Paris, where he had a private exhibition of his work. Erin Younger has said: "He had come to know fashion designer Oleg Cassini several years earlier in Phoenix and had become intrigued by high fashion. Beyond his own impetus and ability to integrate his personal experience, haute couture must be isolated as the single most important influence on Loloma's work."[6] While in Paris, Loloma conceived the single long dangle earring that became another of his signature pieces. The Paris trip also gave him a chance to see his jewelry worn in several fashion shows, which inspired new designs. However, on his return to the Institute of American Indian Art the demands of teaching left him little

142. Charles Loloma (1921–1991, Hopi). Height bracelet; 14-kt gold, malachite, lapis, red coral, turquoise, ironwood, fossilized ivory. Private collection.



143. Charles Loloma, at Hotevilla on Third Mesa, Hopi Reservation.

time for his own jewelry, and in 1965 (the year of his divorce from Otellie) he decided to return home to Hotevilla to build a studio where he would live and work.

"Most of us who leave the reservation expect eventually to return. We hold a great and deep sense of belonging to this land and there is security in it. I know myself best as a Hopi, so here there is everything I need to exist and work."[7] By the time of this statement, made eleven years after his return to Hotevilla, Loloma had been featured in two television specials, appointed to the Arizona Commission on the Arts, and served as an artist-in-residence in Japan and Korea under the auspices of the National Endowment for the Arts. President Johnson had selected his jewelry as a gift for the queen of Denmark and for other heads of state. The Heard Museum had mounted a one-man show of Loloma's jewelry, and his second exhibition in Paris was an international success. Friends traveled from all over the world to visit him at Third Mesa. And to his many honors and awards he had added the trappings of success: a Jaguar, an airplane, an impressive American Indian art collection.

The year after Loloma returned to Hotevilla, he took on an apprentice—his seventeen-year-old niece, Verma Nequatewa. This was a mutually beneficial arrangement, for it gave Loloma time for his two loves, designing and travel. And it gave Nequatewa, an eager and talented student, the chance to learn jewelry making from a master. She and her family lived with Loloma for the first eight years of their association, during which she learned all aspects of jewelry making, from casting and fabricating to lapidary work and gemstone setting. In the evenings she helped Loloma entertain the many friends and celebrities who came to visit. Nequatewa recalls that his teaching style was more subtle than didactic, directed as much to helping her develop her own aesthetic sense as to replicating his. She says: "He didn't have a possessiveness about designs. Designs should just develop naturally—sometimes out of stones—sometimes out of ceremonies."[8] From Loloma she learned the importance of using only the best materials; he also taught her how to combine colors to create dramatic but not garish jewelry. As her skills improved, she took on more responsibility, often inlaying entire pieces under his direction and making her own suggestions about design.

In 1976 Verma's sister, Sherian Honhongva, also became an apprentice to Loloma, and the three worked together until an accident forced him to retire in 1989. Nequatewa recalls that "it was a real family atmosphere, and Charles was always exciting to be around. In the middle of the day, he might say, 'OK, let's go for a walk.' And we'd go out, and he would pick up an unusual rock, teaching us that there is interesting material all around. All you have to do is be aware."[9] Without the sisters' help Loloma could never have produced all the jewelry his vast audience of collectors,

144. Charles Loloma. Ring and bolo; 14-kt gold, coral. This was Loloma's own bolo. Private collection.

145. Charles Loloma. Badger-paw necklace; 14-kt gold, diamonds. Private collection.

galleries, and museums demanded. And without their uncle's brilliant guidance, the two sisters could not have grown into such fine artists in their own right.

Loloma's vision was expansive. "Just being an Indian artist is not enough. . . . We must travel and observe and become totally aware of other cultures, other nations. A direct copy has no merit at all. The creative artist does not copy what he sees, but looks deeply and brings out something new and meaningful."[10] One country that would leave a lasting impression on Loloma was Egypt. Fascinated by the universality of its symbols, such as the sun, snake, eagle, and scarab, he felt a kinship with Egypt that he later expressed in his jewelry (plate 148).

The more Loloma traveled, though, the more appreciative he became of Hopi culture, from which he ultimately drew his greatest inspiration. The Corn Maiden, for example, is a recurring motif in his work, executed in a variety of shapes and stones (plates 146, 147). Corn Maidens, together with the Corn Mother, watch over the successful growth of their plants and are thought to embody the essence or spirit of corn as well. According to Patricia Janis Broder:

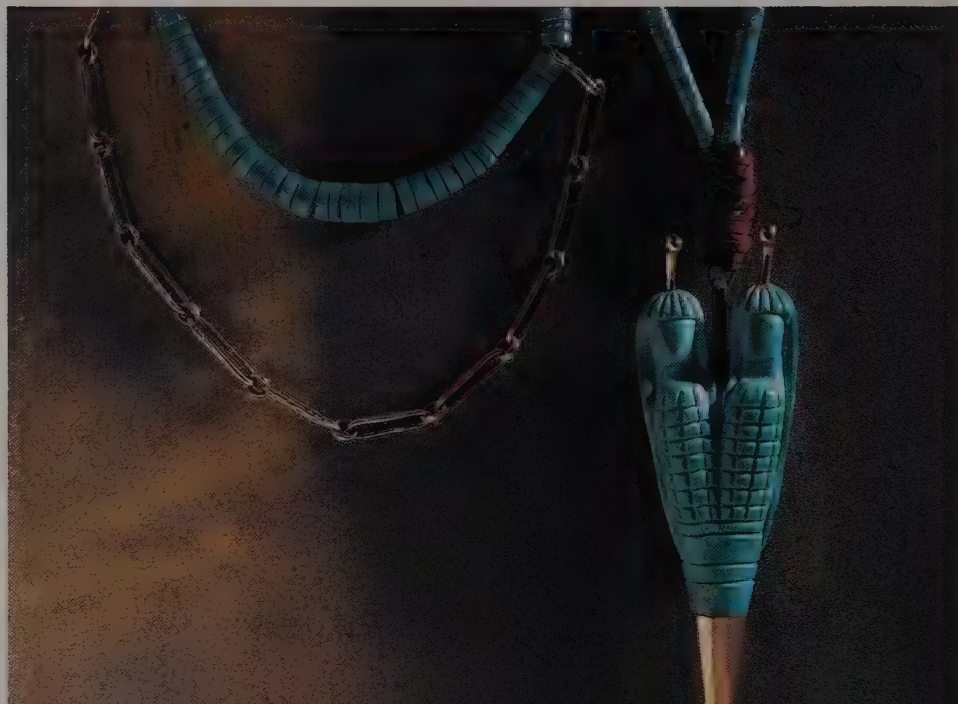
> The Hopis think of corn as the Corn Mother, for corn was given to them as the principal source of food for mankind. The Hopis draw life from the corn as the child draws life from its mother. When a healthy child is born, an ear of perfect white corn whose tip ends in four perfect kernels is placed beside him as his Corn Mother. The Corn Mother is to be the spiritual mother of the child. It is used in the naming ceremony and is a prize possession of the household.[11]

Loloma's own Badger Clan was also a source of symbols. One of the first pieces he ever cast was a badger-paw ring, which he always wore. His most celebrated work is the gold badger-paw necklace with diamonds (plate 145) that he made in collaboration with Pierre Touraine in 1979. Like several other notable jewelers included here—Charles Supplee, Larry Golsh, Harvey Begay—Loloma had the good fortune to work briefly with Touraine, an internationally renowned jeweler from France, who moved to Phoenix in 1960 and who had a significant impact on contemporary Indian jewelry:

> During the late 1970's, Pierre began to work with a few carefully selected Indian artists on a one-to-one basis, helping them refine their techniques and expand their imagination in designing jewelry. He was particularly interested in furthering the skills of talented artists in diamond and other gemstone setting, and arranged for

RIGHT, TOP

146. Charles Loloma. Top left: height bracelet; sterling silver, ironwood, turquoise, fossilized ivory. Top right: Corn Maiden pendant; sterling silver, ironwood, turquoise, lapis, red coral, malachite. Sandy Grotta, New Vernon, New Jersey. Bottom: Corn Maiden pendant with chain, c. 1966–68; sterling silver, turquoise, ironwood, red coral, lapis, malachite. Private collection.



RIGHT, BOTTOM

147. Charles Loloma. Double Corn Maiden pendant on a turquoise-bead necklace, c. 1970; turquoise, gold-plated metal, leather. Mrs. Dean Nichols, Phoenix.

148. Charles Loloma. One of Loloma's masterpieces, this five-inch pendant was cast from gold, with a face carved from Lander Blue turquoise and turquoise beads around the neck, c. 1974. Private collection.

some to receive training through the Gemological Institute of America. . . . The European influences that Pierre instilled within his Indian protégés has already extended to others and, although Pierre recently passed away [in 1983], his influence upon contemporary Indian jewelry will continue for years to come.[12]

BELOW, LEFT
149. Charles Loloma. Top: Kachina-face bracelet; red and pink coral, lapis, turquoise, 14-kt gold. Bottom left: ring; turquoise, lapis, red coral, 14-kt gold. Bottom right: bracelet; sand-cast 14-kt gold, turquoise, inlaid on the inside with red coral, turquoise, lapis. Dr. and Mrs. E. Daniel Albrecht, Lake Forest, Illinois.

BELOW, RIGHT
150. Charles Loloma. Height bracelet and ring; 14-kt gold, lapis, red coral, turquoise. Mrs. Dean Nichols, Phoenix.

All of Loloma's work had a painterly quality carried over from his early work as a muralist. He created abstracted Kachina faces out of different colored stones (plate 149), and he inlaid the interiors of bracelets and rings with brilliant patterns of turquoise and coral that contrasted with the simple gold surfaces of the exteriors. "I like to think of the linings as the soul. Often what is inside a person is more beautiful than what we see of them on the surface."[13] Loloma's inlays reflect the same enthusiasm for the unpredictable that had been evident in his early casts. He would place accents of color on monochromatic backgrounds to enliven the composition and highlight his shapes (plate 150).

Throughout his almost thirty years as a jeweler, Loloma remained true to his name, creating jewelry rich with color and imagination. In 1990 he received the Arizona Governor's Art Award "for his courage and innovation in changing the look of Indian jewelry."[14] On June 9, 1991, at the age of sixty-nine, Loloma died in Phoenix. At the

request of Georgia Voisard Loloma (Loloma's second wife), the author N. Scott Momaday wrote this tribute:

> Charles Loloma was a Hopi man. The sacred landscape of his life and death is the ancient world of Hopi; his life was of its life, his spirit of its spirit. From that world he came, and to it he returned. From his first breath to his last he was true to it. He was a definition of the word *Native*. And yet, as much as any man of his time, he was a citizen of the world. In his art he achieved universal expression. The vision that informed his work is, and will remain, beyond our understanding. . . . By any name it is inspiration raised to the highest level; it has its being in terms of wonder and delight and the deepest reverence for the essentially beautiful. Beyond other men, Charles Loloma perceived beauty in the earth, in the water, and in the sky. And with great precision and boundless imagination he reflected it truly in the nearly perfect things that came from his hands.[15]

*Sonwai*, the feminine counterpart to *loloma* in the Hopi language, means "beautiful." In June 1989 Verma Nequatewa and Sherian Honhongva exhibited their own jewelry to the public for the first time under the name *Sonwai*, a name their uncle had suggested years before.[16] As Loloma's heirs, the two sisters face the dual challenge not only of living up to his name but also of developing their own style. "It's difficult," Nequatewa says, "after working with him for twenty-three years to immediately do something totally different."[17] And yet a distinctive Sonwai aesthetic is emerging. Their palette is softer, and the scale of their jewelry is more delicate (plate 153). Like Loloma, they draw on their Hopi heritage for subjects such as their abstracted Kachina faces (plate 152). They also expertly and imaginatively intermingle materials of diverse colors, such as coral, pearls, and lapis (plate 151)—a talent they readily attribute to Loloma's teaching. "He taught us color design, and what goes with what," says Honhongva, "and that it is quality that matters. We use only top-grade stones, or else we're not satisfied."[18] Collaborating on each piece from the design to the finished product, both sisters are master jewelers capable of executing all stages from casting to lapidary work. They work together in a studio at Third Mesa, overlooking the vast high desert of the Hopi Reservation. Like Loloma, they view their talent in jewelry making as something that belongs to their family and will eventually be passed on to the next generation. "We share our jewelry," says Nequatewa. "It's part of the family. Our pieces are a group effort."[19]

RIGHT

151. Sonwai: Verma Nequatewa (b. 1949, Hopi) and Sherian Honhongva (b. 1960, Hopi). Bead necklace; baroque pearls, red and pink coral, lapis, 14-kt gold. Collection of the artists.

OPPOSITE

152. Sonwai. Top: bracelet; pink and red coral, Lone Mountain spiderweb turquoise, sugilite, 14-kt gold. Bottom: Kachina-face earrings; sand-cast 14-kt-gold dangles, pink and red coral, turquoise, lapis. Lovena Ohl Gallery, Scottsdale, Arizona.

ABOVE
153. Sonwai. From the top: belt buckle; tufa-cast sterling silver, turquoise, red coral, lapis, sugilite, 14-kt gold. Earrings; tufa-cast sterling silver, turquoise, lapis, coral, 14-kt gold. Earrings; tufa-cast 14-kt gold, pink and red coral, turquoise. Earrings; tufa-cast 14-kt gold, turquoise, lapis, red coral. Collection of the artists.

154. Tommy Jackson (Navajo). Bracelet; sterling silver, red and pink coral, turquoise. Indian Trader West, Santa Fe.

Sonwai's jewelry features a style of sculptural inlay that is, perhaps, Loloma's greatest contribution to contemporary southwestern Indian jewelry. Unlike other forms of inlay, in which stones are ground flush with the surface of the metal, sculptural inlay comprises patterns of stone that rise above the metal, creating a three-dimensional effect (plate 154). Loloma's early height bracelet (plate 142) was an exaggerated example of sculptural inlay, which evolved into the style of Sonwai's pink coral bracelet illustrated in plate 152. Each stone is cut and polished, then inlaid in the metal. Individual segments may be decorated with more inlay or bezeled stones, adding texture and a sense of movement. So myriad are the artistic possibilities of sculptural inlay that it has become permanently fixed in the vocabulary of contemporary southwestern Indian jewelry.

"Before Charles everyone was afraid to venture beyond tribal styles. Loloma broke everything open as far as what an artist could do," said Patrick Houlihan in 1979, then director of the Heard Museum.[20] Less than a century earlier, silversmithing had spread throughout the southwestern tribes, and that rapid dissemination was recurring with the "new Indian jewelry"—a phrase coined by Hopi artist Preston Monongye in his 1974 article "The New Indian Jewelry Art of the Southwest."[21]

An innovative jeweler of Loloma's generation, Monongye repeatedly affirmed that he was nonetheless a traditionalist: "I feel that if my work were put into a time capsule, the beauty of the Hopi culture [would] shine through the art. My name has nothing to do with it. The Hopi culture should live forever."[22] As Loloma paved the way for designs in color, so Monongye demonstrated the artistic possibilities inherent in casting. The necklace in plate 155 illustrates his style of combining a textured casting with smooth inlay. The pendant of the necklace is a highly stylized portrait of the Long-Haired Kachina, whose free-flowing hair and beard signify rain. During his tenure with the Hopi from 1904 to 1906, the photographer and painter Joseph Mora had documented the various Kachinas on film and on canvas. Of the Long-Haired Kachina, he said: "The masks have a rich simplicity that is most effective, and the 'thunder cloud' cut, that square bank style of cutting the bangs, square beard, and sides, frame the simple noseless mask, with slit eyes, in the manner that is most effective. The body painted blue and red, vertically half and half, white kilt and heavy cotton wedding sash, make an ensemble that is one of my favorites."[23]

In his Shalako figure (plate 156) Monongye rendered each feature, from the elaborate headdress of cloud symbols to the feathers of the dress, with impressive authenticity. The figure wears traditional mosaic earrings and a necklace of beads. Symbolic of regeneration and life, the Shalako ceremony (sometimes spelled *Salako* by

LEFT

155. Preston Monongye (1929–1987, Hopi/Mission). Long-Hair Kachina earring and necklace; cast sterling silver, turquoise, jet, red and white coral, lapis, melon shell. Christopher's Enterprises, Inc., Albuquerque.

ABOVE

156. Preston Monongye. Fabricated and stamped bolo; sterling silver. Mrs. Dean Nichols, Phoenix.

the Hopi and distinct from the Zuni one of the same name) concludes certain initiation rites of the Hopi.

Monongye chose his subjects from Hopi culture, but he was acutely aware of the differences between what he termed the old and the new jewelry:

> Some of the techniques being used today are far superior to the techniques that were used in the past. I can recall at the age of nine being out on the Hopi Mesas in the village of Hotevilla with my uncle, pumping bellows to melt down Mexican silver pesos or American silver coins, and hammering them into small bracelets that took days to make. We didn't get one tenth the quantity or quality that we get today. Now we make highly refined items, beautifully decorated with polished turquoise and other precious stones.[24]

157. Rita Joe Cordalis (b. 1954, Navajo). Fabricated bracelets. Top: sterling silver, cocobolo, serpentine. Collection of the artist. Center: sterling silver, ivory, ebony. Anne Kern. Bottom: sterling silver, ivory, turquoise. Betty S. Melaver, Savannah, Georgia.

As artists master new techniques, experiment with unorthodox materials, and turn to a myriad of nontraditional sources for designs, contemporary southwestern Indian jewelry is expanding in many directions. Rita Joe Cordalis, for example, grew up in a family of traditional Navajo silversmiths but has chosen to make her own jewelry out of malachite, fossilized walrus ivory, and exotic hardwoods such as ebony and cocobolo (plates 157 and 207). Inspired by the pervasive use of wood and stone in the jewelry of many cultures, Cordalis crafts jewelry that she hopes will have a multicultural appeal and that is "non-traditional but not contemporary."[25]

Another Navajo, Richard Tsosie, happened onto the technique of reticulation by accident in 1978, and it has since become quite popular. In the reticulation process, shavings or filings of silver dust are applied to a silver surface, which is then heated until the particles adhere to it, providing a grainy texture (plate 158). For many jewelers, gold is quickly replacing silver as the metal of choice. In his modern gold bracelet, for example, Leo Yazzie creates a new context for traditional Navajo textile patterns by juxtaposing them to offset lapis stones (plate 159). And Al Nez updates the bead necklace by using gold instead of silver and by introducing panels inlaid with lapis and turquoise to elongate the shape of the beads formed by doming out two halves and soldering them together (plate 160).

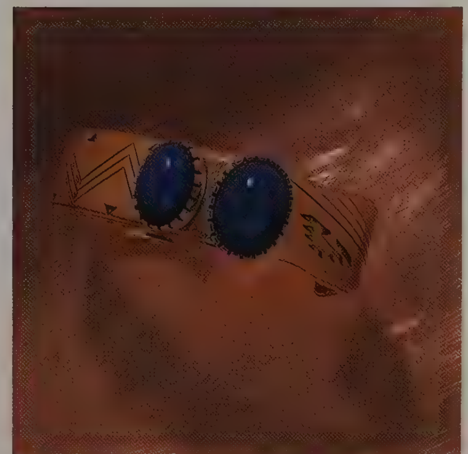
Some artists combine earlier techniques with new materials and designs. Ric Charlie, for example, uses tufa casting for his one-of-a-kind pieces in gold set with semiprecious stones (plate 161). After gathering tufa from the Navajo Reservation, he carves his intricate designs in it with dental tools, which are delicate enough to eliminate the cumbersome look of earlier cast pieces. "I wanted more than bulkiness in my

LEFT

158. Richard Tsosie (b. 1953, Navajo). Top: bracelet; reticulated sterling silver, turquoise, red and pink coral, mother-of-pearl, malachite, Nevada Blue turquoise in bezel. Bottom left: belt buckle; reticulated silver, Nevada Blue turquoise. Bottom right: bracelet; reticulated silver, Nevada Blue turquoise, opal. October Art Ltd., New York.

