THE PEOPLE

Art of Native Americans

From the collection of Sara W. Reeves and I.S.K. Reeves V

Maitland Art Center • May 16 - July 5 • 1992

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Exhibition:
May 16th - July 5th, 1992

Maitland Art Center
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Maitland, Florida 32751
(407) 645-2181

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Winter Park, Florida

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DEDICATION

WANNAPIN

A Brulé Sioux • 1861 • 1906

Wannapin [necklace/arrow-necklace], a Brulé Sioux of the Lakota, the Western Sioux people, was the son of Thunder-Fire, a warrior, the nephew of Chief Medicine Bull and the cousin of Samuel Medicine Bull. He was born in 1861, south of the White River in Dakota Territory which later became the State of South Dakota.

This exhibit is dedicated to the memory of Wannapin, a warrior who we have come to know after more than a year of research into his life. His one known piece of art is a ledger drawing executed on pottery and is included in this exhibit (item 3). This unique piece was signed by Wannapin and places him in America's history and its future.

ACKNOWLEDGEMENTS

A collector finds that an interest in a specialized field, such as American Indian Art, results in many friendships. We are rewarded and enriched by the many dealers, consultants and museum professionals that have helped and guided us over the past twenty years of collecting. While most of our acquisitions were based upon their aesthetic appeal, others were acquired because of their importance and as a means of understanding a culture. Many of these individuals helped us understand that premise.

We express our deep appreciation to those that have been instrumental in helping us obtain these unique objects of art, including Kenneth Canfield, Arthur Erickson, Malcolm Grimmer, Gregory Quevillon, Will Channing, Tad Dale, Rose Quintana, Benson Lanford, Ty and Jean Tyson, and Charles Donaldson.

Equally important to us are those professionals who have provided insight into the context of individual pieces and cultures, such as, Bill Holm, David Blackard, Patsy West, Mary Lou Hultgren, Candace Green, Peter L. Corey, Burton Wright and Lucy Fowler Williams.

There are many Native Americans that we gratefully acknowledge and in particular Michael Jandreau, of the Lower Brulé Sioux Tribal Council. It is the Native Americans themselves that we honor and acknowledge with this exhibit. These are their works of art and while they are un-named, they are the ones that have made this possible.

The funding of this catalogue was made possible by contributions from Veronica C. Reeves, Malcolm and Janice Reeves, Stockton Keith Reeves and Ian Alexander Reeves. We are appreciative of their generous support in the funding of this catalogue and their encouragement over the years as we searched for, and acquired, these unique and wonderful pieces of native art.

Our thanks to Amy Woodworth and Robin Casidy, for their patience in typing the contents of this catalogue.

The displays created for individual pieces were designed and made by Anita Lam, who is a craftsperson and artist with a special talent.

INTRODUCTION

THE PEOPLE, ART OF NATIVE AMERICANS expresses the essence of several of the cultures that are represented in this exhibit. Most names that are commonly associated with tribes are in fact not theirs, but names given to them by other native people and generally not complimentary terms. Many express their own tribal name as "The People". Thus, the basis for the title of this exhibit.

Locations of tribes have changed radically over the thousands of years that they have occupied North America. The Sioux (or Siouan Family) as an example, were once woodlands people and their migration to the area we refer to as plains did not occur until relatively recent times. The Seminole, so closely associated with the history of Florida, did not actually arrive there in any significant numbers until the 1700's.

It is difficult to discuss regional areas in the context of tribal occupancy unless one also speaks of specific time frames, a subject of complexity which is beyond the scope of this brief introduction. Suffice to say, that there are many scholarly books which are available to the inquisitive mind who wishes to know more, some of which are noted in the references section of this catalogue.

This exhibit attempts to speak to three primary geographical areas: The Plains, the Southwest and the Southeast. Within these regions existed numerous tribes of which only a very few are represented. It is hoped that they do provide the viewer with an understanding of the excellence of Native American Art.

The Plains

The Plains Region represents to many of us, the essence of Native Americans. The warrior people of the Plains, the Cheyenne, Sioux, Blackfoot, Crow and many other tribes have had an important and dynamic role in the history of North America. With the introduction of the horse in the middle of the Seventeenth Century, their lives were radically changed and its impact upon their cultures can not be understated. It was one of many contributing factors that led to a period of artistic expression typified by a magnificence of dress, weapons, shelter and objects of personal adornment.

This exhibit contains eighteen items which range from ledger art executed on paper to a Cheyenne cradle, representative of the unrestrained use of beadwork that replaced earlier porcupine quillwork. While not a broad sampling of the vast variety of available art objects, it does provide a sense of their understanding of balance, color and proportion.

The Southwest

The Peoples of the Southwest appear to have been in place for a much longer period than most tribal entities in North America. The Spanish first made contact with them while searching for legends of wealth and brought devastation and cultural intrusion that was alien to these secular societies. Their geographic isolation has, in many respects, been the basis of their continued existence and they remain today as some of the most traditional Peoples.

The Pueblos and the Hopi are represented by their unique pottery, some of their artists having achieved international fame such as, Maria Martinez (San Ildefonso Pueblo) and Nampeyo (Hopi). These are artifacts of the historic period and are representative of the excellence of pottery making.

The Navajo are equally well known for their textiles, with early blankets being woven with such quality as to rival or surpass any in the world. Three wonderful Germantown textiles are included in the exhibit, known as eye dazzlers because of their fluidity, motion and vibrant use of color.

The Southeast

It is in fact a misnomer to refer to the rich heritage of the Southeast and only discuss the Seminole to the exclusion of the Creek, Chitamache, Cherokee and numerous others which have produced pieces of art that compare favorably with any exhibited. With that aside, the patchwork clothing of the Seminoles can rival the work of any artist with their unrestrained and sophisticated use of color.

The Seminole sash, attributed to Chief Jumper, is perhaps the essence of finger woven art. It is one of a few rare pieces of existent Seminole art from this early period and rightfully deserves a place of honor.