BELOW

159. Leo Yazzie (b. 1940, Navajo). Bracelet; 14-kt gold, lapis. Gallery 10, Inc., Scottsdale, Arizona.

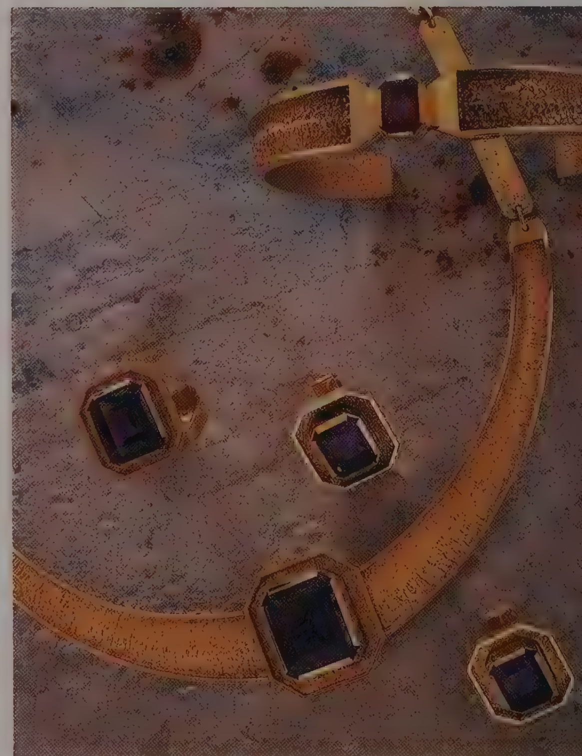


LEFT

160. Al Nez (b. 1959, Navajo). Necklace and earrings; 14-kt gold, Chinese turquoise, lapis. Waddell Trading Company, Tempe, Arizona.

BELOW

161. Ric Charlie (b. 1959, Navajo). Top: tufa-cast 14-kt-gold bracelet with garnet. Bottom: tufa-cast 14-kt-gold ring, earrings, and necklace with amethyst. Collection of the artist.



162. Ric Charlie. Tufa-cast belt buckle in Navajo textile pattern; sterling silver with patina. Collection of the artist.

jewelry. I wanted the beauty of the stone to bring out the details of my pieces."[26] Charlie has also developed patinas of different colors that he applies to his metals, enhancing the designs (plate 162).

Larry Golsh exemplifies the modern Indian jeweler for whom there are no predetermined limits on designs or materials. A peripatetic man, he spent much of his childhood shuttling between Phoenix, where he was born in 1942 at the Indian Hospital, and the small Pala Mission reservation of his father's family, just north of San Diego. Equally familiar with the beach culture of southern California and the southwestern art scene in Scottsdale, Arizona, Golsh takes motifs for his work from such disparate sources as architecture, seashells, and Indian basket-weave designs. Encouraged by Pierre Touraine, with whom he worked from 1972 to 1983, Golsh was the first Native American to study at the Gemological Institute of America. He is as adept at setting diamonds as he is at tufa casting, which he initially learned by observing Charles Loloma.

Golsh had apprenticed for five years, from 1969 to 1973, with Paolo Soleri, the avant-garde architect of Arcosanti, building architectural models for a national exhibition that toured North America from 1970 to 1972. Selected to help install the

163. Larry Golsh at Arcosanti, outside Phoenix.

exhibition, Golsh traveled to the Corcoran Art Gallery in Washington, D.C., the Whitney Museum of American Art in New York, the National Gallery in Ottawa, Canada, the Museum of Contemporary Art in Chicago, and the University Art Museum at the University of California, Berkeley. It was his first introduction to a larger art world. "To be able to study the world's greats like that," he recalls, "was a unique experience and I'll always treasure it."[27]

Golsh had majored in engineering at Arizona State University before switching to architecture and eventually to fine arts, with a concentration in sculpture. He cites Ben Goo, a renowned sculptor and his instructor at Arizona State University for two years, as one of the major influences on his art. During his college studies, at which point he had a growing family to support, Golsh painted and also worked at the Kiva Craft Center as an assistant to Lloyd New, helping him silk screen his fabrics. As it had been for Loloma, the Kiva Craft Center continued to be a stimulating place for artists to exchange ideas. At New's studio Golsh met Loloma's cousin Manfred Susunkewa, a Hopi silversmith and Kachina carver, who gave Golsh his first instruction in silversmithing. Since 1972 he has worked as an artist, devoting most of his time to jewelry, although he still paints and sculpts.

Golsh brings all of his fine-art training to the construction of his jewelry. He makes numerous elaborate sketches—and sometimes facsimiles in wood, silver, plaster, or copper as well—of designs that can be as intricate as the architectural models he crafted for Soleri. He is constantly on the lookout for exotic and unusual stones, such as the boulder opal used in his turtle pendant (plate 164), and he was one of the first jewelers to use charoite, a purplish stone with lacy striations discovered in Siberia in 1976. "American Indians always used whatever they could get hold of. Indian cultures are always aware of what's out there. That's what I'm trying to do—be innovative. The world is changing, and we have to change too."[28] For the ring in plate 165 entitled *Mesa Landscape #1*, he used an amethyst (cut by the innovative German jeweler Bernd Munsteiner), whose asymmetrical facets are repeated in the curved gold shank of the ring. An ardent admirer of Henry Moore, Golsh considers his jewelry to be miniature sculptures. But however abstract his jewelry may appear to be, he is quick to point out its personal content. In the diamond ring in plate 165, for example, the single wavy line (a recurring motif in his jewelry) derives from sand patterns made by the ocean at Del Mar, California—near where he grew up.

Golsh alloys all of his gold from pure gold ingots, mixing eighteen- and twenty-two-karat golds to achieve a rich, warm color. He fabricates all of the chains for his necklaces and uses the lost-wax method of casting as well as tufa casting. The purity of line that he seeks in his designs is informed by his knowledge of the history of jewelry making in the Southwest, based on years of examining early pieces. "It's important for me to know that I come from all this . . . that I am developing from this culture, so that I can create a unique interpretation of my feelings."[29] The recipient of grants from the National Endowment for the Arts and the Arizona Commission on Arts and Humanities, as well as numerous awards for his jewelry over the last twenty years, Golsh now frequently judges the work of other jewelers at the Heard Museum show, the Scottsdale National Indian Art Show, and the Santa Fe Indian Market. He has been featured in magazines, books, and films, including a 1984 PBS special, "Larry Golsh —American Indian Artist."

Like Golsh, Charles Supplee cities Pierre Touraine, with whom he worked from 1982 to 1984, as a major influence. After graduating from Flagstaff High School in 1977, Supplee headed straight for Scottsdale to find work in one of the fashionable jewelry shops on Fifth Avenue. A quick study, he trained himself on the job and soon progressed to making conventional fine jewelry, such as engagement rings and wedding bands, for the store. Touraine, who lived nearby, spotted one of Supplee's designs in the window and invited him to become an apprentice. Only twenty-two at the time,

164. Larry Golsh (b. 1942, Pala Mission/ Cherokee). Necklace; sand-cast 18-kt gold, Australian boulder opal, diamond. Lovena Ohl Gallery, Scottsdale, Arizona.

165. Larry Golsh. Left: *Wave;* ring; tufa-and-shell-cast, forged, and fabricated 18-kt yellow gold, 3-kt diamond. Collection of the artist. Right: *Mesa Landscape #1;* ring; 18-kt yellow gold, Munsteiner amethyst. Lovena Ohl Gallery, Scottsdale, Arizona.

Supplee was Touraine's youngest apprentice. "He showed me more techniques of finishing, soldering, sawing . . . how to make a piece [of jewelry] really clean. But there was more. He was talking about philosophy and design and how to stylize a design."[30] Touraine's method of instruction was to have Supplee draw a design for a piece of jewelry and then make it while he observed, offering comments on technique and design. Supplee admits that he did not fully grasp everything he was told until after Touraine's death, when it all suddenly seemed to fall into place. "He talked about the spiritual fluidness of metal; some pieces have motion. Jewelry making is putting life into metal, warmth into cold."

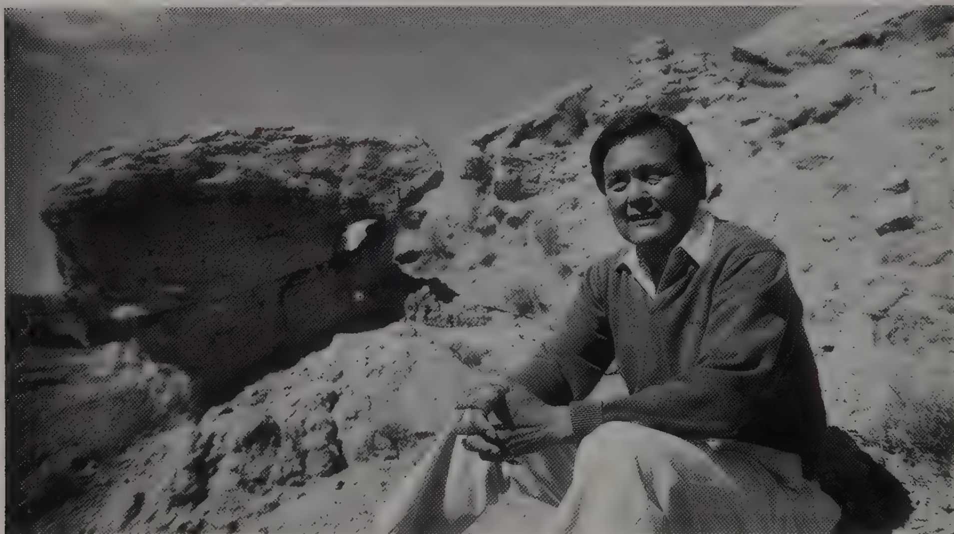
Much of the jewelry that Supplee had seen as a child was Navajo. Although his mother is Hopi and his father French, he spent his early years in Ganado, Arizona, on the Navajo Reservation, where his father was a schoolteacher. His father also made jewelry as a hobby and introduced some basic principles of soldering and sawing to Supplee. "I

always knew I wanted to be a jeweler," says Supplee. "I remember seeing Charles Loloma's jewelry in the [1974] *Arizona Highways* and thinking it was so neat." Supplee has since been compared to Loloma for his superb inlay work, an accolade he modestly rejects because, he says: "There is only one Loloma. His ideas were so ingenious but so simple at the same time."

Simplicity and elegance characterize Supplee's work. By keeping his designs uncomplicated, he is consciously moving away from the more "rustic" look of southwestern Indian jewelry to a refined and graceful aesthetic. At the same time, his subjects remain firmly rooted in his culture. The coral-and-turquoise pendants of the necklace in plate 1, for example, simulate the "kernels" of the *jaclas* on traditional Pueblo necklaces. And to the bear, a classic icon in southwestern cultures, Supplee adds a modern medicine bundle of diamonds, then suspends the pendant from a gold chain whose links are curved into the corn-leaf motif (plate 166). The bear, the medicine

166. Charles Supplee (b. 1959, Hopi). Necklace; 18-kt gold, Japanese coral, diamonds. Lovena Ohl Gallery, Scottsdale, Arizona.

bundle, the cornstalk—all are traditional images that become quite modern when rendered in gold and diamonds. More recently, Supplee has been collaborating with the Hopi artist and potter Al Qoyawayma on sculptures that combine ceramics and metalsmithing.



167. Harvey Begay near Nambe Pueblo, New Mexico.

One artist who keeps changing the look of contemporary southwestern Indian jewelry is the Navajo Harvey Begay, son of the renowned silversmith Kenneth Begay (see chapter 2) and Eleanor Begay, a weaver whose textile patterns he frequently incorporates into his jewelry. An industrious worker with a prolific imagination, Harvey Begay creates jewelry that is a harmonious blend of traditional styles with modern materials—the result, he says, of having studied with two master teachers: Kenneth Begay and Pierre Touraine. As a teenager Begay learned the rudiments of silversmithing from his father, making jewelry to earn money for his tuition to Arizona State University and periodically working alongside his father at the White Hogan in Scottsdale. Jewelry making, however, would not become Begay's profession until years later, for he was intent on fulfilling his ambition to fly. In 1961 he graduated with a Bachelor of Science degree in aeronautics and joined the U.S. Navy as a flight officer, serving two tours in the Far East, including one in Vietnam. As a member of Fighter Squadron 21 aboard the USS *Midway*, Begay accumulated 800 hours and 230 carrier landings in the

F4B fighter-bomber. After his four years of service, he joined McDonnell Douglas in Saint Louis as a test pilot of the F4, from 1966 to 1970.

All of these experiences were far removed from the Navajo Reservation, where Begay returned with his family in 1970 to renew his interest in jewelry and to open a retail shop, similar to the White Hogan, with his father. Their shop did not materialize, but Begay did take a jewelry course from his father, who was then teaching at Navajo Community College, and he briefly participated in tribal government as the assistant director of secondary education for the Navajo Nation. Begay's three years at Window Rock gave him a welcome opportunity to experience and reexamine his Navajo heritage. As a child, he recalls: "My father and mother moved around a lot to work and feed six children. We spent only the summers on the reservation."[31]

By 1972 Begay had decided to become a full-time jeweler, but he still needed a way to support his family while building his own reputation. He and his wife, Paula Begay, decided to move to Steamboat Springs, Colorado, where they opened the Navajo Craftsman and sold the work of many Native American artists. A turning point came in 1979, when Pierre Touraine accepted Begay as an apprentice. Once again the family moved, this time to Phoenix, where he worked with Touraine for the next eighteen months. Having begun to work in gold in 1977, Begay was eager to learn gemstone setting from Touraine, and found the addition of diamonds to classic Navajo patterns a magical combination. In 1981 he commented: "I've had a great relationship with Pierre. What he's done for me is to refine the look I give my jewelry. I put out a better product now; he's made me aware of subtle things. I can share ideas with him, get advice on gems. I find that he's someone whom I admire."[32] Begay also credits Touraine with encouraging him to trust his own aesthetic. "He was the one who finally said, 'You can do this now. On your own. You can go out and show your work proudly.'"[33]

The jewelry that Begay has shown the public over the last decade ranges from classic Navajo styles in silver and turquoise to sophisticated gold-and-diamond combinations. Adept at all methods of casting, including lost wax, he is equally skilled at fabricating pieces from sheet silver and gold. He does much of his own lapidary work but does not hesitate to use precut and polished stones for specific pieces. Similarly, Begay will send out some of his diamond work to be done by others to give him more time for his real passion, designing. Like his father, he is also a metalcraft artist, expert at making such diverse objects as flatware, plates, and goblets.

Begay takes ideas from many sources. An avid hiker and fly fisherman, he often finds inspiration in nature, as well as in traditional basketry, pottery, and textile designs. The triangular pattern of the necklace in plate 168 is a variation of an Anasazi pottery

design that Begay has made contemporary by using fourteen-karat gold and texturing its surface. The off-center placement of a single triangle inlaid with coral further modernizes the piece. In the bracelet that accompanies the necklace, Begay encased each piece of coral with the step design frequently found in weavings and pottery. The unusual shape of the bracelet is accented by arrows set with diamonds of graduated size. Begay creates interest in his pieces by alternating rough surfaces with highly polished ones and by repeating a motif in various ways. In the lapis-and-gold bracelet in plate 169, for instance, he incorporated the zigzag line so often seen in pottery and weavings into both the shape of his lapis stones and the scalloped edges of the bracelet itself.

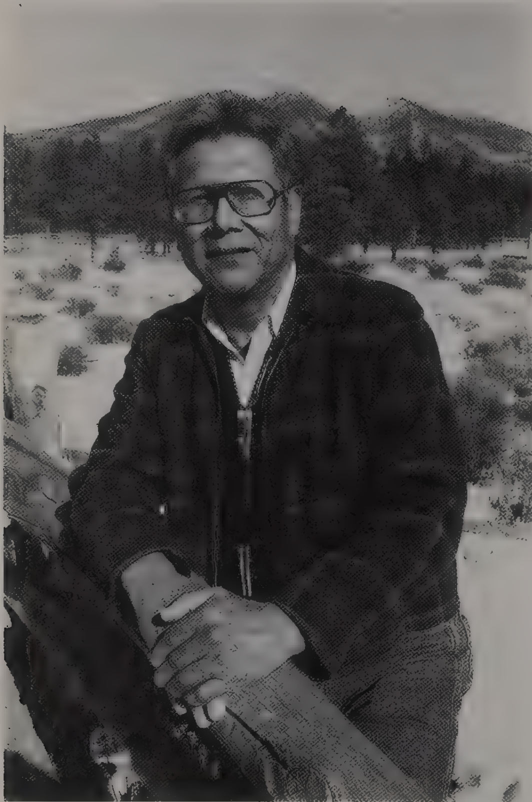
In 1975 the Museum of Northern Arizona Art Institute initiated an art internship for Native Americans, under the direction of Jacob Brookins, who had taught silversmithing, metalcraft, and sculpture at Northern Arizona University.[34] Brookins

OPPOSITE

168. Harvey Begay (b. 1938, Navajo). Anasazi-design necklace; 14-kt gold, red coral. Bracelet; 14-kt gold, red coral, diamonds. Lovena Ohl Gallery, Scottsdale, Arizona.

LEFT

169. Harvey Begay. Left: earrings with feather design; lapis, 14-kt gold. Center: bracelet with zigzag pattern taken from Navajo eye-dazzler weavings; 14-kt gold, lapis. Right: bracelet with zigzag pattern; 14-kt textured gold, pavé diamonds. Collection of the artist.



170. Victor Beck near Flagstaff, Arizona, with the San Francisco Peaks in the background.

conceived the program, a joint effort between the university and the museum, to provide specialized training to promising young artists, whose work would be exhibited at the university's art gallery. Among the first to participate in the program were Victor Beck and Duane Maktima.

At the time of his internship Beck was thirty-four years old and had been making jewelry for only three years, though his parents owned an impressive jewelry collection that he had studied over the years. He had grown up surrounded by his family's own art—his grandfather was a silversmith, his mother is a weaver, and his brother Clifford Beck, Jr., is a respected painter. Like his father, Victor Beck has spent much of his life in tribal government, serving his community of Piñon and Whippoorwill Spring as a Navajo Tribal Council delegate from 1979 to 1983. After studying accounting at Northern Arizona University and working briefly in a bank and as a legal advocate on the reservation, Beck returned to Northern Arizona University in 1971 to study metalcraft under Brookins. In 1973 he used a Navajo Tribal Scholarship to take a special course in jewelry at the State University of New York at New Paltz. After that course he began creating contemporary designs in his jewelry.

Of the influences on his work, he says: "I've really been inspired by Charles Loloma's work; in the traditional style, my mentor is Kenneth Begay. I have seen and handled their pieces; something seems to come out of them, to speak to you. I think every person should create his own style, though, be individual."[35] In his twenty years of making jewelry, Beck has achieved that individuality. He is especially noted for his side-inlay rings in silver and gold (plate 171), which combine raised and flat inlay techniques. He uses those same techniques for the gold and spiderweb-turquoise bracelet and the cones of his gold, coral, and turquoise necklace in plate 172. Beck is also known for his unique bolo-tie designs (plate 173), which have a strongly sculptural quality influenced by his studies with Brookins and his admiration of Kenneth Begay. In 1991 the Heard Museum awarded him the Ted Charveze Memorial Award for his contemporary bolo designs. Beck had felt especially honored to receive a commission in 1978 from the Convent of Ancilla Domini in Donaldson, Indiana, to make a rosary for Pope Paul VI. He has since made four other rosaries for private collections.

When Duane Maktima registered at Northern Arizona University in 1971, he had every intention of entering the forestry service, but overenrollment forced him to register in a general arts program instead. He has never regretted that choice or the interruption of his college studies to take the two-year art internship with Jacob Brookins. "Jake stressed in me the need of planning and not just being loose in my art. To this day, I draw out most everything first."[36] From Brookins, Maktima also learned

BELOW

171. Victor Beck. Side-inlaid rings. Top left: red coral, turquoise, 14-kt gold. Collection of the artist. Top right: turquoise, coral, 14-kt gold. Collection of the artist. Center: lapis, turquoise, red coral, 14-kt gold. F. C. Lewis, Stanton, California. Bottom: pink coral, 14-kt gold. Collection of the artist.

RIGHT

172. Victor Beck (b. 1941, Navajo). Bracelet; spiderweb turquoise, red and orange coral, lapis, 14-kt gold. Spiderweb is a natural turquoise composed of multiple small nuggets of turquoise bonded together in a rock matrix. Necklace; 14-kt gold, turquoise, red and pink coral, lapis, jet, fossilized ivory. Private collection.

techniques of sculpture and metalwork that would earn him a Bachelor of Fine Arts in metalsmithing in 1982 and a fellowship from the Southwestern Association on Indian Affairs the same year.

The greatest impact of the internship on Maktima came through his exposure to the vast collections of Native American artifacts at the Museum of Northern Arizona. "There were racks and racks of Hopi pottery. I became very inquisitive about the designs they used. I'd see a design and wonder how the makers came up with it and what it meant. It took a long time to figure it out. From that research, I filed in the back of my mind hosts of mosaics, patterns and inscriptions which I still use today."[37] (Maktima also acknowledges the influence of Charles Loloma and Scandinavian design on his jewelry.) The artifacts also inspired Maktima to learn more about his own Hopi and Laguna cultures. Although he had attended feast days and ceremonies at both reservations and had learned Kachina carving from his Hopi grandfather, Maktima had grown up off the reservation, in Holbrook, Arizona—a multicultural town of Navajo, Hopi, and Pueblo people. After his internship he moved to his mother's pueblo, Laguna, to live and study for the next three years. "I did get to learn about my family and culture, but I could not make a living at my art. I felt the best way to help solve the problem would be to finish my education."[38] Maktima returned to Northern Arizona University to complete his degree with a focus on prehistoric and historical jewelry designs.

A complex artist, Maktima draws on both the Hopi and the Laguna cultures in his work, which features unusual color combinations and abstract shapes in highly polished silver and gold (plate 174). He signs his pieces with his initials and a stylized parrot, the emblem of his Laguna clan. His forms often suggest birds in flight, an homage to his Hopi name, which means "searching or hunting for eagles." Maktima's designs start from the center and progress out. He begins with the stones, moving colors around until he has the right mix, then sketches the metal shapes that will hold the inlay. Brookins's influence is evident in the sculptural shape of the necklace in plate 175, in which three pieces of metal were joined using a hollow-form technique. "The hollow form really is a good engineering factor for inlays, because the design acts like a wedge to hold the stones in."[39] On the gold of the pendant Maktima has etched lightning symbols and arrowheads. "When lightning strikes, it leaves an arrowhead as a blessing."[40]

One of the notable features of contemporary southwestern Indian jewelry is the lapidary artistry of the jewelers, whose skills with diamond saws and grinding wheels are so extraordinary that the only limits to their designs are the limits of their own inventiveness. The Navajo Ray Tracey was inspired to make his unique tomahawk/peace-pipe necklace (plate 176) by an artifact he saw in Hollywood while doing a

173. Victor Beck. Left to right: bolo; sterling silver. Bolo; sterling silver, turquoise, red coral, lapis, 14-kt gold. Bolo; sterling silver, orange coral, turquoise, 14-kt gold. Collection of the artist. Bolo; sterling silver, orange coral, turquoise, 14-kt gold. Belt buckle; sterling silver, orange coral, turquoise, 14-kt gold. F. C. Lewis, Stanton, California.

RIGHT

174. Duane Maktima (b. 1954, Laguna/Hopi). Top: collar necklace with pendant/pin; sterling silver, Chinese turquoise, pink coral, lapis, sugilite, 14-kt-gold channels. Bottom: bracelet; sterling silver, 14-kt-gold channels, calkacydrite, pink coral, Chinese turquoise, lapis. Wadle Galleries Ltd., Santa Fe.

OPPOSITE

175. Duane Maktima. Necklace with lightning designs on the pendant and cones; 18-kt gold, pink coral, opal, variscite, sugilite. Wadle Galleries Ltd., Santa Fe.

documentary movie on American Indians (he pursued a career in acting from 1974 to 1984). "This was a trade piece made by a European metalsmith for trade with the Indians. It actually had a peace pipe on one side and a tomahawk on the other. I guess that's what people felt Indians were doing: either going to war or making peace. I loved the design and the concept."[41] The piece, which won the Best of Division award at the 1991 Santa Fe Indian Market, is even functional: the shaft is hollow to allow air to pass all the way through the pipe.

Tracey epitomizes the contemporary jeweler eager to learn as much as he can: he is also proficient at diamond setting and is currently expanding his knowledge of grading diamonds with a home-study program from the Gemological Institute of America. As recently as two decades ago many artists did not have access to such training or sophisticated tools or even electricity, as Preston Monongye noted in response to criticism that jewelers were not cutting their own stones:

> This really doesn't make that much difference since most other jewelry makers around the world do not cut their own diamonds and emeralds. Another thing, there is not electricity on all parts of the reservation. Therefore, for Indians to continue making jewelry, and since the general public demands high quality, Indians do buy a lot of precut turquoise. There are many good stones today, however, that are cut by many fine Indian lapidarists, such as Lee . . . Yazzie. . . . I use [his] stone cuttings and incorporate them in my style of silver jewelry.[42]

From 1970 to 1975 Lee Yazzie did indeed inlay many of Monongye's unusual cast pieces at Tanner's Indian Arts and Crafts Center in Gallup, New Mexico. Yazzie's technical skills freed Monongye to concentrate on developing imaginative new designs. For the young Navajo artist it was an opportunity to nourish his own singular talent.

Yazzie had grown up around jewelry. His parents both were traditional Navajo silversmiths who worked tirelessly to support their thirteen children, all of whom lived together in a single-room hogan in the "checkerboard" area of the Navajo Reservation, south of Gallup, New Mexico.[43] Yazzie recalls that the children were all admonished never to touch any of the tools or materials at their parents' workbench, so he did not begin silversmithing on his own until he took a course at Fort Wingate Boarding School in Fort Wingate, New Mexico. Even then, he was more interested in painting and drawing landscapes than in making jewelry.

Yazzie attended Brigham Young University in Provo, Utah, for a year

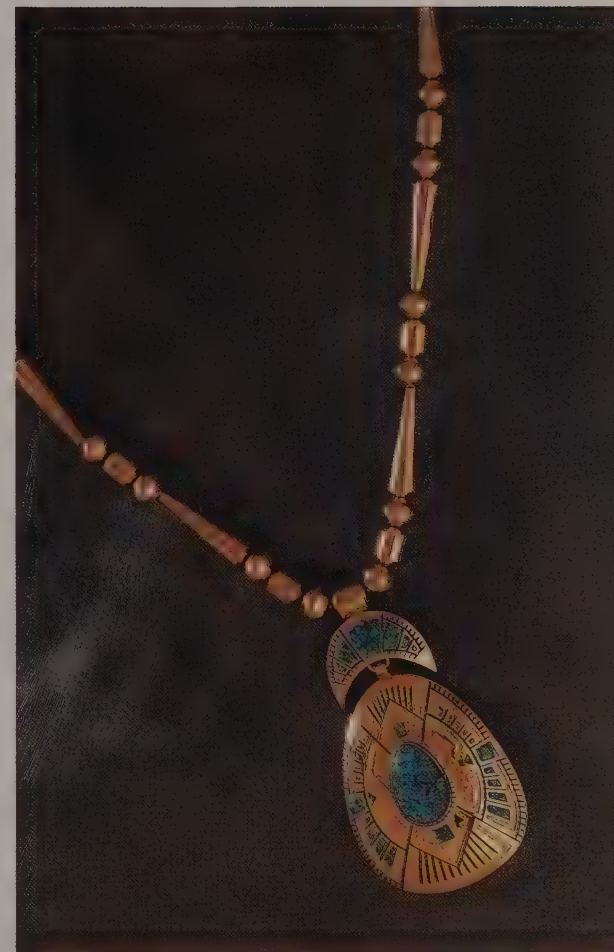
OPPOSITE
176. Ray Tracey (b. 1953, Navajo). Tomahawk/ peace-pipe necklace; freshwater pearls, 14-kt gold, hand-rolled beads on the handle made from sugilite, lapis, Sleeping Beauty turquoise, pink coral. Private collection.

PAGE 180
177. Lee Yazzie (b. 1946, Navajo). "Corn" bracelet; 14-kt gold, coral. Waddell Trading Company, Tempe, Arizona.

(1967–68) but had to drop out because a congenital hip deformity made it impossible for him to walk as much as campus life required. He was depressed and frustrated by the pain lingering after one operation in 1969, and Yazzie remembers the period as the low point in his life. While recuperating from that operation, he stayed with his mother and began helping her do silverwork. (Yazzie had another operation in 1980 that proved to be successful, enabling him to walk more comfortably.) He initially made traditional Navajo silver beads and squash-blossom necklaces, which he sold to the trader Joe Tanner. Immediately recognizing Yazzie's natural talent, Tanner pressed him to learn how to cut cabochon stones in turquoise, a very specialized skill. Yazzie finally apprenticed, briefly, with Harold Johnson in Globe, Arizona. During the period that Yazzie worked for Tanner inlaying Monongye's cast pieces, he was developing his own individual approach. "I didn't want to be just another silversmith. I wanted to find something different—a new style."[44]

By 1979, as the popularity of his own work increased, Yazzie was working independently. (Between 1969 and 1990 he won an unprecedented three Best of Show awards at the Gallup Intertribal Ceremonial.) The next year he conceived a design for which he has become famous: his corn bracelets, inspired, he says, by helping his brother Benny bring in the corn harvest. "Suddenly, I was looking at all the different colors of corn for the first time—especially the blue corn. And I kept thinking about how beautiful it would be to make a bracelet with those shapes and colors." It wasn't until 1982, however, that he made his first corn bracelet, using Royal Blue Lander turquoise. Yazzie compares the construction of the corn bracelet (plate 177) to the fuselage of a plane; it is hollow inside, with a series of intricate ribs and cross braces into which the individually shaped and polished "kernels" are placed. Almost every stone has its own compartment in the elaborate maze hidden by his exceptional stonework. "The trick is to make the structure strong. The bracelet is so sturdy that no matter how many times it is worn, it won't give in any way." Corn is also the theme of Yazzie's abstract Corn Maiden pendant with stylized sun rays (plate 178). "Sunshine is life; it makes corn grow, and that's what we depend on."

A subject equally popular with contemporary southwestern jewelers is the bear, symbol of supreme power. Both the Hopi and the Zuni have bear clans. For the Hopi, the Bear Clan was the first to migrate to their land and therefore is considered their most powerful clan. The handprint found on petroglyphs all over the Southwest is a symbol of the Bear Clan; both it and the bear paw are popular designs in Hopi overlay jewelry. In the origin myth of the Zuni, the bear is associated with the west and is one of six animal warriors appointed to guard the leader of the medicine bands. At Cochiti



178. Lee Yazzie. Fabricated necklace; 14-kt gold, Lone Mountain turquoise. Waddell Trading Company, Tempe, Arizona.

Pueblo only medicine men are allowed to impersonate the bear in dances because of its great curing power. And in the Navajo creation story the bear, a guardian of the sun, was sent to guard the home of Changing Woman. Bears figure prominently as well in the Navajo Mountain Chant ceremony.

"For the Navajo, bears are symbols of good and of terrifying ferociousness as well," says Ray Tracey, whose bear fetish necklace won the Best of Class at the 1991 Gallup Intertribal Ceremonial (plate 179). Using lapis, coral, Chinese turquoise, and diamonds, Tracey has inlaid the bear with an arrow, representing the heartline. "The heartline runs from the mouth to the heart and symbolizes whatever is taken into the self, either from the physical world, the mind or the spirit; that knowledge or experience becomes a person's outlook on life. Whatever you bring into your heart, you will give back to the world." On the chains of the necklace Tracey has repeated the motif of the arrows, which are outlined by mesas in gold. Mesas also sit on top of the medicine bundle on the bear's back and outline his legs. "The mesas represent our homelands and the sacredness of having a place, of being attached to the earth." To texture the gold of the mesas, Tracey first heats the gold to make it pliable and then places a sheet of sandpaper on top of it; he then passes the gold and sandpaper through a roller to transfer an impression of the sandpaper's texture to the metal. This process may have to be repeated several times before the gold is textured.

Phil Loretto of Jemez Pueblo depicts the bear as a Pueblo dancer (plate 180), suggesting the transformation that takes place as a ceremonial dancer assumes the energy of the animal. In a tour de force that took him over four months to complete (and is now in the permanent collection of the University of Albuquerque), Loretto has delineated every aspect of the costume, from the sash of sugilite and lapis to the kilt of ivory, black coral, and Fox turquoise to the moccasins of red coral with soles of black coral. On the back of the bear is a Milky Way design. The arm guard is of Fox turquoise, and the bracelet is made of shell, a symbol of the sunrise. A red coral mark on the bear's paw denotes that it is a living being; on the other paw is a black coral bowguard, worn by Pueblo men at dances. The digits of the paws are separated by Fox turquoise. The lapis used for the body of the bear emulates the body paint of male dancers. In one paw the bear holds a gold rattle with real rattles inside; in the other is a bundle of parrot feathers made from Brazilian opals, chrysoprase (a green stone from Australia), coral, and sugilite. The open eye of the bear is black opal, his teeth are ivory. So detailed is Loretto in his invention that the medicine bundle attached to the bear holds a bow with four arrows that can be removed. The beads of the necklace are all handmade in various shapes, including some that suggest miniature spaceships in different designs.

OPPOSITE
179. Ray Tracey. Fetish-bear inlaid necklace; 14-kt gold, lapis, red coral, Chinese turquoise, pavé diamonds. Collection of the artist.

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180. Phil Loretto (b. 1951, Jemez). *Bear Dreams of a Dance;* necklace; sterling silver, sugilite, lapis, ivory, black and red coral, turquoise, shell, chrysoprase, black opal, Brazilian opal, 14-kt gold, jet, shell. Permanent collection of the Albuquerque Museum.

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181. Jesse Monongye (b. 1952, Navajo/Hopi). Bracelets, ring, earrings; 14-kt gold, turquoise, lapis, red coral, malachite, jet, Australian opal, pipestone, sugilite, spiny oyster. Collection of the artist.

182. Jesse Monongye. Bead necklace with inlay; 14-kt gold, lapis, turquoise, red coral, sugilite, spiny oyster, jet. Collection of the artist.

Jesse Monongye, another exceptional lapidary artist, portrays scenes engendered by personal experiences and by his Navajo culture. The earrings in plate 181, for example, were prompted by a poem: "There was a line that said something like, 'You know you really have a friend when you can see the color of their tears.' "[45] Alternating bands of Australian opals with turquoise and coral, Monongye depicted falling tears that end in a single opal teardrop. Not all of his themes are so somber, however. The Navajo night sky—with its moon, constellations, comets, and galaxies—is also a favorite subject, portrayed in the bracelets in plate 181. "The Big Dipper is like the calendar of the Navajo people. It tells you how to travel and when to travel."

Separated from his parents in infancy, Monongye was reared by his grandmother in the Two Grey Hills region of the Navajo Reservation. During high school at Fort Wingate, New Mexico, he excelled at sports (he coaches a baseball and a basketball team today on the reservation) but had much less interest in the silversmithing and art courses he took. In 1972 he joined the U.S. Marines for two years and served in Vietnam. Not until after the service did Jesse discover that his father was Preston Monongye, whom he finally met in 1974. Adding Monongye to his name—until then he had been called Jesse Lee—he moved in with his father for a brief period and became his apprentice. He also began spending time with his grandfather, the respected Hopi Elder David Monongye, and started learning about the Hopi side of his background.

"*Monongye* means green lizard," Jesse says to explain his choice of subject for the necklace in plate 182. Combining Hopi and Navajo motifs, he has punctuated the handmade beads of lapis, coral, and turquoise with a cloud design in gold and lapis, taken from the Two Grey Hills style of Navajo weaving. A different version of the cloud design is inlaid on the back of the lizard, and next to its hind leg is a small inlaid sun face, another recurring motif in Monongye's work. "For the Navajo, the sun is the day protector. It guides you. The Hopi also have a sun face shield representing Tawa [Sun Spirit]." Monongye has won many awards over the years and was selected by the Heard Museum to be their artist-in-residence for 1986–87.

Carl and Irene Clark re-create Yei figures (holy beings) from Navajo sandpaintings in their microscopic inlays (plate 183). Sandpaintings, or dry paintings, are composed of colored sands by medicine men as part of specific curing ceremonies. To reproduce the complex figures of sandpaintings, the Clarks have developed a technique of intarsia inlay that requires hundreds, and sometimes thousands, of stones. A series of stones in different colors are laminated to each other, then each is ground to a smooth, even layer. After all the layers are sealed with adhesive, Carl slices them vertically with a diamond saw and shapes them with a grinding wheel into various

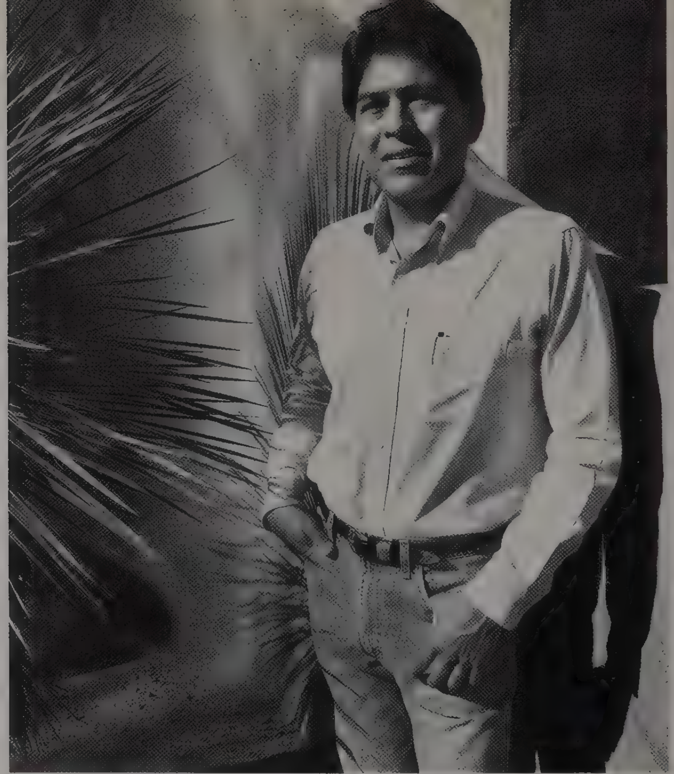
183. Carl Clark (b. 1952, Navajo) and Irene Clark (b. 1950, Navajo). Left: bracelet with Rainbow God design; sterling silver inlaid with sugilite, turquoise, red coral, lapis, mother-of-pearl. Right: earrings with Rainbow God design; sterling silver inlaid with turquoise, lapis, jet, mother-of-pearl, sugilite, pipestone. Gallery 10, Inc., Scottsdale, Arizona.

figures. Irene either fabricates or casts the gold and silver work (the latter may also be oxidized for contrast), then stamps it as a counterpoint to the colorful designs. Irene also designs some of the pieces and slices and grinds the layers of stone for bonding; Carl assembles the stones and does the inlay, crosscutting the stones, and fixing them with clear epoxy into their silver frames. So labor intensive is this technique that a major bracelet containing up to six thousand different stones may take them six weeks to complete. Aware that they are treading on sensitive ground with their representation of ceremonial figures, the Clarks vary the colors and details so as not to compromise the power of the original.