Seminole dolls, which typically are made for the tourist trade, are accurate representations of traditional clothing. The wooden carved dolls pre-date the later palmetto fiber dolls and exhibit a greater attention and concern for detail and artistic expression.

As mentioned, the introduction is brief, painfully so, as little meaningful information can be transmitted with such brevity. Look at these artifacts initially as art, enjoy their respective aesthetic qualities, as these are indeed objects of art. To understand their context is to make them come alive but that does not come easily. There are many books to read and many scholars to learn from, but the process is enjoyable and rewarding. Above all, leave with a sense of wonder as to the variety and excellence that these Native Americans produced as a part of their cultures.

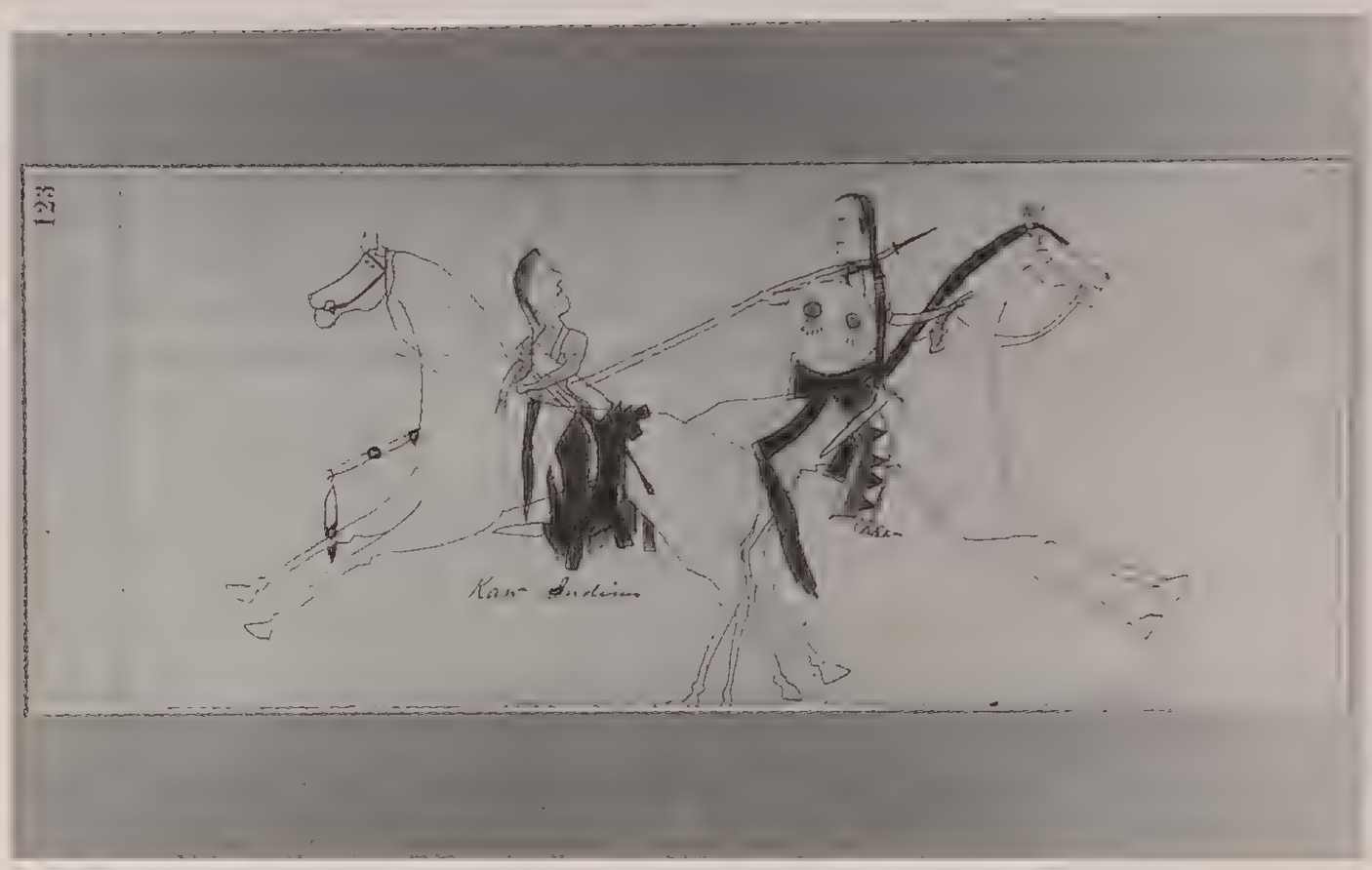
THE PLAINS

1 **Sioux/Plains Moccasins**
Group/Circa 1870-1910

A grouping of moccasins of the Plains region illustrates the change from early decoration, primarily of porcupine quill work, progressing to the surface area being covered with beadwork in "lazy-stitch," and culminating in reservation period beadwork in which even the soles have been decorated with beadwork.

The designs are varied but traditional to the Plains region including the long triangular elements which represent buffalo hooves.

Collection Numbers: Top Row: (Left to Right), 301, 1208
Middle Row: 348, 305, 1207
Bottom Row: 306, 303



2 Southern Cheyenne Ledger Drawing
Circa 1875

Colored pencil drawing on a page from an accounting ledger depicting two mounted figures, one labeled a Kaw (Kansa) Indian, the other presumably the artist. Drawings such as this, with a rich heritage in Indian culture, were often made by warriors who, after imprisonment or confinement on reservations, drew from memory the battles in which they had fought.

Previously in the Carl S. Dentzel Collection and included in the 1972 exhibition "Indian Art: Form and Tradition" at the Walker Art Center.

Size: 14½" (36.8 cm.) x 6" (15.24 cm.) Collection No.: 726

3 **Ledger Art - Brulé Sioux**
Circa 1881 - 1882

Executed on manufactured pottery, this "ledger art" depicts the formalized courting ritual of the Sioux. The magic of this exceptional example of ledger art is that the artist signed his name: "Wannapin" (necklace/arrow-necklace) He was a Brulé Sioux of the Lakota, the Western Sioux people, who attended the Hampton Normal and Agricultural School in Hampton, Virginia from 1881 to 1884, as one of the initial groups of Plains Indians taken to the east to receive an education.