The Clarks developed their unique style after six months of researching historical jewelry styles, ranging from Etruscan to Italian, in the Phoenix public library. They consciously sought to develop a style that would be unique but would incorporate traditional Navajo themes and silversmithing techniques. Carl learned jewelry making by observation. From 1973 to 1974 he was manager of a jewelry production shop in Winslow, Arizona, in charge of more than fifteen silversmiths. (Prior to that job, he had studied drafting and civil engineering.) After a year as manager he began making his own jewelry and teaching Irene silversmithing and lapidary work. Since 1974 the two have been self-employed as jewelers. Their work has gained wide recognition in Germany as well, and in 1978 and 1986 they exhibited in shows in Frankfurt, Mainz, Berlin, and Cologne, among other cities. They have also received numerous awards for their jewelry in this country, at the Gallup Intertribal Ceremonial and at competitions sponsored by the Museum of Northern Arizona and the Heard Museum.

In stark contrast to the rich detail of Carl and Irene Clark's jewelry is the sleek minimalism of work by Richard Chavez of San Felipe Pueblo. Chavez studied architecture at the University of New Mexico from 1972 to 1975. A year earlier he had begun work as a draftsman for Harvey S. Hoshour, who had worked for the Bauhaus architect Mies van der Rohe. Founded in Germany after World War I, the Bauhaus School took as its credo "starting from zero" and emphasized the principles of purity, spareness, and balance—concepts that Chavez would later incorporate into his jewelry.

In 1973, needing money to support his family and his architectural studies, Chavez began making *heishi* and turquoise necklaces under his grandfather's tutelage, and he sold them at various fairs in the region. By 1975, however, so many machine-made necklaces had been imported from the Philippines, driving down the price of the handmade products, that he decided to switch to silver jewelry. He began by teaching himself basic soldering from W. Ben Hunt's *Indian Silversmithing*, and the next year he quit school to devote himself full time to jewelry. He immediately won a grand prize at



184. Richard Chavez outside his studio at San Felipe Pueblo, New Mexico.

the Eight Northern Indian Pueblos Artist and Craftsman Show, and in 1981 the Southwestern Association on Indian Affairs awarded him a fellowship to further his studies in jewelry. His work has won many awards and honors since then, and it is represented in the collection of the Albuquerque International Airport and in the Museum of Man in San Diego.

Chavez is a fastidious craftsman whose drafting skills are evident in the clean lines of his designs, which have been influenced by the simplicity of Scandinavian jewelry. "I like to keep everything as clean and elegant and simple as possible. I only use three colors at a time."[46] This simplicity makes his choice and placement of stones all the more critical. A favorite combination is coral, onyx, and dolomite, which he has used in his interpretation of Black Mesa against the red sky of a New Mexico sunset (plate 185). Faithful to his architectural training, he builds outward, perfecting the structure of his gold and silver shapes before filling in with color. He does all of his own lapidary work, cutting and polishing semiprecious stones with the facility he acquired in making his early turquoise and shell necklaces. Although he likes the primary colors of coral and lapis (plate 198), he has also experimented recently with various other semiprecious stones (plate 186).

185. Richard Chavez (b. 1949, San Felipe). Fabricated bolo and bracelet; 14-kt gold, onyx, red coral, prystine. Collection of the artist.

186. Richard Chavez. Bracelets. Left: 14-kt gold, lapis, red coral. Right: 14-kt gold, sugilite, red coral, pearl. Collection of the artist.

James Little also favors a minimalist approach to jewelry. "I like simple designs. I like to show off the stones."[47] Little came to jewelry after spending his childhood herding sheep on the Navajo Reservation in northeastern Arizona. After taking classes in leatherwork and silversmithing, Little attended Navajo Community College from 1970 to 1972, where he studied jewelry under Kenneth Begay. In 1973 he launched his own career in jewelry and also began to learn English to help him in his business.

Little's streamlined designs seem, on first glance, to belie his background, but they do have Navajo themes. The fan-shaped earrings in plate 187, for example, are based on designs from textiles his mother wove when he was a child. The design of the bracelet in plate 187 represents the crescent shape of the moon, and the diamond is a

187. James Little (b. 1947, Navajo). Bracelet; lost-wax-cast 18-kt gold, chrysocolla, lapis, opal, diamond. Earrings; lost-wax-cast 18-kt gold, lapis, turquoise, diamond. Lovena Ohl Gallery, Scottsdale, Arizona.

star. To the textured gold cast by the lost-wax method he has added chrysocolla, lapis, and a small opal that suggests a twinkling star. Little learned beadwork from his mother but remains most influenced by her rug designs, which he incorporated into the necklace in plate 188. For the links of the gold chain, he has placed Navajo textile designs of crosses inside the traditional cloud motif. Sandpainting images are the source for the small Yei embedded in the lapis. The unusual color combination of chrysoprase, sugilite, and lapis adds the modern touch he seeks in all of his jewelry. Little is adept at tufa casting and lost-wax casting, and he cuts many of his own stones, though he will use precut stones if they complement a particular design. "I want to change every year," he says—a desire he continues to fulfill in his unpretentious yet elegant jewelry.

188. James Little. Necklace with textile-pattern chain; 18-kt gold, sugilite, white coral, chrysoprase, lapis. Note the gold Yei figure on the lapis. Lovena Ohl Gallery, Scottsdale, Arizona.

189. Gail Bird and Yazzie Johnson at home.

Perhaps no one has taken greater advantage of the plethora of materials available today than Gail Bird and Yazzie Johnson, who use more than one hundred different types of stones in their distinctive jewelry. Their personal partnership, sustained over twenty years, is an unusual collaboration of talents. Bird is the designer and Johnson the fabricator of their myriad rings, necklaces, bracelets, buckles, belts, and earrings. Born in California and Arizona, respectively, Bird and Johnson met in Brigham City, Utah, where their mothers worked for the Inter-Mountain School. As part of their ongoing interest in the history of Native American art in the Southwest, they returned to Utah and northern Arizona in 1980 on a fellowship from the Southwestern Association on Indian Affairs to study and record images from various petroglyph fields. In 1981 they made a concha belt based on that trip entitled *Petroglyph Migrations*, which won the Best of Show award at the Santa Fe Indian Market; this was less than a decade after Johnson had made his first piece of jewelry in 1972.

Completely self-taught, Johnson learned the techniques of silversmithing by reading and by handling pieces of traditional Navajo and Pueblo jewelry. He remains an astute student of Native American jewelry and was selected in 1990–91 to curate, with

Cippy Crazy Horse, *Steady Hands, White Metal*, a survey of southwestern Indian jewelry at the Museum of Indian Art and Culture in Santa Fe. Bird is a respected lecturer on southwestern art, and in 1988 she received a presidential appointment to the board of the Institute of the American Indian and Alaska Native Arts and Cultural Development (previously the Institute of American Indian Art). She has also served on the boards of the Wheelwright Museum of the American Indian and the Southwestern Association on Indian Affairs. Their work has been collected by the Museum of Man in San Diego, the Wheelwright Museum, and the Millicent Rogers Museum, and it is in the collection at the Albuquerque International Airport.

Bird and Johnson's first pieces were in brass—a metal used by early smiths but an unusual choice in the 1970s. Bird recalls: "Except for a few men from Santo Domingo Pueblo, no one had worked brass for years and when people saw the work they were either astounded or appalled."[48] The same economic restraints that had dictated their initial use of brass led Bird and Johnson to their choice of uncommon stones:

> Since we couldn't afford silver we also couldn't afford good turquoise and coral. Rather than use inferior stones we used jasper, agates, garnets, and river stones: all materials that had been used by early Navajo smiths. By learning from and gaining confidence from tradition and history our reputation for innovation was born. It gave us the freedom to use a broad range of materials, many times combined in one piece. Brass, copper, silver, gold, different colored stones, precious and semi-precious beads from China, India, Italy—we saw our use of these materials as part of the cycle and evolution of jewelry making. Materials had always been traded for and gladly accepted and then incorporated into native craft, and we were doing the same.

In much the same way that Loloma adorned the insides of his bracelets and rings, Bird and Johnson add their own footnotes to their jewelry. They keep their bezels simple to show off the beauty of the stones, but on the underside of the metal that holds the stone they often place an image (either stamped or overlaid) taken from petroglyphs, pottery, basketry, textiles, or personal experience. The backs of their buckles may contain small "snapshots" of southwestern flora and fauna.

These verso designs—especially on necklaces—provide constant interest, no matter which way the piece is turned. A storm pattern based on a petroglyph from Galisteo Basin, New Mexico, adorns the back of the clasp of one of the necklaces in

190. Gail Bird (b. 1949, Santo Domingo/Laguna) and Yazzie Johnson (b. 1946, Navajo). Five-strand necklace with shooting-star motif; red coral, 14-kt gold. The clasp was cuttlebone cast. Private collection, Dallas.

plate 191; the backs of the other stones carry designs from basketry. For these necklaces they have combined various kinds of pearls with such uncommon stones as chalcedony, dinosaur bone, rutilated quartz, moonstone, garnet, and Coyomito white agate. The necklace of pearls, garnets, and coral is designed so that it can be worn opera length, as a choker, or as a tie. The single-strand pearl necklace can also be worn as a choker.

An imaginative designer, Bird keeps a notebook of detailed sketches and routinely fills her bulletin board with clippings and notes to herself about ideas for future pieces, such as the coral necklace that was inspired by a shower of shooting stars she and Johnson witnessed one night (plate 190). Each year Bird and Johnson make one or two concha belts that according to Bird: "chronicle our ideas and feelings about design, technique, and ourselves. Each belt has had a theme that has dictated our choice of stones and images; the themes have included hunting, animals, night, water, pottery, birds, and baskets. . . . They are highly personal and provide both emotional and artistic stimulus." A belt made in 1983 is based on prehistoric Mimbres pottery designs (frontispiece). (The Mimbres, a people inhabiting the Mimbres Valley in southwestern New Mexico from A.D. 550 to 1150, produced a unique black-on-white pottery painted with highly stylized images of humans and animals.)

In fabricating their designs Johnson uses traditional techniques of overlay, of casting, and of stamping with handmade stamps. He and Bird work with precut stones from different sources, sometimes collecting stones over several years until they have the right combination for a particular design. They especially favor picture jaspers for buckles because they evoke the landscape of the Southwest, which is not only their home but also the home of their ancestors. Bird and Johnson link that remote past to the present in jewelry that is singularly innovative and pays tribute to the land as well.

It seems fitting to end with the work of Hopi artist Phil Návasya, whose rings in the shape of small spaceships (plate 192) are abstract interpretations of the Hopis' original journey from the underworld into this world. And in his necklace of various colors of gold (plate 193), Návasya goes back even further to chart the origin of life itself in multicolored disks that represent, he says, the DNA of the Hopi. Each segment of each inlaid wheel symbolizes an element in the essence of Hopi: the land and the sky, rain, growth, ceremony, and, ultimately, mystery.

As so many of the artists have noted, adaptation—to new tools, new techniques, new designs—has been central to the remarkable evolution of southwestern Indian jewelry from craft to art. Just as their predecessors mastered the earlier skills and styles of silversmithing that have since become "traditional," so too are contemporary jewelers initiating new traditions. Artists have expanded their palettes from silver

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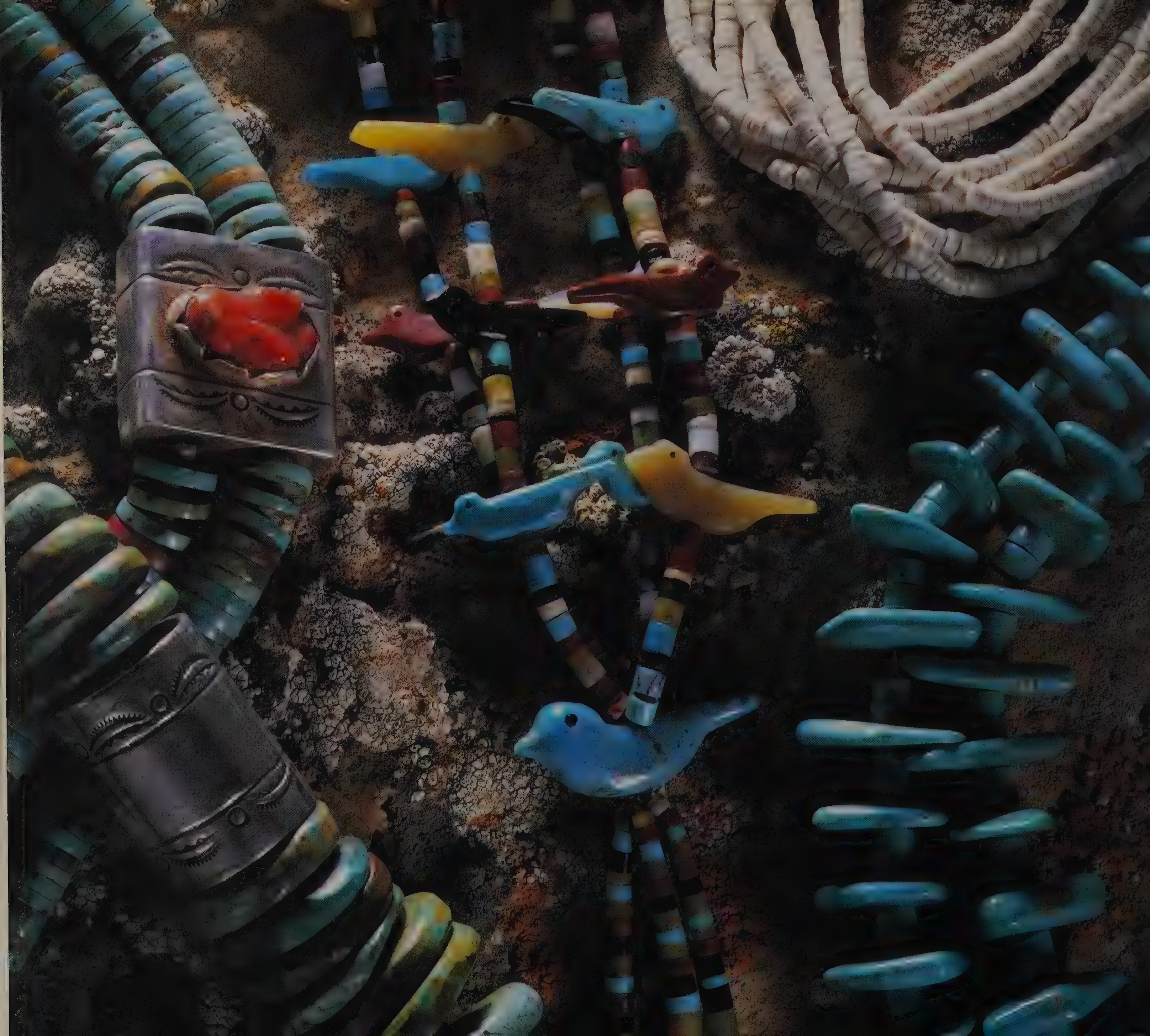
191. Gail Bird and Yazzie Johnson. Top left: seven-strand necklace; biwa pearls, baroque pearls, storm-pattern petroglyph from Galisteo Basin, New Mexico, engraved on back of 14-kt-gold clasp set with dinosaur bone and chalcedony. Valerie T. Diker. Top right: single-strand necklace; baroque pearls, mabe pearl, cross pearl, rutilated quartz, moonstone, 14-kt-gold beads, basket-weave designs on reverse of 14-kt-gold bezels. Private collection. Bottom right: multistrand necklace; pearls, garnet, and pink coral, with Coyomito white agate and garnet set in 14-kt-gold clasps. Joni Maya Cherbo, New York.

and turquoise to include gold, diamonds, and opals; the purples of sugilite and charoite; all the hues of coral from white to pale pink to deep red; exotic hardwoods, lapis and malachite, jaspers and agates—the list is ever growing. And with the increase of materials have come more and more sophisticated techniques of casting, inlay, lapidary work, gemstone setting. Yet even after having absorbed so many new elements this jewelry retains its integrity as the artistic expression of individuals whose cultural traditions and values are as viable on the brink of the twenty-first century as when they first migrated into the Southwest.

ABOVE, LEFT
192. Phil Návasya (Hopi). *Between Worlds;* finger ornaments; 18-kt gold, Australian fire opal, diamond, turquoise, red coral, lapis, sugilite. Collection of the artist.

ABOVE, RIGHT
193. Phil Návasya. Necklace with graduated disks in four different colors of gold and lapidary disks inlaid with turquoise, red and pink coral, lapis, rutilated quartz, white and green jade, sugilite, Australian fire opal. Collection of the artist.



# A COLLECTOR'S GUIDE AND GLOSSARY

For any first-time visitor to Santa Fe's annual Indian Market, the array of jewelry available for purchase is overwhelming. In booth after booth are displayed necklaces, earrings, bracelets, buckles, concha belts, and bolo ties in a kaleidoscope of materials and colors: silver and turquoise, shell, coral, gold, precious and semiprecious stones. Artists vie with each other to create pieces whose technical excellence and innovative designs will attract discriminating consumers. The choices seem endless —and daunting.

The standards for participation in Indian Market are strict: artists must submit proof of their Indian heritage, and all of the work they display must have been made by hand within the last two years; their work must be original and not a commission of someone else's design, and nothing can be sold before the opening of the market. Restrictions on materials also apply: no synthetic or composite stones of any type may be used, nor may imported, machine-made *heishi* necklaces be sold. Similar standards are upheld at the annual Gallup Intertribal Ceremonial and the Eight Northern Indian Pueblos Artist and Craftsman Show (usually held each July at San Ildefonso Pueblo, north of Santa Fe). All of these rules (among others) have been established over the years to perpetuate traditional art forms, to protect the artists from imitators, and to guarantee authenticity to the consumer. Entries at all of these shows are judged by panels of experts in the field, and prizes are awarded in numerous categories.

194. Four necklaces. Left: Tony Aguilar (b. 1919, Santo Domingo). Bead necklace; hand-rolled turquoise, sterling silver, red coral. Elaine Horwitch Gallery, Santa Fe. Center: Zuni fetish necklace; turquoise, pipestone, jet, serpentine, travertine, dolomite. Top right: Santo Domingo white-clamshell *heishi* necklace. Bottom right: bead-and-tab turquoise necklace. Sandoval Collection, Santa Fe.

The collector who purchases an award-winning piece of jewelry at any of the major competitions is assured of its authenticity. But not everyone has an opportunity to attend these events, and not everyone can afford to buy prize-winning jewelry. Within the Southwest there are many excellent galleries and shops that carry an abundance of jewelry in all price ranges. Some places represent only selected individuals, others obtain their jewelry from wholesale companies. A number of reliable wholesalers in the Southwest work directly with excellent artisans, supplying them with stones and materials and selling their finished pieces to retail outlets. Yellowhorse Art and Christopher's Enterprises are two such companies in New Mexico. Yellowhorse works primarily with Navajo silversmiths, who make both classic silver jewelry and more contemporary inlaid pieces (plate 195). Christopher's Enterprises handles a wide range of jewelry (plate 196) and has recently opened an office in Paris to better serve its European accounts. In Arizona, Waddell Trading Company has a wholesale division that features excellent Hopi and Navajo jewelry in all price ranges. The wholesaler is responsible for the quality of the product and acts as a clearinghouse for all the jewelry before it is distributed. Such arrangements provide work for jewelers and good-quality jewelry at reasonable prices for the galleries. Generally, the individual smith places his or her initials on the back of the piece, under the mark of the wholesaler.

Museums sponsor annual exhibitions of work by established and emerging Native American artists. The Museum of Northern Arizona in Flagstaff holds three annual juried shows of Zuni, Hopi, and Navajo art, in May, June, and July, respectively. The Museum of Man in San Diego and the Heard Museum in Phoenix both sponsor

195. Contemporary Navajo earrings and pin. Top left: sterling silver, spiny oyster, turquoise, red coral. Top right: sterling silver, pink coral, hematite. Center left: sterling silver, mother-of-pearl, turquoise, lapis. Center right: pin; sterling silver, red coral, jet, spiny oyster, turquoise. Bottom left: sterling silver, red coral, jet, mother-of-pearl. Bottom center: sterling silver, turquoise, red coral, jet, mother-of-pearl. Bottom right: sterling silver, turquoise, red coral, lapis. Yellowhorse Art Collection, Albuquerque.

annual shows that include work by southwestern Indian jewelers. Museum shops are also excellent sources for jewelry in all price ranges. Particularly worthy of note are the shops at the Heard Museum, the Museum of Northern Arizona, the Museum of Indian Arts and Culture in Santa Fe, the Case Trading Post at the Wheelwright Museum in Santa Fe, the Millicent Rogers Museum in Taos, New Mexico, the Southwest Museum in Los Angeles, and the Museum of Albuquerque.

Outlets for jewelry on the reservations include the Navajo Arts and Crafts Guild at Window Rock, Arizona—the capital of the Navajo Nation—and the Hopi Arts and Crafts Guild on Second Mesa. Trading posts are another source of jewelry. On the main road into Zuni Pueblo, for example, there are half a dozen trading posts that sell arts and crafts, as well as artists' supplies. Both recognized and developing jewelers are well represented at these shops.

For commercial outlets, Gallup, New Mexico, is unquestionably the Indian capital of the Southwest. Bordered by the Navajo Reservation and located approximately forty miles from Zuni Pueblo and one hundred miles from the Hopi Mesas, Gallup has long been a production and distribution center for southwestern Indian jewelry. Many traders employ Native American silversmiths to make the jewelry they will sell to galleries and shops around the world. In addition, traders buy enormous quantities of jewelry directly from artisans who bring their products into town, and they also issue credit for pawn jewelry, which crowds the walls of many back rooms. "Dead" pawn (jewelry that has not been reclaimed within a specified period of time) is available for purchase, but most pawn jewelry is redeemed by the owner.

Gallup offers both wholesale and retail markets, and prices there are slightly inflated to allow various discounts. The etiquette of bargaining—in Gallup and elsewhere—depends on the situation. Generally, traders who have offered an up-front discount have fixed their price. Galleries may be more willing to negotiate on their prices with higher-priced jewelry, but it is the artists—not the galleries—who set the price of their work, and they like to keep the prices relatively uniform. Individual artists may bargain, particularly under the portal at the Palace of the Governors in Santa Fe or at regional shows, but buying directly from an artist at these events or at his or her studio does not mean an automatic discount. One should realize that handmade jewelry is more expensive than production or mass-produced jewelry and that since artists do not buy their supplies in quantity, they do not necessarily get discounts themselves. It is acceptable to ask an artist if his price is flexible, but it is rude to offer to buy something for a price that is, say, half of what the artist has established. On the other hand, artists at Indian Market, for example, are sometimes willing to lower their prices on the last day

196. Pins. Top: Frank Coriz (Santo Domingo) and Rita Coriz (Santo Domingo). Three-heart pin; sterling silver, spiny oyster. Center left: Sam Lovato (b. 1935, Santo Domingo). Sterling silver, variscite, rose quartz. Center right: Sam Lovato. Sterling silver, sugilite, pearl. Bottom left: Mike Nez (Navajo) and Rita Nez (Navajo). Heart pin; sterling silver, purple and orange spiny oyster, variscite. Bottom center: Sam Lovato. Art deco–style pin; sterling silver, amber, onyx, red coral. Bottom right: Sam Lovato. Bar pin; sterling silver, onyx, amber. Christopher's Enterprises, Inc., Albuquerque.

of the show, rather than return home with their jewelry. The best bargains for older jewelry are often found at regional auctions and antique shows.

The range of prices in southwestern Indian jewelry is so great that few useful generalizations can be made; however, there are several factors that determine the price of a piece: the value of the materials used, the amount of time required to create it, the skill of the workmanship, the beauty of the design, and the reputation of the artist. For early silver, age is important, and the first examples of a new style also command high prices. Old pieces of high quality and sophisticated contemporary pieces by well-known artists tend, not surprisingly, to command the highest prices. For example, a concha belt made in the 1930s by the Navajo Ambrose Roanhorse sold at a Sotheby's auction for $5,775 in 1989. In 1990 a First-Phase concha belt sold at Sotheby's for $9,900. Contemporary pieces by Charles Loloma have sold for as much as $75,000. At the other end of the scale, a bead necklace of stabilized turquoise can be bought under the portal in Santa Fe for well under a hundred dollars. Certain types of work are especially collectible today, and their prices are commensurately higher. A Zuni Knife-Wing pin, for example, had an estimate of $1,200 to $1,800 at the 1990 Sotheby's auction. A set of Navajo/Zuni turquoise-and-silver flatware made for the tourist market sold for $33,000 at the 1989 Sotheby's auction. Much less expensive but equally collectible are the battery-backed necklaces of the early 1940s and the Harvey House jewelry of the tourist era (1900–1930).

The plethora of jewelry available at all price points raises the question of how to make an informed choice. Individual taste should always dictate the selection of something as personal as jewelry, but a careful consumer should also find out the who, how, what, and when of a piece. Who made it? Is the style traditional or is the artist breaking new ground? How was it made? What materials and stones were used? When was it made? For example, is a silver bracelet cast or hammered? Is the turquoise natural or stabilized? Has the design been applied with an overlay technique or with stamp work? Is the piece signed? Is the silver marked "sterling" or the gold "14k" or "18k"? For many of these questions, there is no right or wrong answer, but having the additional information will increase one's appreciation of the individual piece.

Asking the right questions can also help a buyer spot imitation jewelry: pieces that are imported from other countries, that are machine-made instead of handmade, that have plastic in place of stones. Fraud, unfortunately, is rampant in American Indian art. In 1985 the U.S. Commerce Department issued a report estimating "that imported imitations of Indian arts and crafts accounted for 10 percent to 20 percent of all sales, bleeding $40 million to $80 million annually from genuine Indian artists. Fraud has hit the

jewelry market hardest, forcing Zuni, Hopi, Santo Domingo and Navajo jewelers, among others, to contend with cheap copies made in Mexico and the Philippines."[1] The best way to avoid fakes is to buy from reputable sources and to become as knowledgeable as possible.

This jewelry should be cared for as one would care for any fine jewelry. Turquoise is especially sensitive to heat and fumes, so any silver jewelry with turquoise settings should be cleaned with a jeweler's rouge or polishing cloth, not a paste or solution. A cloth will also buff up the surface of silver without removing the oxidized designs. Stones should be checked periodically to make sure they are secure in their bezels. If repairs are necessary, it is best to return the piece to the artist or to the gallery where it was purchased.

Individual pieces of jewelry should be wrapped separately for storage. Most artists wrap their jewelry in ordinary paper toweling and store it in heavy plastic bags. *Heishi* necklaces and turquoise-bead necklaces should be wrapped full length, not bent, to prevent breakage of individual stones. If southwestern Indian jewelry is worn and stored with the same care with which it was made, its beauty will only increase with time.

# GLOSSARY

## Materials

One of the distinctive characteristics of southwestern Indian jewelry is its dazzling diversity of color, created by the intermingling of a variety of stones, shells, and metals. Listed below are new materials that have recently come into vogue as well as more traditional ones.[2]

### Amber

Fossilized resin, usually golden to warmish red in color; recently favored in Zuni fetish carvings.

### Argillite

A red clay stone used in prehistoric jewelry.

### Chalcedony

A variety of quartz that comes in many colors and variations: **onyx** is chalcedony with parallel layers of different colors; apple green chalcedony is called **chrysoprase**; dark red or orange red is **carnelian**; dark green spotted with red is **bloodstone**; variegated

banded stones are **agates**; and mottled yellow, red, brown, or green chalcedony is **jasper**. Agates and jaspers are favored for settings and for carvings. **Picture jaspers** contain natural formations that resemble realistic landscapes.

### Charoite

A purplish stone with lacy striations, first discovered in 1976 along the Charo River in Siberia. Charles Loloma and Larry Golsh were two of the first southwestern jewelers to use charoite.

### Chrysocolla

A minor ore of copper with colors ranging from bright blue to green. Harder than turquoise, it is frequently used in place of turquoise in contemporary jewelry.

### Composite Stone

Bits of stone—such as turquoise—compressed together with other materials and bound with a plastic resin.

### Coral

Coral was introduced into the Southwest by the Spanish but was not used until approximately 1938, when traders imported it to Zuni Pueblo. Most coral used in the Southwest comes from the Mediterranean, although some jewelers also buy Japanese coral. Coral ranges in color from white to pale pink to blood red (especially favored among artists). Genuine coral will bubble slightly if a drop of lemon juice is placed on it. Artists generally buy coral either in predrilled beads that they restring or in branches that they cut into the desired shape. Uncut branches were not used widely until 1951.

### Dolomite

A calcium magnesium carbonate that comes in white (the variety most frequently used in jewelry), clear, pink, gray, green, brown, and black.

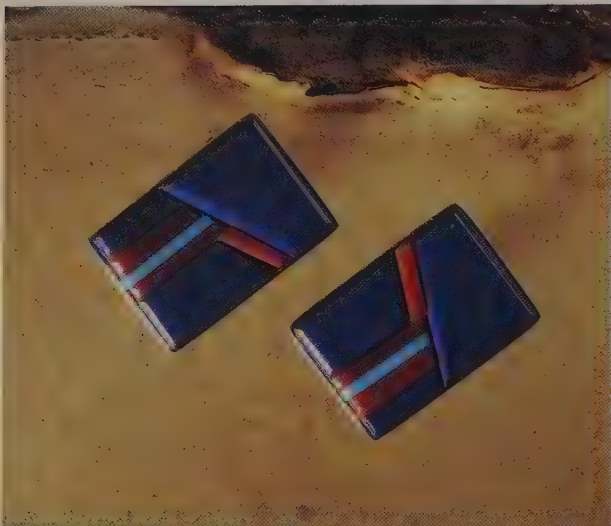
### Fossilized Ivory

This is usually walrus tusk and may have a slightly golden tint.

### Garnet

A deep red to reddish black stone, often used for settings in First-Phase Navajo silver (c. 1880).

197. Traditional red-coral-bead necklace with white-heart trade beads from Africa, sterling silver. Trade beads are glass beads from Venice and Czechoslovakia that were traded to Native Americans, primarily by early Spanish explorers and later by fur traders. Beads were also traded to Africa and then resold to traders for export to the United States. "White heart" refers to the color of the glass at the center of the bead. Sandoval Collection, Santa Fe.



198. Richard Chavez (b. 1949, San Felipe). Inlaid cufflinks; sterling silver, lapis, red coral, turquoise. Collection of the artist.

**Hematite**
A metallic stone sometimes used in contemporary jewelry; its color range includes steel gray, reddish brown, and black, as well as deeper reds.

**Ironwood**
A petrified wood from Mexico that is a deep mahogany color.

**Jet**
A compact coal that takes a very high polish. Jet was used frequently in prehistoric mosaic jewelry and remains popular today.

**Lapis Lazuli**
A deep blue semiprecious stone popularized in contemporary jewelry.

**Lavulite**
See SUGILITE.

**Liquid Silver**
The **liquid-silver necklace** (so named because the beads are so small they appear fluid) was introduced and perfected by Ray Rosetta in the early 1950s. The technique consists of cutting sheet silver into long, narrow bands and then scoring a channel down the middle of each strip so that it can be folded over, leaving a hollow center. The next step is to hand pull the folded lengths through smaller and smaller holes in a drawplate until the desired size is attained. The tiny tubes of silver are then cut into miniature beads ready for stringing. Ray Rosetta and his wife, Mary, have specialized in multiple-strand silver necklaces. Johnny and Marlene Rosetta (Ray and Mary's son and daughter-in-law) use the same method to make gold beads, which they combine with beads of turquoise and other materials for a contemporary look. The signature of all the Rosettas is a small coral bead placed in each necklace (plate 199).

**Malachite**
A green mineral used in jewelry and in fetish carvings.

**Metals**
The basic metal in southwestern Indian jewelry is **sterling silver** (an alloy of 92.5 percent silver and 7.5 percent copper); contemporary pieces of jewelry in sterling will

199. Left and center: Ray Rosetta (b. 1929, Santo Domingo) and Mary Rosetta (b. 1930, Santo Domingo). Turquoise necklace and liquid-silver necklace. Right: Johnny Rosetta (b. 1949, Santo Domingo) and Marlene Rosetta (b. 1948, Hopi). Turquoise-and-liquid-gold necklace. Collections of the artists.

almost invariably be marked as such. **German silver** is an alloy of copper, zinc, and nickel that was introduced to southwestern tribes by the Plains Indians; it is known also as **nickel silver** and **white brass. Coin silver** (90 percent silver and 10 percent copper) is silver melted down from currency. The use of coin silver was outlawed by the U.S. government in 1890 but Indian silversmiths continued using Mexican coins for their jewelry into the 1920s. **Ingot silver** is cast into a bar or slug to be worked or stored. **Sheet silver** comes in different gauges (or thicknesses) and was introduced to early smiths by the traders; it is now widely used for jewelry. **Handwrought silver** is also called **hand-hammered**; the silver (usually ingot) is hammered (or sometimes cut, in early silver) into shape. See also LIQUID SILVER.

**Gold** is also popular among contemporary jewelers. Fourteen-karat gold is used most frequently, but some jewelers use eighteen-karat gold; the type of gold used is always stamped on the piece. Several artists alloy their own gold to get different colors: more copper gives a "pink" gold; more silver yields a "yellow" gold.

**Brass** and **copper** were used by early smiths before they had access to silver. Today they are used most often in appliqué work or as decorative elements added to necklaces.

### Opals

Opals have only recently been used in southwestern Indian jewelry; their various hues complement the colors of other materials, making them a favorite with several contemporary artists. The highly prized **black opals** may be black, dark blue, dark gray, or dark green. **White opals** are white or very pale. **Fire opals** range from orange yellow to red and may also have deep blues and greens in them. Opals from Australia seem to be particularly favored.

### Petrified Wood

A popular substitute for turquoise in Navajo jewelry in the 1930s and 1940s; usual colors range from deep browns to grays.

### Pipestone

A reddish brown to mottled pinkish stone used in beads and fetishes.

### Serpentine

A stone favored for beads and fetishes. Its colors include olive green, blackish to yellowish green, brown, and yellow.

### Shells

Shells have been used in southwestern Indian jewelry since prehistoric times. ***Glycymeris*** shells (from the clam family) were made into bracelets and rings by the Hohokam, Mogollon, and Anasazi. The center of the shell was removed, leaving the circumference in one piece to serve as a bracelet; the raised edge above the shell's hinge was inlaid with mosaic. ***Conus*** were used as tinklers on clothing, rattling softly against each other with any movement; and ***Olivella*** were strung whole into necklaces. The ***Spondylus***, or **spiny oyster**, has been particularly popular for centuries for its orange color; contemporary artists also use the purple version of spiny oyster. The shell is also used at times for the dance-shell pendants worn by men at the Santo Domingo Corn Dance. ***Pecten*** (from the scallop family) are also used for dance shells. The ribbed exterior and perfect fan shape also make this a desirable shell for mosaic overlay by contemporary artists.

The most common shells used in *heishi* necklaces are **dark olive**, **white clam**, and **melon** shells. **Spiny oyster** and **abalone** tabs are popular accents on bead necklaces. **Mother-of-pearl** is used for mosaic work. **Cowrie** are cut into cuff bracelets and decorated with mosaic. **Green snail** is used for bangle bracelets.

### Sugilite

Also known as **lavulite**, this purple stone from the Kalahari Desert of South Africa is another new addition to contemporary jewelry. Its palette ranges from pale lavender to deep purple. Unlike charoite, which it resembles in hue, it has no striations. According to Jerry Jacka, it was first used in southwestern Indian jewelry in 1981.[3]

### Travertine

A limestone with bands of color, used for fetishes.

### Turquoise

A hydrous basic phosphate of copper and aluminum, turquoise ranges in color from sky blue, bluish green, and apple green to a very pale green. Turquoise has been used in southwestern Indian jewelry since prehistoric times, and it remains the most popular stone. Indigenous to the Southwest, turquoise is mined in Nevada, Arizona, Colorado, and New Mexico, and it is often identified by the mine from which it came. The following is a partial list of mines considered to produce high-quality turquoise; some are no longer active, but turquoise from them may be available through private dealers. In Nevada: Lone Mountain, Royston, Blue Gem, Lander Blue, No. 8, Fox, Red Mountain,

200. Raymond Garcia (Santo Domingo) and Barbara Garcia (Santo Domingo). Bead necklace; Kingman turquoise, spiny oyster, red coral. Collection of the artists.

Godber, and Smokey Valley. In Arizona: Kingman, Bisbee, Morenci, Castle Dome, and Sleeping Beauty. In Colorado: King's Manassa, Leadville, Villa Grove, and Cripple Creek. In New Mexico: Cerrillos, Tyrone, Santa Rita, and Hachita.[4] Since many of the region's mines are no longer active, much of the turquoise used today is imported from China and Iran. **Fossil turquoise** refers to nuggets of turquoise that have displaced fossil remains in rock cavities.