Size: Height: 6½" (16.5 cm.), Width: 4" (10.16 cm.) **Collection No.:** 867

4 **Sioux Ledger Art** (*Not Illustrated*)
Circa 1881

A ledger art drawing illustrating a portion of the Battle of the Little Big Horn that occurred on June 25th, 1876. Similar in character and execution to the drawings of Red- Horse, a Miniconjou Dakota, whose drawings are a part of the collection of the Smithsonian Institution.

The scene shows a Sioux attacking one of Custer's soldiers who flees the battle scene. The pony hoof-prints to the left of the soldier are representative of Dakota (Sioux) horseman. Drawn on a U.S. Army ledger entitled "List of Prisoners"

Size: 15¾" (40 cm.) x 10¾" (27.3 cm.) **Collection No.:** 919

5 **Plains Gun Case**
Circa 1890

A fully fringed and decorated gun case of the Plains region. It is decorated on one side by 23 hand beaten metal attachments, some identifiable as animal forms such as buffalo, mountain lion, fish and others that appear to be a crescent moon and shield form. The beadwork is executed in outlined boxes and lines utilizing red, dark blue, green, greasy-yellow and light blue against a white beaded background attached with sinew. A dynamic and strong piece probably utilized for ceremonial events and not for every day use.

Size: Length: 51½" (130.8cm.) Collection No.: 745

6 Plains/Plateau Doll
Circa 1885

A child's small buckskin doll with fringed traditional dress, attached necklace of light green seed beads, and leather belt decorated with blue and green beads. The small head form has attachments of braided horse hair.

Size: Length: 4½" (11.4 cm.) **Collection No.:** 824

7 **Plains/Plateau Doll**
Circa 1895

A child's female doll with traditional dress, including bead yoke decorated with greasy-yellow seed bead background, and cross elements beaded in red with blue trim. The face is articulated with beaded mouth (red), large bead earrings and human hair. The belt and pouch (possibly later additions), have light blue, dark blue, green, greasy yellow, translucent-red seed and faceted metal beads.

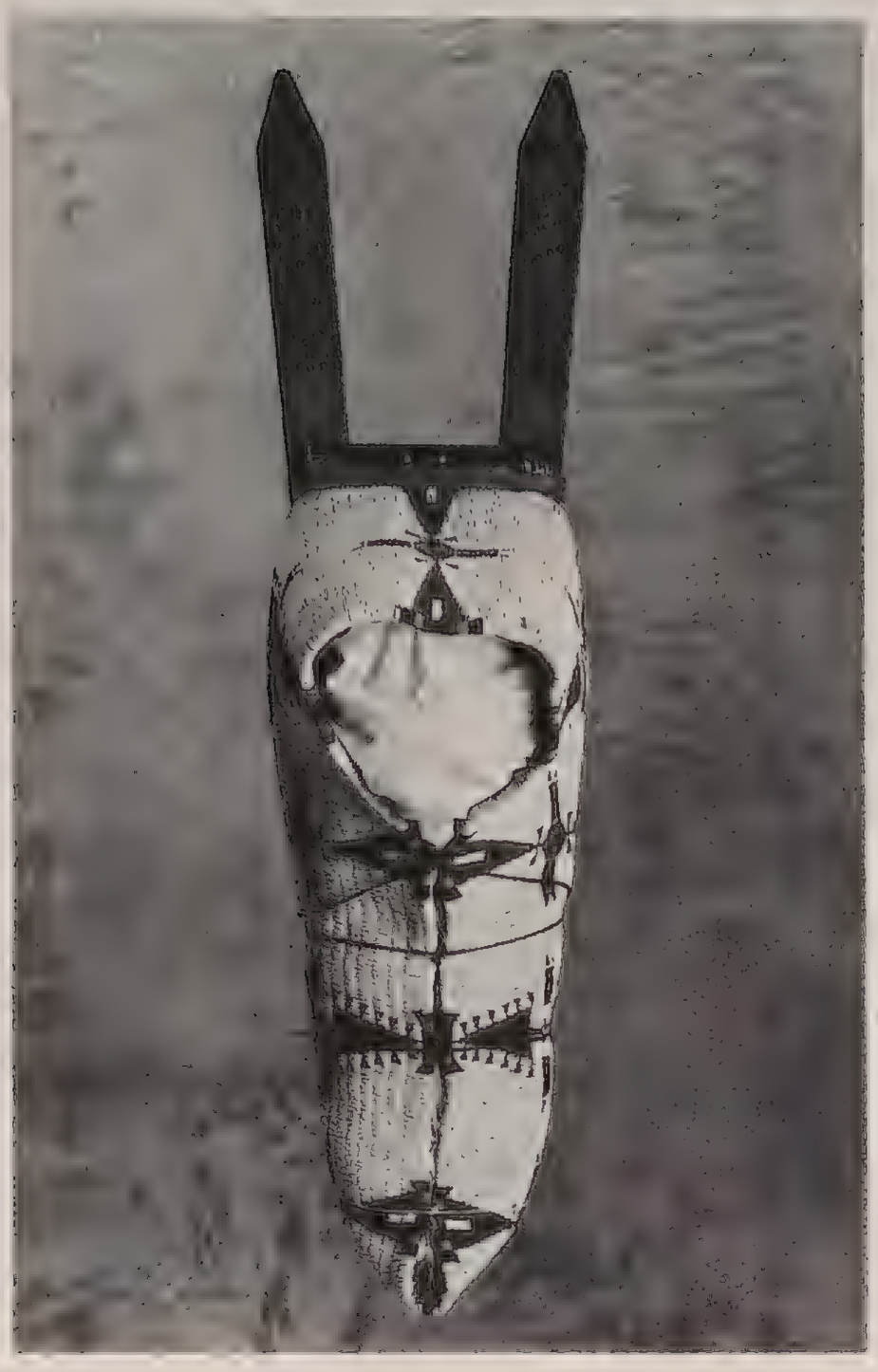
Size: Length: 14½" (36.8 cm.) Collection No.: 715

8 **Southern Plains Shield** *(Not Illustrated)*
Circa 1850's

A war shield, made from the hump of a buffalo with adornments of red trade cloth, human hair suspensions, and a (now-crushed) metal thimble, suspended from the bottom of the shield. A wide dark-painted band runs horizontally across the covered face of the shield with a similar, but smaller, band found along the outside border of the bottom half of the shield

Possibly of Puebloan origin, with reported provenance to the Tiwa-speaking village of Taos in New Mexico.

Size: Diameter: 22½" (57 cm.) Collection No.: 740



9 Cheyenne Lattice Cradle
Circa 1875

Cradle with pointed stick framework and brass tack decoration. Fully embroidered with glass seed beads in "lazy-stitch" style, sinew sewn. The designs, with their borders of dark blue, are typical of the Cheyenne in the late 19th century.

Size: Length: 43½" (with boards)(110.5cm), Width: 12½" (31.75cm)
Collection No.: 802

10 **Plains Umbilical Cord Fetish** (*Right*)
Circa 1890

A Plains Indian fetish in the form of a lizard. Fully beaded on buckskin with green, white, black, greasy-yellow and blue seed beads and sinew sewn with tin cones at the end of each leg. The appendages, or legs, have been attached in such a manner as to give the impression of a lizard that is moving, providing fluidity of motion to this fetish

Size: Length: 8" (20.32 cm.) **Collection No:** 883

11 **Cheyenne Umbilical Cord Fetish** (*Left*)
Circa 1880

A large lizard form amulet beaded on buckskin and backed with muslin Fetishes of this type were typically the first "toy" for a new born infant and were attached to the cradle of the child. Some authorities report that a lizard form represented a male child and that females were represented by a turtle

The beadwork of this fetish illustrates a geometric pattern of green, blue, red and milky white seed beads with tin cone suspensions and horsehair attachments.

Size: Length: 9½" (24 cm.) **Collection No.:** 732

12 **Sioux Vest**
Circa 1920

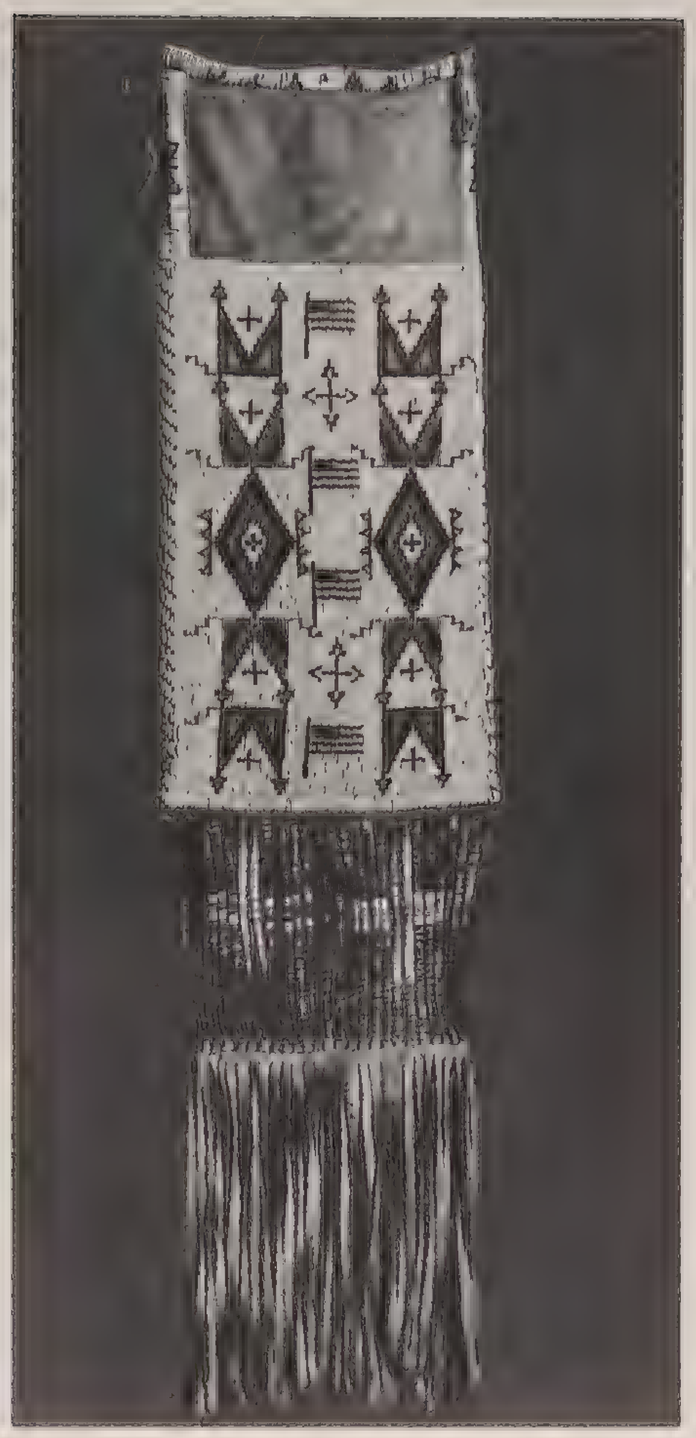
Native-tanned hide, cloth and fully beaded man's vest executed in the "lazy-stitch" style of beadwork. The principal geometric design motif originally had symbolic meaning and is found on Sioux beaded and quilled articles from the last quarter of the 19th century. This same motif, in its simplest form, is also found repeatedly in woven quillwork from the Northern Plains region.

Size: Length: 22" (55.9 cm.) **Collection No.:** 716

13 **Crow/Blackfoot Man's Breastplate**
Circa 1860

A man's necklace/breastplate composed of eight strands or loops of beads suspended between two vertical strips of leather. Each loop is wrapped with strings of dark blue and white seed beads and faceted brass beads. At the top are two large shell disks providing contrast and balance. Breastplates of this type are seen in old photographs and worn by most adult male warriors in the Plateau and Plains regions.