Porous turquoise will absorb body oils and fumes from the air and can change color with years of wearing. Gem-quality turquoise, which ranges in color from pale blue to bright blue, is less porous and therefore less subject to changes in color. **Natural turquoise** has not been treated in any way. **Stabilized turquoise** (as defined by the federal Indian Arts and Crafts Sales Act of 1978) has been chemically hardened with a polymer of liquid resin or plastic, but its color has not been changed. **Treated turquoise** has been altered to produce a change in the color of the natural mineral. It usually is easily spotted by its shiny, unnatural color. Treated turquoise can be scratched with a knife, whereas high-quality turquoise cannot. One can also apply a hot needle to the stone; if the stone melts, it is definitely either plastic or stabilized with a resin of some sort. Genuine turquoise will show a burn mark from the hot needle but will not change its consistency. An ultraviolet light will cause treated turquoise to fluoresce. **Reconstituted** or **composite turquoise** consists of dust and turquoise particles that have been mixed with plastic resins and compressed into solid form to resemble natural turquoise. The **matrix** (brown or black webbing) in turquoise is formed by mineral deposits; its presence does not increase or diminish the value of a stone.

Stabilized turquoise is frequently used in southwestern Indian jewelry and is allowed at Indian Market, but it must be identified as such. Its advantage for artists is that it will not chip or break easily as it is worked; since it is cheaper to buy and suffers less breakage, the final product is more affordable. An artist might opt to use stabilized turquoise—for example, in a multistrand bead necklace that combines many materials—because a piece otherwise would be too expensive for most buyers. Most jewelers and collectors agree that natural turquoise requires greater skill in working the stone and thus its use increases the value of a piece.

Unfortunately, a lot of jewelry made of plastic "turquoise" is sold in the Southwest, some of which is almost impossible to spot. The best way to guarantee that stones are genuine is to work with a reputable dealer.

**Variscite**

A green or bluish green stone sometimes used in place of turquoise.

201. Andrew Todacheene (b. 1955, Navajo). Appliqué earrings and belt buckle; sterling silver. Note the masked observers viewing a rodeo in the two pairs of earrings. Private collection.

## Construction and Decoration

This section includes techniques used in the construction of handmade jewelry, as well as methods by which designs or decorations are applied. Different techniques have evolved at different times in the history of southwestern Indian jewelry, and recognizing a technique may help date a piece of jewelry, as well as justify its price.

### Appliqué

A process of decoration in which individual designs are cut out of one metal, usually silver, and soldered to another.

### Bezel

A sleeve of metal, soldered to a base, that surrounds a stone and holds it in place. A **floating bezel** has a trough separating it from the stone; that space creates the illusion that the stone is floating.

### Casting

A technique of pouring molten metal into a mold and letting it harden into a given form, such as a buckle, pin, or bracelet. The materials for the mold may be as various as **plaster, cuttlefish bone,** or **tufa** (sometimes used interchangeably with **sand casting**). Tufa, found on the Navajo Reservation and elsewhere, is a porous rock (more commonly known as *tuff*) made of volcanic ash. Many jewelers prefer it because of the textured imprint it leaves on metal.

In casting, the material of the mold is cut to the desired size and then sliced in half; the two halves are then evened with a file until they fit snugly together. The design, air vents, and sprue hole are carved in one side of the mold and the two halves are tightly joined. Molten metal is poured through the sprue hole into the mold; once it hardens, the artist files off the rough edges of the piece, then decorates and polishes it. Bracelets are generally cast flat and then stamped and hammered into shape after casting.

In **lost-wax casting** of jewelry, a model made of wax is placed in a stainless-steel cylinder, into which a plaster compound is poured. Once the plaster has hardened around the wax model, the cylinder is heated in a kiln until the wax burns away. Next the cylinder is placed in a casting machine, and centrifugal force is used to propel molten metal into the mold through an indentation at one end. After the metal has hardened, the plaster mold is broken and the cast piece is removed.

Casting is also used for **production pieces**: an artist designs a mold and casts the prototype, then sends it out for mass production. Jewelry produced in this way is generally much less expensive.

### Chisel Work

In First-Phase jewelry, a cold chisel (made of tempered steel for working cold metal) was used to cut silver into various shapes and to add surface decorations.

### Cluster Work

A style of setting several small stones in individual bezels, usually around a larger stone. Both Navajo and Zuni silversmiths had experimented with this style by the early 1930s, and it became especially popular among the Zuni. In **needlepoint** settings the stones are pointed at both ends; in **petit point** the stones are oval or rounded. Both styles have been popularized by the Zuni.

### Die

A steel tool used to impress a shape or design on another surface through pressure (usually by a hammer).

### Dome Out

A process by which buttons, beads, and conchas are shaped by hammering sheet silver into an indentation in a wooden form.

### Drawplate

A metal block with perforated holes of graduated size through which strips of silver are drawn to form them into wire.

### Fabricate

Technically, all handmade jewelry is fabricated, but the southwestern Indian artists distinguish between casting—in which one cast may yield several pieces with the same design—and fabricating, in which a unique object is constructed from beginning to end by one artist (or occasionally by two working in collaboration). The stages involved in fabricating include cutting, shaping, hammering, soldering, texturing, and stamping.

### File Work

A method of finishing silver; it is used to remove the rough edges formed in casting and to add surface decoration.

### Inlay

A technique of setting a decorative pattern of stones into silver. **Channel inlay** consists of gluing precut stones into small cloisonnés of silver that have been soldered

202. Zuni necklace, c. 1938, with inlaid male figures; sterling silver, turquoise, red coral, jet, shell. Mrs. Dean Nichols, Phoenix.

perpendicular to a base and then grinding the stones until they are flush with the surface. The silver dividers that hold the stones in place become part of the pattern. In **intarsia inlay** layers of stones are laminated to each other, cut into strips and polished, then inlaid in the silver. **Sculptural inlay** comprises irregularly shaped stones that rise above the silver.

### Lapidary Work

The art of cutting stones. **Cabochon** cutting yields a stone with a convex surface and a flat base. Cabochon-cut stones are generally round in outline, but may also be oval or pear-shaped. **Square-cut** stones were especially popular in Zuni jewelry in the 1930s. **Needlepoint** and **petit-point** styles (see CLUSTER WORK) evolved in the 1940s.

Initially, Navajo and Zuni silversmiths set stones, procured from traders, that had already been cut and polished, and their designs were often dictated by the size and shape of the stones. Today many artists prefer to cut their own stones and control their design. Lapidary work is a highly technical and labor-intensive skill that affects the price of a piece.

### Mosaic

A technique of gluing small pieces of rough stone and shell onto a base, such as a shell, and then grinding and polishing the pieces until they are flush with each other. *Mosaic* is sometimes used interchangeably with *inlay*, but it is more accurate to define mosaic as an *overlay* technique.

### Overlay

Not to be confused with mosaic overlay, this is a process of soldering one piece of silver, from which a design has been cut, to another piece of silver. The bottom layer of silver that shows through the cutouts is then oxidized to make the design more pronounced. This technique was initiated by the Hopi in the early 1940s and remains characteristic of their style.

### Oxidation

The process of darkening silver with a chemical—usually liver of sulfur (fused sulfuret of potassium, so named for its color)—to create contrast.

### Pump Drill

A hand-held drill used for making holes in shell and stone for beads.

**Punch**
A steel tool with a design on one end used to stamp decorations onto a metal surface.

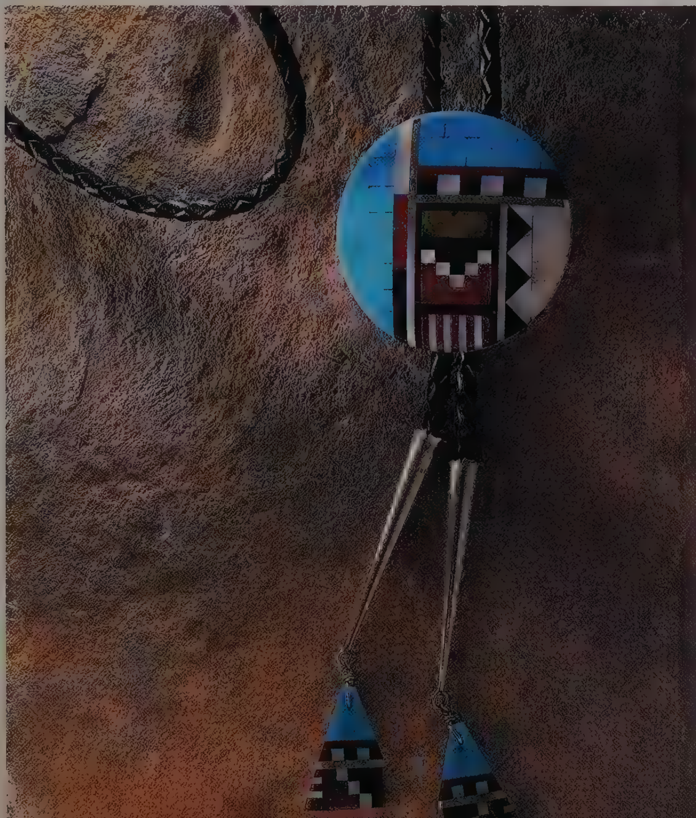
**Raindrops**
Small balls of silver applied as decoration to a metal surface. As early as 1880 a raindrop would be used as a decorative accent at the end of each prong holding a stone in place. Also known as **shot**.

**Repoussé**
The process of creating a design in relief by hammering, or doming out, the shape from the reverse side.

**Reticulation**
A method of texturing silver by sprinkling minute particles of silver dust on the surface of a piece and then heating it until the granules become part of the surface.

BELOW, LEFT
203. Ronald Chavez (b. 1958, Santo Domingo) and Petra Chavez (b. 1951, Santo Domingo). Mosaic bolo with matching tips; turquoise, jet, pipestone, mother-of-pearl. Collection of the artists.

BELOW, RIGHT
204. Chalmers Day (b. 1956, Hopi). Overlay belt buckles; sterling silver. Collection of the artist.



BELOW

205. Calvin Lovato (b. 1958, Santo Domingo) and Pilar Lovato (b. 1960, Santo Domingo). *Trick or Treat;* necklace; jet and melon-shell *heishi*. Collection of the artists.

OPPOSITE

206. Charles Lovato (1937–1987, Santo Domingo). Necklace; turquoise, fossilized ivory, lapis, sugilite, coral, malachite, snowflake obsidian, jet, 14-kt gold. Dr. and Mrs. E. Daniel Albrecht, Lake Forest, Illinois.

**Rocker Engraving**
One of the first methods of decorating silver (used primarily by 1868–75), this technique consists of rocking a chisel back and forth while moving it forward at the same time; the small marks that result are feathered in a distinctive pattern. This technique has been revived by one or two contemporary silversmiths, but essentially it became obsolete when more sophisticated stamping tools became available.

**Shot**
See RAINDROPS.

**Squaw Wrap**
A method of finishing a multiple-strand bead necklace by tightly wrapping cotton around the loose ends. Developed before commercial findings were available, it is still a preferred style for many Native Americans.

**Stamp Work**
A process of decorating silver with punches. The punch, or stamp, is held in one hand and hit repeatedly with a hammer held in the other until the pattern is impressed in the silver. Tools for stamping designs on leather were often used in First-Phase jewelry; today, many contemporary artists make their own stamps to create unique designs.

## Objects and Designs

This category includes some of the most familiar designs used in decorating jewelry, as well as the best-known types of objects, both traditional and contemporary.

**Badger Paw**
A Hopi clan symbol used frequently in overlay jewelry.

**Battery-Backed Jewelry**
Also called **Depression jewelry**, this refers to work made at Santo Domingo Pueblo in the late 1930s and early 1940s; in place of the traditional shell or jet, pieces of old car batteries were used as a base for mosaic or as part of the mosaic. When the materials used in car batteries changed, some craftsmen started using pieces of 78-rpm records instead to simulate jet in their inlay.

**Beads**
The bead is probably the single most important element in southwestern Indian jewelry. It has been made since prehistoric times out of a variety of materials, including shell,

stone, bone, clay, wood, and seeds. **Disk beads** of turquoise and jet were produced by the thousands by the Anasazi, and that style remains popular among the Santo Domingo artisans. Contemporary artists make beads in many shapes: tubular, square, oval, oblong. **Wafer-thin beads** are stacked by the hundreds to create a necklace. ***Heishi* beads** are usually made of shell, although the term is sometimes incorrectly used to refer to necklaces of disk-shaped turquoise beads. **Rolled beads** are made by tightly stringing rough cuts of turquoise, or other materials, and repeatedly rolling them against a flat sandstone slab until the edges are removed and the beads are rounded.

Music wire, silver chain, and multifilament nylon are the preferred materials for stringing beads. Silver chain is probably the best for heavier silver beads.

**Trade beads** are glass beads from Venice and Czechoslovakia that were traded to Native Americans, primarily by early Spanish explorers and later by fur traders. Trade beads are sometimes called **Hubbell beads**—named for the Lorenzo Hubbell Trading Post at Ganado, Arizona, on the Navajo Reservation.

207. Rita Joe Cordalis (b. 1954, Navajo). Bolo ties with matching tips. Clockwise from top left: sterling silver, fossilized walrus ivory, red coral. Collection of the artist. Sterling silver, malachite, ebony. Brian Honyouti, Hotevilla, Arizona. Sterling silver, cocobolo, turquoise. Collection of the artist.

### Bear Paw

A ubiquitous design found in petroglyph fields and on pottery; it has been popularized by the Hopi in their overlay jewelry.

### Bolo Tie

A string tie made of rawhide to which is attached a silver concha on a slide; the concha may be worn high at the neck or centered on the chest. Many styles have matching silver tips on the ends of the leather. A fairly new invention, the first bolo ties appeared in 1953.

### Bowguard

Also called a ***ketoh*** (the Navajo word for "bowguard"), this was originally a leather guard worn on the left wrist to protect an archer from the snap of his bowstring. Early silversmiths decorated the leather with silver plates; the style has endured and is still worn on special occasions by Navajo and Pueblo men.

### Canteen

A small silver flask first made by the Navajo in the early 1880s. Most probably, the canteens were modeled after the tobacco containers carried by Mexican vaqueros.

### Chicklet

A small cube inlaid with mosaic on all sides and strung on a necklace.

**Concha Belt**

**Conchas** (named after the Spanish word meaning "shell") are round or oval silver disks, which may be stamped with decorative patterns or set with stones. Single conchas are often used for belt buckles or bolo ties. **First-Phase concha belts** are characterized by a diamond slot cut out in the middle of each concha, through which a leather belt was threaded. Some artists say *concho* instead of *concha*.

**Corn Motif**

The staple of all the southwestern tribes, corn holds a place of central importance in their cultures and ceremonial life. In jewelry, **corn-leaf** or **cornstalk** designs are common, especially on bowguards. Charles Loloma popularized the motif of the **Corn Maiden**, a stylized female figure. Lee Yazzie originated the **corn bracelet** design, in which individual stones are set like kernels on a cob. Each year **corn necklaces** are made at the Rio Grande Pueblos out of dried and brightly colored kernels of corn. These are often sold under the portal in Santa Fe or at Indian Market. Some Santo Domingo jewelers punctuate their turquoise necklaces with tabs of turquoise that resemble corn kernels.

**Cross Necklace**

This style appears to have originated among the Rio Grande Pueblos at the end of the nineteenth century. The cross necklace is composed of a number of silver crosses alternating with silver beads, and it sometimes incorporates a pendant. One popular pendant is the **double-bar cross** that ends in a sacred heart. Some contemporary artists make cross necklaces, but it is no longer a common style.

**Dance Shell**

Worn around the neck of Santo Domingo men at the Corn Dance, the dance shell is commonly a spiny oyster or *Pecten* shell whose top third has been inlaid with a mosaic of turquoise and jet.

**Fetish**

A natural or man-made object, usually suggesting a specific life form, in which a spirit is believed to reside. Individual fetishes, some drilled to be worn as pendants, have been found in prehistoric sites all over the Southwest. Although all the southwestern tribes have carved fetishes, the Zuni are particularly renowned for this art form. They carve a menagerie of birds and animals in many kinds of materials for their own use and more recently for a popular market. Bears, badgers, and mountain lions are especially

208. Roy Talahaftewa (b. 1955, Hopi). Corn Maiden necklace with lightning pattern in chain; 14-kt gold, red coral, amethyst. Collection of the artist.

popular. Bears are often carved with a thin line of turquoise, or **heartline**, stretching from the mouth to the heart. The heartline design also appears on deer in early Zuni and Pueblo pottery and seems to be associated with magic and the life force. Some fetishes may have a **medicine bundle**, usually bits of turquoise and coral, strapped to the back with thin strips of leather. A medicine bundle is literally the religious paraphernalia of a medicine man; when attached to a fetish, it represents the "medicine" or power of the animal.

**Fetish necklaces** comprise miniature carvings of birds and animals strung on *heishi* necklaces. The **grandmother necklace**, originated by the Quandelacy family at Zuni Pueblo, consists of a number of individual fetishes carved by different members of the family for the matriarch. **Tabletop fetishes** are small sculptures in stone designed to stand alone. A **fetish bowl** is a container in which fetishes are kept.

**First Phase**
The period of early silver work, from 1868 to 1900.

**Hallmark**
The signature of the artist, usually located on the reverse side of a piece of jewelry. Hallmarks may be initials, symbols, or complete names. Most contemporary jewelers sign their pieces but much early silver is not signed.

**Harvey House Jewelry**
Jewelry made for tourists and sold at the Harvey Houses established along the route of the Santa Fe Railroad in the early twentieth century, about 1900–1930. Designed primarily as curios, the jewelry was lighter in weight than traditional jewelry and utilized symbols, such as arrows, snakes, suns, and petroglyph figures, that were not always authentically Indian but would appeal to tourists traveling to the West for the first time. Native American artisans were employed to make the jewelry, although they often just manned the machines that mass-produced the pieces.

**Height Bracelet**
The term coined to describe Charles Loloma's early inlaid bracelets, in which multiple pieces of stone and wood rise high above the silver encasement, forming jagged patterns.

**Jacla**
Literally an "ear string" in Navajo, the *jacla* is a long earring made by restringing a bead necklace into two earrings. A pair of *jaclas* was traditionally hung at the bottom of a bead necklace when not being worn as earrings.

**Ketoh**
See BOWGUARD.

**Kachina**
*Kachina* means spirit. Kachinas may be the spirits of departed ancestors, of rain and clouds, of supernaturals, and of life in its multiple manifestations. Masked dancers personify Kachinas. **Kachina dolls** are carved from cottonwood and given to children to teach them the identities of the various figures and the details of their costumes. Kachinas are often portrayed in Hopi overlay jewelry.

**Kiva Step**
An angular design symbolizing the ladder steps into the **kiva**, a ceremonial chamber. Some kivas are underground and entered from above; others are built above ground, and one must climb up to enter them. The kiva-step design appears frequently on pottery and in jewelry.

**Knife-Wing Figure**
A Zuni deity with outstretched arms and a bold stance, this figure was used on pins and necklaces that became popular with tourists in the late 1920s and early 1930s. It was one of the first forms that the Zuni inlaid with stones.

**Kokopelli**
The Hopi name for the **Humpback Flute Player**, a figure found in pictographs and petroglyphs all over the Southwest and associated with fertility among the Pueblo peoples. This figure has become popular in contemporary Hopi overlay jewelry as well as other art forms.

**Koshare**
The clown figure, or fun maker, of the Rio Grande Pueblos. Often portrayed with white-and-black body paint and large dark circles around his eyes, this figure has been popularized in contemporary art and jewelry.

209. Ray Lovato (b. 1946, Santo Domingo). Earrings; turquoise, sterling silver. *Jaclas;* hand-rolled turquoise, spiny oyster. Joan Caballero, Santa Fe.

210. Edith Tsabetsaye (b. 1940, Zuni). Clusterwork squash-blossom necklace; sterling silver, Lone Mountain turquoise. This is the artist's personal necklace, made and worn for dances and ceremonial occasions.

**Manta Pin**
A **manta** is a rectangular piece of woven cloth worn by Pueblo women over their traditional dress. It is wrapped around the body and held in place by a sash; **manta pins** are used to close the open side. Manta pins are particularly popular among the Zuni and are often worn in multiples.

**Naja**
The Navajo word for the crescent-shaped ornament that is suspended from squash-blossom necklaces and horse bridles.

**Pawn Jewelry**
Jewelry that is left as security with a trader in exchange for goods or money. The original owner has a specified period (this varies with different traders) to reclaim the

jewelry before it becomes **dead pawn** and available for sale to the public. **Old pawn** usually refers to jewelry made before 1900.

**Petroglyph**
A carving in rock, usually of stylized figures and animals, sometimes of abstract shapes. **Pictographs** are paintings on rock. Both are examples of prehistoric art found in rock fields all over the Southwest. Stylized figures from petroglyph fields are often represented in contemporary overlay jewelry and in pins.

**Squash-Blossom Necklace**
A necklace of silver beads interspersed with pomegranate-shaped silver pendants; from the bottom hangs a ***naja***, or crescent-shaped pendant. One of the earliest styles of necklaces made by the Navajo, it originated in the 1880s and has sustained its popularity over the years. Many artists set the *naja* and other pendants with turquoise or other stones.

**Tablita**
A headdress worn by Pueblo women at the Corn Dance. The name derives from the Spanish word meaning "little board." *Tablitas* are made of light wood and may be elaborately painted with rain and fertility symbols. They generally have a step design carved out of the top; this same cutout is sometimes used in ***tablita* earrings**.

**Thunderbird**
This design of a bird with outstretched wings was adopted by the Santa Fe Railroad as its trademark. The original was reputedly taken from a pictograph, but the thunderbird has no known significance in Indian cultures.

**Yei**
A Navajo holy person. The stylized Yei has become a motif used in contemporary jewelry.

# NOTES

**Introduction** (pages 7–15)

1. Approximately ten percent of the participants in Indian Market are from tribes outside the Southwest—a proportion carefully monitored by the Southwestern Association on Indian Affairs.
2. See Harry C. James, *Pages from Hopi History* (Tucson: University of Arizona Press, 1974), pp. 185–91, for a brief discussion of the history of the Bursum Bill and the opposition to religious ceremonies and dances of the Pueblo Indians. The bill was defeated in 1926.
3. Two excellent resources on prehistoric jewelry are Clara Lee Tanner, *Prehistoric Southwestern Craft Arts* (Tucson: University of Arizona Press, 1976); and E. Wesley Jernigan, *Jewelry of the Prehistoric Southwest* (Santa Fe: School of American Research, 1978).
4. For general information on these prehistoric cultures, see Maximilien Bruggmann and Sylvio Acatos, *Pueblos: Prehistoric Indian Cultures of the Southwest* (New York: Facts on File, 1990); and Andrew Hunter Whiteford, Stewart Peckham, Rick Dillingham, Nancy Fox, Kate Peck Kent, *I Am Here: Two Thousand Years of Southwest Indian Arts and Culture* (Santa Fe: Museum of New Mexico Press, 1989).
5. Pueblo Indians are most accurately distinguished from one another not only by their location but also by their language and their culture. The Pueblo Indians of the Rio Grande drainage area are frequently called the Eastern Pueblos. These include the Tiwa-speaking pueblos of Taos, Picuris, Sandia, and Isleta; the Tewa-speaking pueblos of San Juan, Santa Clara, San Ildefonso, Pojoaque, Nambe, and Tesuque; Jemez Pueblo, the only group to speak the Towa language; and the Keres-speaking pueblos of Cochiti, Santo Domingo, San Felipe, Santa Ana, and Zia. The Western Pueblos generally refer to the Hopi, who speak an Uto-Aztecan language, and the Zuni, who are the only group to speak a language classified as Zunian. The Keres-speaking pueblos of Laguna and Acoma are often included in the Western Pueblos as well. The Navajo and Apache are Athabaskan-speaking tribes.
6. For a history of the Navajo, see Garrick Bailey and Roberta Glenn Bailey, *A History of the Navajos: The Reservation Years* (Santa Fe: School of American Research, 1986); and Clyde Kluckhohn and Dorothea Leighton, *The Navajo*, rev. ed. (1946; Garden City, N.Y.: Doubleday, Anchor Books, Natural History Library, 1962).
7. Bailey estimates that between 1846 and 1850 the Navajo and Apache took close to four hundred fifty thousand sheep from Spanish-American settlements. (Bailey, *History of the Navajos*, p. 18.)
8. After the Civil War, Fort Defiance was renamed Fort Canby by the U.S. Army, but the Navajo recall it as Fort Defiance.
9. McKee Platero, interview with author, Santa Fe, August 17, 1991.
10. Charles Supplee, interview with author, Santa Fe, August 16, 1991.

**1 Patterns in Stone** (pages 17–63)

1. Harry C. James, *Pages from Hopi History* (Tucson: University of Arizona Press, 1974). This is a general history of the Hopi.
2. For a thorough discussion of Navajo mythology, see Gladys A. Reichard, *Navaho Religion: A Study of Symbolism* (New York: Bollingen Foundation, 1950). Princeton University Press issued a paperback edition of this classic study in 1974.
3. Erna Fergusson, *Dancing Gods: Indian Ceremonials of New Mexico and Arizona* (1931; Albuquerque: University of New Mexico Press, 1988), p. 30.
4. One of the most comprehensive studies of turquoise is Joseph E. Pogue, "The Turquois," *National Academy of Science: Memoirs* 12, pt. 2 (1915). In her book *Turquoise and the Indian* (Denver: Sage, 1966), Edna Mae Bennett examines all aspects of turquoise in the Southwest from mines to myths; she covers the prehistoric mining sites, the arrival of the Spanish, and the various oral traditions related to turquoise.
5. For more information on these expeditions, see George H. Pepper, "Pueblo Bonito," *American Museum of Natural History Anthropological Papers* 27 (1905); and Edgar Lee Hewett, *The Chaco Canyon and Its Monuments* (Albuquerque: University of New Mexico Press, 1936).
6. Frederick Webb Hodge et al., *Fray Alonso de Benavides' Revised Memorial of 1634*, Coronado Historical Series, 4 (Albuquerque: University of New Mexico Press, 1945), p. 176.
7. Benavides, in Bennett, *Turquoise and the Indian*, p. 27.
8. See Leslie A. White, "The Pueblo of Santo Domingo, New Mexico," *Memoirs of the American Anthropological Association* 43 (1935), for a discussion of the history, mythology, and ceremonies of Santo Domingo Pueblo.

9. Morfi, in Alfred Barnaby Thomas, *Forgotten Frontiers* (Norman: University of Oklahoma, 1932), pp. 98–99.
10. Percy Reano, interview with author, Santo Domingo Pueblo, December 7, 1990.
11. Marie Aguilar, interview with author, December 7, 1990.
12. Some of the material on Angie Reano Owen appeared in my article "Back to the Past: Tradition and Change in Contemporary Pueblo Jewelry," *American Indian Art Magazine* 13 (Spring 1988): 46–63.
13. Barbara Cortright, "Angie Reano Owen," *America West Airlines Magazine*, February 1987, p. 69.
14. Charlie Bird, interview with author, Albuquerque, New Mexico, March 24, 1990. The subsequent quotation is from this source as well.
15. Marian Rodee and James Ostler, *The Fetish Carvers of Zuni* (Albuquerque, N.Mex.: Maxwell Museum of Anthropology, 1990), p. 15.
16. Ibid., p. 17.
17. See E. Wesley Jernigan, *Jewelry of the Prehistoric Southwest* (Santa Fe: School of American Research, 1978), for a discussion of such animal carvings.
18. Rodee and Ostler, *Fetish Carvers*, p. 21.

## 2 Designs in Metal (pages 65–139)

1. Useful references on the history of Navajo and Pueblo silversmithing are: John Adair, *The Navajo and Pueblo Silversmiths* (Norman: University of Oklahoma Press, 1944); Margery Bedinger, *Indian Silver: Navajo and Pueblo Jewelers* (Albuquerque: University of New Mexico Press, 1973); and Larry Frank, with the assistance of Millard J. Holbrook II, *Indian Silver Jewelry of the Southwest, 1868–1930* (West Chester, Pa.: Schiffer, 1990).
2. See Arthur Woodward, *Navajo Silver: A Brief History of Navajo Silversmithing* (Flagstaff, Ariz.: Northland, 1974; originally published as *Museum of Northern Arizona Bulletin*, no. 14, August 1938). Woodward (p. 23) quotes from a newspaper account of 1864 on the Navajo that "the warriors themselves fabricate saddles, and bridles, and buckles, buttons and clasps of silver which are tasteful ornaments to their finely fitting cloth and buckskin dresses."
3. Bedinger, *Indian Silver*, p. 48.
4. Woodward, *Navajo Silver*, p. 45.
5. See Harry P. Mera, *Indian Silverwork of the Southwest*, vol. 1 (Tucson: Dale Stuart King, 1959).
6. Adair, *Navajo and Pueblo Silversmiths*, p. 185.
7. "Navajo Silversmiths," *Second Annual Report of the Bureau of American Ethnology*, 1880–81 (Washington, D.C.: Government Printing Office, 1883), pp. 167–78.
8. Wallace, in Mike Tharp, "You Can't Beat Something with Nothing," *Arizona Highways* 50 (August 1974): 38.
9. Frank Hamilton Cushing, *Zuni Fetishes* (Las Vegas: Facsimile edition by KC Publications, 1988), p. 40. The original was included in the *Second Annual Report of the Bureau of Ethnology* "as submitted to the Secretary of the Smithsonian Institution, 1880–81 by J. W. Powell, director." The original volume was printed in 1883 by the Government Printing Office, Washington, D.C.
10. Adair, *Navajo and Pueblo Silversmiths*, p. 132. Both Adair and Bedinger give detailed discussions of the importance of tools to the history of jewelry making.
11. Keneshde, ibid., pp. 128–30.
12. Edith Tsabetsaye, interview with author, Zuni Pueblo, New Mexico, March 22, 1991.
13. Ostler, in Jan Best, "Edith Tsabetsaye," *Indian Market 1990* (Santa Fe: Southwestern Association on Indian Affairs, 1990), p. 30.
14. Smokey, interview with author, Zuni Pueblo, New Mexico, March 22, 1991.
15. Bedinger, *Indian Silver*, p. 196.
16. Roderick Kaskalla, interview with author, Nambe Pueblo, New Mexico, January 20, 1991.
17. Erna Fergusson, *Dancing Gods: Indian Ceremonials of New Mexico and Arizona* (1931; Albuquerque: University of New Mexico Press, 1988), p. 97.
18. Margaret Nickelson Wright, *Hopi Silver: The History and Hallmarks of Hopi Silversmithing*, 4th ed., rev. and enl. (Flagstaff, Ariz.: Northland, 1989), p. 38.
19. Frank Waters, *Masked Gods: Navaho and Pueblo Ceremonialism*, 2d ed. (1950; Athens: Ohio University Press, 1989), p. 300.
20. Phil Poseyesva, interview with author, Old Oraibi, Hopi Reservation, November 8, 1990.
21. Bobbie Tewa, interview with author, San Juan Pueblo, January 22, 1991.
22. Patricia Janis Broder, *Hopi Painting: The World of the Hopis* (New York: E. P. Dutton, Brandywine, 1978), p. 1.
23. Artist Hopid, ibid., p. 299.
24. In a phone conversation with the author on July 11, 1991, Jon Bonnell credited his father with influencing contemporary Navajo jewelry through his emphasis on a return to pristine designs. He also stated that the White Hogan has a library of six hundred to eight hundred designs, many by Kenneth Begay.
25. Two of Kenneth Begay's daughters, Kay Begay Rogers and Sylvia Begay Radcliffe, are silversmiths and were invited to be part of this book. Not

wishing to have their own designs published (and hence possibly copied) or to call attention to their father because of his preference for privacy, they declined and would have preferred that he not be included. Begay's son, Harvey Begay, on the other hand, feels very strongly that his father should receive the attention he deserves for the strong influence he wielded on contemporary southwestern Indian jewelry. It is my feeling as well that Kenneth Begay is too important to the history of southwestern Indian jewelry to be excluded.

26. Julian Lovato, in "SFE Interviews: Julian and Marie Lovato," *Santa Fe East*, Summer–Fall 1988, p. 22.
27. Some of this material on Cippy Crazy Horse appeared in my article "Back to the Past: Tradition and Change in Contemporary Pueblo Jewelry," *American Indian Art* 13 (Spring 1988): 46–63.
28. Jan Loco, interview with author, Santa Fe, March 21, 1991. All subsequent quotations are from this source.
29. Some of this material on Mike Bird also appeared in "Back to the Past."
30. Christina Eustace, interview with author, Santa Fe, March 25, 1991.
31. McKee Platero's comments are quoted from a questionnaire I sent to all of the artists.
32. Norbert Peshlakai, interview with author, Fort Wingate, New Mexico, November 9, 1990.

**3 New Directions** (pages 141–99)

1. Much of the biographical information on Charles Loloma cited here comes from Erin Younger, *Loloma: A Retrospective View* (Phoenix: Heard Museum, 1978), a catalog prepared in conjunction with an exhibition by the Heard Museum, November 11, 1978–January 12, 1979.
2. For a discussion of the Awatovi murals, see Patricia Janis Broder, *Hopi Painting: The World of the Hopis* (New York: E. P. Dutton, Brandywine, 1978), pp. 201–30. In the 1970s, members of Artist Hopid (see chapter 2) modeled their work on the geometric narrative style of the Awatovi murals.
3. Loloma, in Pam Hait, "Beads, Boots and Jaguars," *Arizona Highways* 55 (April 1979): 32.
4. Georgia Voisard Loloma, telephone conversation with author, August 6, 1991.
5. Loloma, in Hait, "Beads, Boots and Jaguars," p. 32.
6. Younger, *Loloma: A Retrospective View*, p. 35.
7. Loloma, in Louise DeWald, "Charles Loloma—The Pacesetter," *New Mexico*, February 1977, p. 19.
8. Verma Nequatewa, interview with author, Old Oraibi, Hopi Reservation, November 8, 1990.
9. Nequatewa, in Nancy Ellis, "Sonwai: The Sculptural Jewelry of Two Sisters," *Focus/Santa Fe*, August–September 1990, p. 23.
10. Loloma, in DeWald, "Pacesetter," p. 19.
11. Broder, *Hopi Painting*, p. 43. Corn is similarly significant for other southwestern tribes, whose Corn Dances are dedicated to ensuring growth. Cornmeal is used as a sacred offering to accompany prayers for harmony, healing, creativity, and regeneration.
12. Jerry D. Jacka, "Southwestern Indian Jewelry: Fine Art in the 1980s," *American Indian Art* 9 (Spring 1984): 33.
13. Loloma, *Phoenix Gazette*, March 19, 1990.
14. Governor Rose Mofford, ibid.
15. N. Scott Momaday, in *And Beauty Is His Name—Loloma* (Tempe, Ariz.: Jacaranda, 1991), p. 1. Georgia Voisard Loloma compiled this book of tributes for a memorial service for her husband held August 15, 1991, at the Wheelwright Museum in Santa Fe.
16. According to Verma Nequatewa, Loloma always wanted the two sisters to have their own identity for their jewelry.
17. Nequatewa, interview with author.
18. Honhongva, in Ellis, "Sonwai," p. 23.
19. Nequatewa, interview with author.
20. Houlihan, in Pam Hait, "Where It's At . . . And What It Costs," *Arizona Highways* 55 (April 1979): 23.
21. Preston Monongye, "The New Indian Jewelry Art of the Southwest," in *Arizona Highways Turquoise Blue Book and Indian Jewelry Digest* (Phoenix: Arizona Highways, 1975), p. 73.
22. Monongye, in Hait, "Beads, Boots and Jaguars," p. 33.
23. *The Year of the Hopi: Paintings and Photographs by Joseph Mora, 1904–1906* (New York: Rizzoli, 1982), p. 64.
24. Monongye, "New Indian Jewelry Art," p. 73.
25. This description is from the questionnaire I prepared, which was completed by the artist.
26. Ric Charlie, telephone interview with author, September 13, 1991.
27. Golsh, in Louise DeWald, "Larry Golsh," *New Mexico*, April 1977, p. 12.
28. Larry Golsh, interview with author, Scottsdale, Arizona, November 6, 1990.
29. Golsh, in Hait, "Beads, Boots and Jaguars," p. 37.
30. Charles Supplee, interview with author, Santa Fe, August 16, 1991; all subsequent quotations are from this source.
31. H. Begay, in "Portfolio of Western Designers," *Goldsmith*, August 1982, p. 152.
32. H. Begay, in Pam Hait, "HB Signs In . . . ," *Art West*, May–June 1981, p. 62.
33. H. Begay, in Karlin McCarthy, "Navajo Jeweler Reshapes Tradition," *Scottsdale Progress*, July 8, 1989, p. 9.

34. For a full discussion of the program, see Guy and Doris Monthan, "New Program at the Museum of Northern Arizona," *American Indian Art*, Winter 1976, pp. 52–56.
35. Beck, ibid., p. 54.
36. Maktima, in Ralph Luce, "Duane Maktima, Metalsmith," *Santa Fean*, August 1990, p. 53.
37. Ibid., p. 54.
38. Ibid.
39. Maktima, in Nancy Ellis, "Sculptural Form," *Southwest Profile*, August 1986, p. 19.
40. Duane Maktima, interview with author, Santa Fe, December 5, 1990.
41. Ray Tracey, telephone interview with author, September 12, 1991. All subsequent quotations are from this source.
42. Monongye, "New Indian Jewelry Art," p. 74.
43. According to Clyde Kluckhohn and Dorothea Leighton, *The Navaho*, rev. ed. (1946; Garden City, N.Y.: Doubleday, Anchor Books, Natural History Library, 1962), p. 43: "From 1868 to the present, the persistent theme in Navaho history has been the struggle with the whites for land. . . . One complication dates back to the building of the Santa Fe Railroad in the eighties, when all odd numbered sections (mile square tracts) on each side of the right of way to a depth of 40 miles were granted to the railroad. Thus a 'checkerboard strip' was created in the region which had the heaviest concentration of Navaho population."
44. Lee Yazzie, interview with author, Gallup, New Mexico, March 23, 1991. All subsequent quotations are from this source.
45. Jesse Monongye, telephone interview with author, September 7, 1991. All subsequent quotations are from this source.
46. Richard Chavez, interview with author, San Felipe Pueblo, New Mexico, January 23, 1991.
47. James Little, interview with author, Santa Fe, August 16, 1991. All subsequent quotations are from this source.
48. Gail Bird, *Women of Sweetgrass, Cedar and Sage* (New York: Gallery of the American Indian Community House, 1985). A personal statement by Bird appears in this catalog. All subsequent quotations are from this source.

**A Collector's Guide and Glossary** (pages 201–25)

1. Louis Weisberg, "Update: Fake Indian Art," in *Indian Market 1990* (Santa Fe: Southwestern Association on Indian Affairs, 1990), p. 24.
2. For full references on the stones included here see *The Audubon Society Field Guide to North American Rocks and Minerals* (New York: Knopf, 1978).
3. Jerry D. Jacka, "Southwestern Indian Jewelry: Fine Art in the 1980s," *American Indian Art* 9 (Spring 1984): 35.
4. For a map of the turquoise mines in the Southwest, see Oscar T. Branson, *Turquoise: The Gem of the Centuries* (Tucson: Treasure Chest, 1976), pp. 30–31.