Size: Length: 36" (91.4 cm.) Collection No.: 825



14 **Sioux Pipe Bag** (*Left*)
Circa 1875 - 1880

A Plains Indian pipe bag with "lazy-stitch" beadwork, sinew sewn with porcupine - quill wrapped rawhide strip panel and buckskin fringe attached at the bottom of the pouch. Earlier pipe/tobacco bags show a restrained usage of trade beads, particularly when compared with those of the reservation period.

Size: Length: 42" (106.7 cm.), Width: 6¾" (17.15 cm.) **Collection No.:** 826

15 **Sioux Pipe/Tobacco Bag** (*Right*)
Circa 1890 - 1900

A pictorial pipe/tobacco bag with large beadwork panels on either side. It features American flags, a favorite design motif of the Sioux and, in this case, executed between complex geometric elements. Porcupine quill wrapped rawhide strip panel, typical to Sioux pipe bags, with a buckskin fringe at the bottom.

Size: Length: 32½" (82.5 cm.), Width: 8" (20.32 cm.) **Collection No.:** 730

16 **Crow Parfleche**
Circa 1880

A Crow parfleche from the Montana region. Parfleches, from the French "to turn an arrow", were typically constructed of folded rawhide and utilized to store dried food. This example is painted with classic geometric elements in dark yellow, red and green outlined in blue.

Size: Length: 26" (66 cm.), Width: 11½" (29.2 cm.) **Collection No.:** 721

17 Crow Parfleche
Circa 1890

An excellent example of a rawhide, dried food container. Typically made and painted by women, it illustrates traditional geometric design elements in vibrant colors of red, green and yellow with blue outlines. Parfleches generally contained foodstuffs such as dried meat, fruits or vegetables and were the means by which food could be stored for a time of need.

Size: Length: 28" (71.12 cm.), Width: 12" (30.5 cm.) Collection No.: 722

18 Arapaho Painted Rawhide Container
Circa 1900 - 1910

A rawhide tubular container with closure discs at each end and painted with classic designs. This type of "parfleche" container was used either for war bonnet storage or as a medicine bundle container. This is an excellent example of the use of color in Arapaho design, typically executed by women.

Size: Length: 17½" (44.5 cm.), Width: 5" (12.75 cm.) **Collection No.:** 733

THE SOUTHWEST

19 Zia Pueblo Water Jar
Circa 1900

Polychrome olla from Zia Pueblo, New Mexico. Water jars of this type have a concave base with basalt rock temper, typical of zia pottery. The design is of a "flying bird" executed in red with double banding encircling and separating the red base from the design area.

Size: Greatest Width: 10½" (26.7 cm), Height: 9¼" (23.5 cm) **Collection No.:** 810

20 Acoma Pueblo Water Jar
Circa 1880 -1900

Acoma polychrome with thin lightweight wall construction typical of the excellence of the potters of Acoma. It has a deeply indented base, tall flaring body, sloping shoulder, and is painted on a creamy-white slip with a black network of parallelograms with flowers in black and red in the upper and lower bands.

Size: Diameter: 12¾" (32.4 cm)(at shoulder), Height: 12" (30.5 cm)
Collection No.: 828

21 San Ildefonso Pueblo/"Marie" vase
Circa 1920's

Maria (Marie) Martinez, the most famous of Pueblo pottery artists, created this vase in the early 1920's. It is decorated with an Avanya, a horned water serpent, which her husband Julian interpreted as the first rush of water coming down an arroyo, or dry creek bed. The Avanya is considered a symbol of thanksgiving for water and rain. The tongue of the serpent represents the lightning that accompanied the thunderstorms. Signed, in pencil "Marie"

Size: Height: 11¼" (28.5 cm.), Width: (at shoulder) 8½" (21.6 cm.)
Collection No.: 600

22 **Hopi Sikyatki Revival Bowl, "Corn Maiden"**
Circa 1900

The shape of the bowl is one that was originally intended to serve food. The Kachina figure represents Shalakomana (corn maiden), the most popular decoration on Hopi pottery of this type just prior to and at the turn of the century.

According to legends of the 1700's, the village of Awatobi, which had become greatly influenced by the Spanish, was destroyed by the more conservative Hopi villages. The female survivors brought to the village of Walpi the religious paraphernalia of a ceremony still observed, called the Marnzrauti. The cult heroine of the Marnzrauti is the corn-mist maid, known by the name Shalako Mana or Palahiko Mana.

The bowl is an excellent and rare example of this corn-mist heroine, possibly created by Nampeyo, the greatest of Hopi potters, or a compatriot of hers by the name of Tewaginema.

Size: Diameter: 10½" (26.7 cm.) **Collection No.:** 354

23 **Hopi Attendant's Hat**
Circa Early 20th Century

A male attendant's hat of native tanned leather in conical form, painted green with a white band and painted black base. On either side are attached half gourds, yellow on the exterior, green on the interior, both with stripes of black with white dashed lines. Leather strips on either side for attachment below the wearer's chin.

Size: Height: 8½" (21.6 cm.) Collection No.: 750

24 **Hopi Kachina Mask/Nayaiyataka**
Circa 1930

This Hopi Kachina mask was inspired by a Santo Domingo Kachina called Mya-yaya-taka or My-yi-aruki, a corn dancer whose English name is Swaying Man. These Ḳachinas appear as a line dance in the plaza in the Spring or Summer series.

Leather, Pigment

Size: Width: 8" (20.3 cm) without ears, Height: 9" (22.9 cm) without straps
Collection No.: 616

25 Navajo God Impersonator Mask
Circa 1915 - 1920

A male mask (hastsebaka), painted blue to represent the sky, with a lower band painted yellow, symbolic of twilight. The mouth is the tip of a gourd, surrounded by a strip of fox fur representing vegetation. This type of mask is worn during the Nightway Curing Ceremony by the Navajo while impersonating deities and are utilized to compel the attention of the Holy People

Leather, Hide, Pigment, Gourd, Fur, Horsehair

Size: Width: 11½" (29.25 cm.), Height: 21" (53.3 cm.) Collection No.: 711

26 Navajo God Impersonator Mask
Circa 1920 - 1925

The female (hastsebadd) counterpart to the male mask (hastsebaka) identified by its square shape and sized to cover only the face of the wearer. The mask is painted pale blue and originally had a red cloth suspended from the bottom. Masks, such as this, were worn by the Navajo impersonating deities during a portion of the Nightway Curing Ceremony.

Leather, dyed cotton, pigment.

Size: Width: 8½" (21.6 cm.), Height: 7" (17.8 cm.) Collection No.: 623

27 **Hopi Long-Haired Kachina Face Mask**
Circa 1920

The secondary piece of leather, at the base, is representative of teeth (táma-adta) and executed by blocks of different colors. Across the top is a sokom-kal-mungwa, or black forehead fringe made of horsehair and designed tc blend with the hair of the wearer

The loose-hair or long haired Kachina (Angak´chin´ Mongakwi) is found in most Pueblo villages. The Kachina is a symbol of a gentle, soaking rain. The loose hair, representing falling rain, adds an element of motion and flow to the dance.

Leather, Pigment, Horse Hair, Feathers, Cotton

Size: Length: 17" (43.2 cm) with hair, Mask Height: 4¼" (10.8 cm)
Collection No.: 911

28 **Hopi Mud-Head Mask**
Circa 1895 - 1910

Worn by Koyemsi the mud head clown and is the most common Hopi clown. He appears in mixed Kachina dances, while occasionally a group of Koyensi appear in a dance of their own.

Reddish-brown pigment on leather, applied tubular snout and eyes, four large cloth balls simulating gourds attached to the sides, top and rear (missing). Mask exhibits extensive usage with several repair patches.

Size: Height: 13½" (34.25 cm.) **Collection No.:** 729

29 **Zuni (Acoma?) Mask**
Circa 1930

Possibly the Zuni mask of Thlelashoktipona. In artistic expression it resembles Zuni or Acoma work, but problematic as the snout could have been made by a Hopi. The stylized clouds, as ears, are executed in yellow, black, red and white. The mask is constructed of saddle leather, painted green and laced with thongs.

Size: Width: 7" (17.8 cm.), Height: 8¾" (22.2 cm.) Collection No.: 349

30 **Navajo Third Phase Type Blanket**
Circa 1910

A Navajo textile with a third phase design of native spun wool. Blankets of this type are commonly referred to as "pound blankets" because they were sold to traders by weight with the quality of weaving varying significantly. The traditional black and white horizontal bands are contained by a red border, with triangular elements and of black, white and green wool.

Size: Length: 86½" (219.7 cm.), Width: 57½" (146.1 cm.) **Collection No.:** 316

31 **Santo Domingo Pueblo Rattle** *(Not Illustrated)*
Circa 1915

Gourd rattle from Santo Domingo Pueblo, New Mexico. This type of rattle is utilized in the rain dance held every August 4th. The gourd is pierced at the top and bottom with a hand carved wooden shaft, secured with wooded pins and wedges

Size: Length: 10" (25.4 cm.) **Collection No.:** 606

32 Navajo Bandolier Pouch
Circa 1910 - 1920

A man's leather pouch with a central ornament in cast silver, surrounded along the edge of the elongated flap with 37 silver elements. The shoulder strap has 75 silver buttons with raised design. Pouches like this were worn whenever a Navajo man left the vicinity of his home camp. Generally utilized to carry fire making materials, tobacco, or even gambling equipment

Size: Pouch flap length: 8" (20.3 cm), Width: 5¾" (14.6 cm)
Strap Length: 50" (127 cm.)
Collection No.: 340

33 **Navajo Silver Horse Headstall**
Circa 1890 - 1900

A horse headstall with silver plaques and matched conchas, each with a domed center with radiating swirl type lines and scalloped border. Central plaque contains a raised "corn leaf" element. Typically, decorated elements are concentrated leaving large areas of satiny silver surface as counterpoint, illustrating the Navajo sense of restraint.

Harness leather, Silver

Size: Width: 16¾" (42.5 cm.), Length: 15¼" (38.7 cm.) **Collection No.:** 315

34 **Hopi Musical Instrument** *(Not Illustrated)*
Circa 1920

A rasp and resonator are commonly played by the Hemis Mana during the Home dance (Niman). The gourd is painted to resemble a turtle, partially decorated with dots. The Hopi associated turtles with water and it is presumed that the dots represented rain. The rasp is placed across the gourd, acting as a resonator, and rubbed with a bone scapula.

Size: Gourd Length: 7" (17.8 cm.), Diameter: 5" (12.7 cm.)
Rasp Length: 14" (35.6 cm.)
Collection No.: 820

36 **Zuni Bear Fetish**
Circa: Early 1800's

A stone bear fetish of the Zuni. Frank Hamilton Cushing, considered the primary source of Zuni fetishes, notes that they relate primarily to the animal gods and principally to the prey gods. Po-shai-kia, the father of the sacred bands was guarded by his six warriors, one group of which were the prey gods. The Western prey god was the bear. The bear contains small turquoise insets at the eyes, nostrils, two along the spine, at each front shoulder (one missing) and at the anus (missing).

"Black bear, thou art stout of heart and strong
of will. Therefore, make I thee the younger brother
of the mountain lion, the guardian and master of the
West, for thy coat is of the color of the land of night."

Size: Length: 5¾" (14.6 cm.), Height: 3½" (8.9 cm.) **Collection No.:** 893

35 **Hopi Mens's Moccasins** (*Not Illustrated*)
Circa 1920 -1930

Katcin totci, green/blue Kachina moccasins with an ankle band of cotton wrapped leather strips and red decorative cloth edge. Simple bands of short fringed bands, (such as this example) are occasionally sewed on the upper margins of the moccasins

Size: Length: 9" (22.9 cm.), Width: 3½" (8.9 cm.) **Collection No.:** 350

37 **Navajo "Long Leg" Doll**
Circa 1920

Male Navajo dolls are unusual and rare prior to the 1900's.This example, with its elongated legs, is a wonderful and expressive piece of native art. It is dressed in traditional Navajo dress with velvet shirt, concha belt, beaded necklace, one (remaining) bead earring and beaded band around the neck.