# SOURCES FOR JEWELRY

The following is a selected list of galleries, shops, and museum gift shops that carry a range of southwestern Indian jewelry.

## Arizona

**Cameron**

CAMERON TRADING POST

An extensive collection of pawn and traditional jewelry from 1880 to 1940.

**Flagstaff**

HOEL'S INDIAN SHOP

Traditional Hopi, Navajo, and Zuni jewelry from the 1960s to the 1990s.

MUSEUM OF NORTHERN ARIZONA MUSEUM SHOP

Also in Scottsdale

The Flagstaff store is particularly strong in traditional and contemporary Hopi and Navajo jewelry; Scottsdale, in good contemporary work.

**Grand Canyon National Park**

FRED HARVEY, INC.

There are nine Harvey House gift shops along the Grand Canyon, all of which carry some southwestern Indian jewelry. The Hopi House carries the greatest range of Hopi, Navajo, Santo Domingo, and Zuni jewelry. Two additional Harvey House shops are located in the Painted Desert, and two more are in Death Valley.

**Keams Canyon**

McGEE'S INDIAN ART

Very strong in Hopi, Navajo, and Zuni jewelry in traditional and contemporary styles. Artists include Dennis Edaakie and Watson Honanie.

**Old Oraibi**

MONONGYE'S GALLERY

A good selection of Hopi jewelry, including work by Watson Honanie.

**Phoenix**

HEARD MUSEUM GIFT SHOP

A good selection of jewelers, both known and emerging.

**Scottsdale**

GALLERY 10, INC.

Also in Carefree, Arizona, and Santa Fe

Represents Victor Beck, Mike Bird, Carl and Irene Clark, Christina Eustace, Duane Maktima, Angie Reano Owen, Leo Yazzie, and other contemporary jewelers.

JOHN C. HILL EARLY INDIAN ART

Specializes in pre-1960 traditional Hopi, Navajo, and Zuni jewelry.

LOVENA OHL GALLERY

The premiere gallery in the country for contemporary southwestern Indian jewelry. Artists include Harvey Begay, Larry Golsh, Thomas Jim, Michael Kabotie, James Little, Al Nez, Phil Poseyesva, Joe B. and Terry Reano, Sonwai, Charles Supplee, Richard Tsosie, and Lee Yazzie.

MARGARET KILGORE GALLERY

Represents Jesse Monongye, Frank and Charlene Sanchez Reano, Ray Tracey, and other contemporary jewelers.

THE WHITE HOGAN

Specializes in Navajo jewelry, flatware, and serving pieces. Estate jewelry and a few pieces by Kenneth Begay also available.

**Second Mesa**

HOPI ARTS AND CRAFTS CO-OP GUILD

A major source for Hopi jewelry.

**Sedona**

GARLANDS INDIAN JEWELRY SHOP

An extensive selection of historical and contemporary jewelry by Jesse Monongye, Richard Tsosie, and many others.

KOPAVI INTERNATIONAL

Specialists in Hopi jewelry for over twenty years, this gallery offers a wide selection of fine-quality Hopi jewelry, including work by Michael Kabotie.

MANY HANDS

Represents Carl and Irene Clark, Watson Honanie, Roy Talahaftewa, and Richard Tsosie, among many others.

TURQUOISE BUFFALO INDIAN TRADERS

One of the largest collections of Venetian trade beads from the sixteenth, seventeenth, and eighteenth centuries, which were prized by Native Americans. Also has an extensive selection of traditional Hopi, Navajo, Santo Domingo, and Zuni jewelry.

**Tempe**

WADDELL TRADING COMPANY

Contemporary Hopi and Navajo jewelry in an extensive range of prices and styles, featuring work by Thomas Jim, Bennett Kagenveama, Al Nez, Phil Poseyesva, and Lee Yazzie. Also has a wholesale division.

**Tucson**
THE KAIBAB SHOPS
Early silver, 1900–1950.
MANY GOATS
An extensive range of all types of jewelry, including contemporary work by Duane Maktima and Edith Tsabetsaye.
MORNING STAR TRADERS
Features early Navajo silver.
**Window Rock**
NAVAJO ARTS AND CRAFTS ENTERPRISES
Also in Cameron
A generally well-priced selection of work by artisans from the reservation.

## California
**Beverly Hills**
SHERWOODS
Features work by Ric Charlie, Al Nez, and Ray Tracey.
**Los Angeles**
SOUTHWEST MUSEUM GIFT SHOP
A range of reasonably priced jewelry plus many one-of-a-kind pieces.
**Sacramento**
GALLERY OF THE AMERICAN WEST
One of the largest outlets for southwestern Indian jewelry on the West Coast, this gallery handles traditional and contemporary Hopi, Navajo, Santo Domingo, and Zuni jewelry. Artists include Harvey Begay, Dennis and Nancy Edaakie, and Gibson Nez, among many others.
**San Francisco**
AMERICAN INDIAN CONTEMPORARY ARTS
The gift shop of this nonprofit gallery features jewelry by Christina Eustace, Phil Návasya, Angie Reano Owen, and Frank and Charlene Sanchez Reano, among others.
ZUNI PUEBLO
Owned by Zuni Pueblo, this shop carries only Zuni work, including fetish necklaces; tabletop fetishes; and needlepoint, petit-point, inlay, and mosaic jewelry. All major Zuni jewelers are represented.
**San Juan Capistrano**
GALERIA CAPISTRANO
Both traditional and contemporary jewelry; represents Harvey Begay, Larry Golsh, James Little, Jesse Monongye, Gibson Nez, and others.
**Santa Monica**
FEDERICO ON MONTANA
Primarily traditional Hopi, Navajo, Santo Domingo, and Zuni jewelry; also represents Mike Bird.
GALERIA PRIMITIVO
Specializes in the arts of the Americas; also features work by Mike Bird and Christina Eustace.
WOUNDED KNEE GALLERY
An extensive selection of contemporary and pawn jewelry.
**Yosemite National Park**
ANSEL ADAMS GALLERY
Carries work by Phil Poseyesva and Roy Talahaftewa.

## Colorado
**Allenspark**
EAGLE PLUME GALLERY
Clarence Lee, Charles Lovato, Al Nez, Charles Supplee, and Lee Yazzie are among the artists represented at this out-of-the-way shop, which also carries traditional jewelry and a large selection of old pawn. The gallery is open from May 15 to September 15 and by appointment.
**Aspen**
JOANNE LYON TREASURES
Represents Gail Bird and Yazzie Johnson.
**Cortez**
NOTAH-DINEH TRADING CO.
A good mix of contemporary and traditional Hopi, Navajo, and Zuni jewelry, including work by Ray Lovato.
**Denver**
MUDHEAD GALLERY
Also in Beaver Creek, Colorado
An extensive selection of pawn, traditional, and contemporary jewelry, featuring work by Clarence Lee, Ray Lovato, Al Nez, Gibson Nez, Phil Poseyesva, Charles Supplee, and Ray Tracey.
**Durango**
TOH-ATIN
A broad range of Hopi, Navajo, Santo Domingo, and Zuni jewelry.
**Vail**
THE SQUASH BLOSSOM
Also in Aspen and Denver
Artists vary at each gallery, but the representation of southwestern Indian jewelry is strong and includes work by Victor Beck, Richard Chavez, Larry Golsh, James Little, Ray Lovato, Angie Reano Owen, and Bobbie Tewa.

## District of Columbia
THE INDIAN CRAFT SHOP
Department of the Interior Building and Georgetown
Featured contemporary jewelers include Harvey Begay, Lena Boone, Cippy

Crazy Horse, Dennis Edaakie, Pete and Dinah Gaspar, Bennett Kagenveama, Al Nez, Angie Reano Owen, the Quandelacy family, the Rosetta family, Sonwai, Roy Talahaftewa, and Lee Yazzie.

## Florida

### Naples

HOGAN GALLERY, INC.

A broad range of old-pawn and contemporary Hopi, Navajo, Santo Domingo, and Zuni jewelry, as well as tabletop fetish carvings.

## Georgia

### Avondale Estates

RAY'S INDIAN ORIGINALS

With one of the largest inventories of Native American art in the Southeast, this gallery offers a wide selection of old-pawn and contemporary Navajo and Zuni jewelry.

## Illinois

### Chicago

SOUTHWEST EXPRESSIONS

A wide selection of contemporary Hopi, Navajo, Santo Domingo, and Zuni jewelry from outlets such as Yellowhorse, plus work by individual artists, including Phil Poseyesva.

### Saint Charles

SOUTHWEST TRADING COMPANY

A broad selection of traditional and contemporary jewelry, including work by Carl and Irene Clark and Roy Talahaftewa.

## Indiana

### Indianapolis

WHITE RIVER TRADER

Gift Shop of Eitel Jorg Museum

A good mix of contemporary and traditional Hopi, Navajo, Santo Domingo, and Zuni jewelry; includes work by Jan Loco.

## Louisiana

### New Orleans

MERRILL B. DOMAS AMERICAN INDIAN ART

Offers old-pawn and a wide range of contemporary jewelry, featuring work by Victor Beck, Mike Bird, Richard Chavez, and Duane Maktima.

## Massachusetts

### Wellesley

BECKWITH GALLERY

A range of Navajo and Pueblo jewelry, featuring work by Harvey Begay, Richard Chavez, and Leo Yazzie. Also carries fetish necklaces and tabletop fetishes.

## New Jersey

### Millburn

ADOBE EAST GALLERY

A good selection of contemporary jewelry, including work by Harvey Begay, Phil Poseyesva, and Sonwai.

## New Mexico

### Albuquerque

HOUSE OF THE SHALAKO

Zuni fetishes and jewelry; contemporary and traditional jewelry.

INDIAN PUEBLO CULTURAL CENTER

Jewelry catalog available; write 2401 Twelfth Street, NW, Albuquerque 87102.

TANNER CHANEY GALLERY

A wide range of traditional and contemporary jewelry, including old pawn. Artists include Dennis Edaakie, Watson Honanie, Tommy Jackson, Julian Lovato, Gibson Nez, Edith Tsabetsaye, and Lee and Mary Weebothie.

### Gallup

RICHARDSON'S TRADING COMPANY

Vast selection of pawn plus traditional Hopi, Navajo, and Zuni jewelry.

TANNER'S INDIAN ARTS

A major source in the Southwest for gem-quality stones, Tanner's supplies many of the major jewelers, as well as less-known ones. Its collection includes work by Preston Monongye and Lee Yazzie.

TOBE TURPENS INDIAN TRADING COMPANY

One of the well-established trading posts in Gallup, Turpens has a wide range of jewelry and objects in all price ranges.

### Santa Fe

DEWEY GALLERIES, LTD.

One of the most comprehensive galleries for contemporary jewelry, with a good selection of pre-1940s silver jewelry as well. Artists include Charlie Bird, Gail Bird and Yazzie Johnson, Mike Bird, Joe and Rosey Caté, Rita Joe Cordalis, Cippy Crazy Horse, Christina Eustace, Jan Loco, Ray Lovato, Angie Reano Owen, and Sonwai.

ELAINE HORWITCH GALLERY

Contemporary jewelry by artists including Tony Aguilar, Jimmy Calabaza, and Phil Loretto.

GALERIA CAPISTRANO

Features James Little and Jesse Monongye.

GLENN GREEN GALLERY
Specializes in fine art and sculpture; represents Larry Golsh.
INDIAN TRADER WEST
An extensive collection of contemporary and traditional jewelry; represents Tommy Jackson.
KESHI—THE ZUNI CONNECTION
Specializes in Zuni fetish carvings; includes a good selection of work by Lena Boone, Pete and Dinah Gaspar, and the Quandelacy family. Also carries Zuni petit-point and needlepoint jewelry.
LA FONDA INDIAN SHOP AND GALLERY
Represents Harvey Begay, Richard Chavez, and many others, with work in all price ranges.
MOSI LAKAI-BI'KISI
A wide range of contemporary jewelry, featuring work by Jesse Monongye and Bobbie Tewa.
PACKARD'S INDIAN TRADING CO., INC.
A broad selection of jewelry in all price ranges. Artists include Charlie Bird, Joe and Rosey Caté, Cippy Crazy Horse, Thomas Jim, Phil Loretto, Angie Reano Owen, and Phil Poseyesva.
PALACE OF THE GOVERNORS GIFT SHOP
A good selection of traditional jewelry, including work by Joe and Rosey Caté and Cippy Crazy Horse.
RAY TRACEY GALLERIES
One-of-a-kind and production pieces by Ray Tracey, as well as work by other contemporary jewelers.
SANTA FE EAST
Contemporary jewelry by many artists; features Julian Lovato, Charles Supplee, and Bobbie Tewa.
SUN COUNTRY TRADERS
Carries work by Cippy Crazy Horse and other traditional silversmiths.
TEAL McKIBBEN
Formerly called La Bodega, McKibben represents McKee Platero and has a good collection of early silver.
WADLE GALLERIES LTD.
Offers a well-chosen range of jewelry, including work by Christina Eustace, Duane Maktima, and the Quandelacy family.
WHEELWRIGHT MUSEUM OF THE AMERICAN INDIAN
Case Trading Post
A good selection of traditional and contemporary jewelry, including work by Joe and Rosey Caté, Phil Loretto, Angie Reano Owen, and Frank and Charlene Reano.
**Taos**
BROOKS INDIAN SHOP
A good mixture of traditional and contemporary jewelry, including work by Jimmy Calabaza and Julian Lovato.
MILLICENT ROGERS MUSEUM GIFT SHOP
A nice selection of jewelry, including work by Santo Domingo artists.
SILVER AND SAND TRADING CO.
Carries work by Jimmy Calabaza and Watson Honanie plus a good selection of traditional Navajo jewelry.
**Vanderwagen**
JOE MILO'S TRADING COMPANY
Located halfway between Gallup and Zuni Pueblo, this trading post carries work by Dennis Edaakie, Tommy Jackson, Dickey Quandelacy, and a broad range of Navajo and Zuni jewelry.
**Zuni Pueblo**
PUEBLO OF ZUNI ARTS AND CRAFTS
Zuni fetish carvings.
THE TURQUOISE VILLAGE
Fine Zuni jewelry in all styles and prices. Includes work by well-known artists, including Edith Tsabetsaye.

## New York

**New York**
NATIONAL MUSEUM OF THE AMERICAN INDIAN
Smithsonian Institution Museum Shop
Offers a selection of fairly priced jewelry.
OCTOBER ART LTD.
A good selection of contemporary jewelry, featuring Richard Chavez, Rita Joe Cordalis, Christina Eustace, Watson Honanie, Michael Kabotie, and Richard Tsosie, among others.
**Southampton**
SOUTHWEST STUDIO CONNECTION
Contemporary jewelry, including work by Joe and Rosey Caté, Watson Honanie, and Ray Tracey.

## Ohio

**Lyndhurst**
SANTA FE TRADERS
Contemporary Hopi, Navajo, and Zuni jewelry, including work by Ray Tracey.

## Oklahoma

**Oklahoma City**
COWBOY HALL OF FAME GIFT SHOP
Includes a good selection of moderately priced Navajo jewelry. Other tribes are also represented.

**Tulsa**

GILCREASE MUSEUM GIFT SHOP

A good selection of jewelry in all price ranges. Well-known artists include Thomas Jim and Sonwai.

## Oregon

**Portland**

QUINTANA GALLERIES

Carries work by Lena Boone, Angie Reano Owen, Ellen Quandelacy, Ray Tracey, and Leo Yazzie, among many others.

## Pennsylvania

**Allentown**

INDIAN POST

A wide selection of traditional and contemporary jewelry, with work by Cippy Crazy Horse, Jesse Monongye, Al Nez, Gibson Nez, Angie Reano Owen, and Ray Tracey.

**Pittsburgh**

FOUR WINDS GALLERY

Old-pawn and contemporary jewelry by Victor Beck, Mike Bird, Richard Chavez, Duane Maktima, and Bobbie Tewa, among others.

## Texas

**Dallas**

TEXAS ART GALLERY

Represents Richard Chavez, Cippy Crazy Horse, and Angie Reano Owen.

WATERBIRD TRADERS

Pre-1940 silver and Navajo pawn jewelry.

**Houston**

THE TURQUOISE LADY

A wide selection of Hopi, Navajo, Santo Domingo, and Zuni jewelry in various prices and styles; includes work by Phil Poseyesva.

**San Antonio**

RATTLESNAKE AND STAR

Work by a limited number of contemporary jewelers, including Jan Loco.

## Virginia

**Alexandria**

RED ROCK TRADING COMPANY

Carries a wide range of contemporary and traditional jewelry, including work by Harvey Begay, Lena Boone, Pete and Dinah Gaspar, Watson Honanie, Jan Loco, Duane Maktima, Faye and Ellen Quandelacy, and Ray Tracey.

## Washington

**Vashon Island**

POTCARRIER AMERICAN INDIAN ARTS

One of the few outlets for southwestern Indian art in the Northwest, this gallery specializes in pottery but also carries a good selection of Navajo, Santo Domingo, and Zuni jewelry and does take orders for work by gallery artists. Represents Bobbie Tewa.

## Wyoming

**Cody**

BUFFALO BILL HISTORICAL CENTER

A representative selection of traditional and contemporary jewelry in all price ranges.

# ACKNOWLEDGMENTS

From the beginning *Southwestern Indian Jewelry* has had a magic all its own, sparked by the talent, good will, generosity, and knowledge of many people. I wish to thank first and foremost the artists, for their enthusiasm for this project and for their good-humored patience in answering my repeated requests for information. Many have welcomed me into their homes and studios; others have met me halfway when time and distance created scheduling problems. I am particularly grateful to Angie Reano Owen for introducing me to so many jewelers at Santo Domingo Pueblo. And I wish to thank Harvey Begay for traveling from Phoenix to Santa Fe to share his private collection of Kenneth Begay's jewelry with me.

In five short months, from December 1990 to May 1991, we photographed over 350 pieces of jewelry in Santa Fe. The jewelry came from the artists themselves, from galleries, and from collectors all over the United States—all of whom deserve many thanks for accommodating the demands of our grueling schedule. The logistics of gathering the jewelry were complicated at best, and I am especially grateful to the following people for their aid: Lovena Ohl and William Faust II, Lovena Ohl Gallery, Scottsdale; Ray and Judy Dewey, Dewey Galleries, Ltd., Santa Fe; Nancy Ellis, Director of Dewey Galleries, Ltd., Santa Fe; Phil and Nancy Cohen, Gallery 10, Inc., Santa Fe; Peter Morais, Director of Gallery 10, Inc., Santa Fe; Lee Cohen, Gallery 10, Inc., Scottsdale, Santa Fe, Carefree; Ellen Reisland, Director of Gallery 10, Inc., Scottsdale; Gene Waddell, Waddell Trading Company, Tempe, Arizona; Al Wadle, Wadle Galleries Ltd., Santa Fe; Robin Dunlap, Keshi—The Zuni Connection, Santa Fe; and Joan Caballero, Santa Fe.

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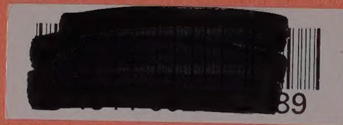

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