Size: Length: 14½" (36.8 cm.) **Collection No.:** 613

38 **Navajo Female Doll** (*Not Illustrated*)
Circa 1940

A traditionally dressed Navajo female doll with full skirt trimmed with red cloth bands. The blouse is of black velvet with yarn decorative fringe elements of orange, blue, green, purple and white. The facial features are thread sewn. Silver jewelry attachments are represented by foil covered conchas.

Size: Height: 13½" (34.3 cm.) **Collection No.:** 621

39 **Male Navajo Doll** (*Not Illustrated*)
Circa 1940

The counterpart to the female doll (item 38), it wears traditional clothing of the period. The trousers are of black-velvet with a sand colored shirt and decorated with wood buttons covered with metallic foil. A concha belt is represented by trade buttons attached with bands of cotton thread.

Size: Height: 12¾" (32.4 cm.) **Collection No.:** 622

41 **Navajo Transitional Blanket**
Circa 1910 - 1920

Navajo blanket of home spun wool with typical design motif of the turn of the century. A rich background of red is divided into vertical triangular elements by black and natural striped outlines. While not of the weaving excellence that made earlier Navajo textiles greatly admired, this piece does demonstrate the artistic quality of the weaver.

Size: Length: 68" (172.7 cm.), Width: 54¼" (137.8 cm.) **Collection No.:** 317

40 **Hopi Kachina Doll** (*Not Illustrated*)
Circa 1910 - 1940

Hopi Kachina dolls, called tihus by the Hopi, are carved figures that represent impersonators of the spirits, including animate and inanimate things They are carved by men and are given to infants to help teach children about their religion, and to older women to bring them closer to a male dominated religion.

This example, once richly painted, is a typical example with a predominate color of yellow. Color links a Kachina to one of the six directions, north being symbolized by yellow.

Size: Height: 8¼" (21 cm.) **Collection No.:** 834

42 Germantown Eyedazzler Textile
Circa 1880 - 1890

A finely woven textile of pre-dyed wool prepared in Germantown, Pennsylvania and made available to the Navajo by traders on or near the reservation. Textiles of this quality are named "eyedazzlers" because the overall design literally dazzles the eye with a fluidity of motion unique to Navajo textiles.

Four-ply commercial yarns of white, green, red, blue, dark blue and orange-brown. Woven on a red background with cross and terraced elements and finished with wool fringe.

Warp: 10 per inch / Weft: 24 per inch

Size: 48" (121.9 cm.) x 31" (78.7 cm.) Collection No.: 868

43 Germantown Eyedazzler Textile
Circa 1880 - 1890

A finely woven eyedazzler with many varied design elements, all incorporated to "dazzle the eye" and demonstrate the ultimate weaving skill of the Navajo artist/weaver. A primary red background of four-ply commercial yarns with yellow, red, white, blue, black and green wool, finished with similar wool fringe at each end.

Size: 59" (149.9 cm.) x 35" (88.9 cm.) Collection No.: 869

44 Germantown Eyedazzler Textile
Circa 1880 - 1890

A tightly woven textile with four-ply commercial yarns of yellow, white, red, green and purple. Woven on a shaded red background in a restrained eyedazzler pattern of serrated elements, finished with similarly colored fringe and tassels at each end.

Warp: 11 per inch, Weft: 20 per inch

Size: 32¼" (81.9 cm.) x 53" (134.6 cm.) Collection No.: 870

45 **Western Apache Basket**
Circa 1890

The background material is willow or possibly cottonwood and the dark material utilized to define the various design elements, is devil's claw. Radiating checkered lines alternate with crosses, while attached to the rim are triangular and geometric elements.

Size: Diameter: 13¼" (33.6 cm.), Height: 2¾" (7 cm.) **Collection No.:** 844

46 Western Apache Basket

The light material is willow and the dark contrasting material is devil's claw. The non-symbolic geometric design elements predate the anthropomorphic figures which gained popularity during the late nineteenth century.

Size: Diameter: 13½" (34.3 cm.), Height: 3¼" (8.6 cm.) Collection No.: 860

47 Western Apache Bowl Basket *(Not Illustrated)*

A traditional Apache bowl with foundation of willow, darker elements in devil's claw, four similiar geometric forms radiate from the center with a small dark central circle typical to Apache baskets of an early period.

Size: Diameter: 13" (33 cm.), Height: 3½" (8.9 cm.) Collection No.: 760

48 **Pima Bowl Basket**

Coiled basket with flaring sides, constructed of willow and devils claw over a foundation base of tule. Typically, Pima baskets have a braided rim. The design depicts the tradition Pima "turtle back", a series of concentric rectangular forms. Baskets of this form are also called wheat baskets related to their use in winnowing grain.

Size: Diameter: 16½" (42 cm), Height: 4¾" (12.1 cm) **Collection No.:** 859

49 **Pima Basket** (*Not Illustrated*)

A footed basket woven as one piece with a braided edge on both the tray and base. Baskets of this type, while not common to the Pima, contain similiar design elements as more traditional basketry

Size: Diameter: 14½" (36.8 cm.), Height: 6¼" (15.9 cm.) **Collection No.:** 620

50 **Pima Minature Basket** (*Not Illustrated*)

A minature Pima basket of the Gila River area. Baskets of this size were made for sale to tourists and are generally of fine quality, demonstrating the artistic talent of the weaver.

Two original tags are attached: One identifies the basket as being sold by the "Benham Indian Trade.... Albuquerque, New Mexico", basket is identified as "Pima, Post 14"; the other paper tag notes "New No. 120, Pima Small Tray, Gila River".

Size: Diameter: 2¾" (7 cm.), Height: ¾" (2 cm.) **Collection No.:** 851

54 **Navajo Textile/Chief's Blanket**
Circa 1895

A Navajo rug with a Phase IV chief blanket pattern. The nine-spot layout of the Third Phase is still distinguishable but the individual elements have merged together. The textile has a leather tag attached with the numerals "110". The blanket is similar in design and character to those woven at the Hubbell Trading Post, Ganado, Arizona.

Size: Length: 73" (185.4 cm.), Width: 51" (129.5 cm.) **Collection No.:** 1210

53 **Navajo Transitional Textile** *(Not Illustrated)*
Circa 1885

A large textile, whose size and design suggests a rug rather than a blanket, it represents a weaving style striking in composition and color. The transition from horizontal black and white stripes to those that are vertical, is an indicator of the change from a textile to be worn to that designed to be sold
Size: Length: 99½" (252.73 cm), Width: 61" (154.9 cm) **Collection No.:** 356

52 **Pima Bowl Basket** *(Not Illustrated)*
Circa Late 19th century

A pima bowl basket decorated with humanoid figures, each with elongated legs, three fingered hands, and small, square head forms. The use of human figures generally is an indicator of a pre-turn of the century basket
Size: Diameter: 7¼"(18.4 cm), Height: 6¼"(15.87 cm) **Collection No.:** 854

51 **Pima Miniature Basket** *(Not Illustrated)*
Circa Late 19th Century

The radial design consists of a single row of swastikas within a traditional fret pattern, representing one of the oldest and most common designs in Pima basketing
16 Coils/inch, 21 stitches/inch
Size: Diameter: 4 ¾" (12 cm.), Height: 1" (2.5 cm.) **Collection No.:** 848

THE SOUTHEAST

55 **Seminole Man's Big Shirt**
Circa Mid - 1925

Man's Big Shirt with patchwork bands. In the 1920's when patchwork began to be commonly employed, the men's clothing was covered with a series of stripes with few bands of patchwork. By the mid 1920's, designs were relatively restrained with patchwork commonly limited to four bands, those on the sleeves being different from those on the balance of the garment.

Size: Length: 43½" (110.5 cm.) **Collection No.:** 908

56 **Seminole Young Man's Big Shirt**
Circa Mid - 1925

Man's Big Shirt with five patchwork bands. Early patchwork generally consisted of alternating squares or blocks in rectangular form, commonly in two colors. The vibrant colors made Seminole Indian patchwork unique and aesthetically pleasing, becoming "canvases" of artistic expression.

Size: Length: 36" (91.4 cm.) **Collection No.:** 915

57 **Seminole Man's Jacket**
Circa 1935

A man's jacket with extended "skirt". The patchwork of this period has achieved greater complexity and illustrates positive/negative relationships. During the 1930's, designs were primarily arranged perpendicular to their borders and took the form of letters of the alphabet. The shortening of Big Shirts occurred during the thirties to make the tucking of the bottom portion into pants easier.

Size: Length: 37" (94 cm.) **Collection No.:** 916

58 **Seminole Child's Big Shirt** *(See Illustration, Page 48)*
Circa 1950's

The unrestrained use of "rickrack", contrasted with the predominate black background, provides the strength of this example of Seminole art/clothing. Multi-colored patchwork with complex designs all indicate the work of a craftsperson with a high degree of artistic expression.

Size: Length: 23½" (59.7 cm.) **Collection No.:** 917

59 **Seminole Man's Jacket**
Circa Late 1970's

A contemporary man's jacket of the type and complexity still being constructed today, primarily for sale to non-Indians. It employs techniques utilized for the past 40 plus years, yet clearly illustrates the evolution of male clothing when compared with the older men's Big Shirts

Size: Length: 25½" (64.8 cm.) **Collection No.:** 918

60 **Seminole Male Doll**
Circa 1930's

Wood carved male doll dressed with a traditional patchwork Big Shirt of the period. The five patchwork bands correspond to the full size Big Shirt (item 56), and contains similar design motifs. The doll is carved from a single block of wood with moveable arms, an unusual feature for Seminole dolls. It appears to have been collected with the accompanying female doll, (item 61).

Size: Height: 14¼" (36.8 cm.) **Collection No:** 907

61 **Seminole Female Doll**
Circa 1930's

A carved wooden doll dressed with traditional Seminole patchwork on the skirt and cloth stripes on the cape. Multiple glass bead necklaces adorn the neck, typical of Seminole adornment of the period. The doll contains the hand written inscription "Property of Miss Edith Bench." This doll (Seminole) attended the General Convention at Atlantic City, New Jersey, October 1934".

Size: Height: 12½" (31.75 cm.) **Collection No.:** 906

62 **Seminole Female Doll** *(Not Illustrated)*
Circa 1940

Palmetto fiber female doll of the 1940's period. Female dolls, the most common type, can generally be dated by the hair style and patchwork design. It is important to note however, that patchwork clothing on dolls can reflect an earlier period than the actual age of the doll. The simplicity and aesthetic quality of this doll makes it an exceptional example.

Size: Height: 10" (25.4 cm.) **Collection No.:** 878

63 **Seminole "Man Doll"** *(Not Illustrated)*
Circa 1990

A contemporary male doll with a traditional Big Shirt and bands of patchwork and "rickrack". The doll is constructed of palmetto fiber and is dressed with accompanying scarf and patchwork turban. This doll was made by Peggie Billie, a Seminole, and collected from the Anhinga Indian Museum and Arts Gallery.

Size: Height: 14" (35.6 cm.) **Collection No.:** 920

64 **Seminole Finger Woven Sash**
Circa 1825 - 1840

An early example of a finger woven sash of wool yarn and "pony beads". The owner of this sash is believed to be Chief Jumper, who surrendered to U.S troops in 1837. John Jumper, who was part of the Billy Bowleggs group of Seminole Indians that visited New York in 1852, is also shown in an engraving of that time as wearing a similar sash. It is equally possible that the sash could have belonged to this Jumper.

Size: Length of finger woven panel: 25 5/8" (65 cm) x5 5/8" (13.6cm)
Total Length, including tassels: 142 5/8" (362.5 cm.)
Collection No.: 712

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