

1-1-2009

# Special Bulletin #15: Finding and Cataloging Images of Native American Art

Follow this and additional works at: <https://online.vraweb.org/vrab>

 Part of the [History of Art, Architecture, and Archaeology Commons](#), and the [Indigenous Studies Commons](#)

---

### Recommended Citation

(2009) "Special Bulletin #15: Finding and Cataloging Images of Native American Art," *VRA Bulletin*:Vol. 36: Iss. 1, Article 1.  
Available at: <https://online.vraweb.org/vrab/vol36/iss1/1>

This Feature Articles is brought to you for free and open access by VRA Online. It has been accepted for inclusion in VRA Bulletin by an authorized editor of VRA Online.

---

# Special Bulletin #15: Finding and Cataloging Images of Native American Art

## **Abstract**

The purpose of this special bulletin on Native American art is to provide sources for images that express Native American culture for use in teaching and lecturing and reference materials that will make it possible to identify, describe and catalog the works accurately and consistently. The components include a general chronology with a list of major sites and styles that distinguish each geographic region with accompanying maps, some general principles that illuminate the imagery employed, and a suggested core list of visual resource components for an introductory survey course in Native American art and culture. The bulletin aims to be useful to those curators who have little or no background in the subject, as well as those who have already developed collections of images of Native American art...Native American art features many animal images and non-objective patterns. Many of the objects that we might label as art have ceremonial functions, which can be referenced if we can recognize them. I have included reference sources that will lead the cataloger to this kind of information. Some of the terms used to describe Native American cultures, styles, places, and objects are found in the Getty Vocabularies, but many others are not, as yet.

## **Keywords**

Native American, Indian, indigenous peoples, cataloging

## **Author Bio & Acknowledgements**

Karen Kessel - Sonoma State University

Special Bulletin Editor: Wendy Holden - Independent Consultant

Cover Design: Karen Kessel - Sonoma State University

VRA Publications Program Group:

Chair: Lise Hawkos - Arizona State University

Marlene Gordon - University of Michigan, Dearborn

Wendy Holden - Independent Consultant

Steve Kowalik - Hunter College/CUNY

Trudy Levy - Image Integration

Amy McKenna - Williams College

Astrid Otey - Miami University

Mark Pompelia - Rice University

Elizabeth Schaub - University of Texas, Austin

Helen Terry - Trinity University

---

Adrienne Varady - University of Cincinnati



Visual Resources Association  
Special Bulletin Number 15  
**2009**



## FINDING AND CATALOGING IMAGES OF NATIVE AMERICAN ART



By  
Karen  
Kessel



Visual Resources Association Special Bulletin  
Number 15

# **FINDING AND CATALOGING IMAGES OF NATIVE AMERICAN ART**

**By Karen Kessel  
Visual Resources Curator  
Sonoma State University**

**Special Bulletin Editor  
Wendy Holden**

**Visual Resources Association 2009**

© 2009 by the Visual Resources Association  
All rights reserved.

ISSN 1050-138X

2008 Special Bulletin Editor:  
Wendy Holden, Independent Consultant

Cover design:

Karen Kessel, Sonoma State University

*Images in cover illustration, clockwise from top left: Form-line style eye design from a Haida hat; Hopi Hemis Katsina doll; "Signal fires" motif from a degikup basket by California Washo tribe weaver Louisa Keyser (Dat So La Lee); Ojibwa beadwork border pattern from an appliqued and beaded woman's hood; Thunderbird from an Ottawa pouch.*

2008 VRA Publications Program Group: Lise Hawkos, Chair (Arizona State University), Marlene Gordon (University of Michigan, Dearborn), Wendy Holden (Independent Consultant, Ann Arbor), Steve Kowalik (Hunter College/CUNY), Trudy Levy (Image Integration, San Francisco), Amy McKenna (Williams College), Astrid Otey (Miami University), Mark Pompelia (Rice University), Elizabeth Schaub (University of Texas at Austin), Helen Terry (Trinity University), Adrienne Varady (University of Cincinnati).

No part of this book may be reproduced in any form or by any means without written permission from the publisher, The Visual Resources Association. Contact the VRA Special Bulletin Editor.

The Visual Resources Association is a multi-disciplinary community of image management professionals working in primarily educational, cultural heritage, and commercial environments. The Association is committed to providing leadership in the visual resources field, developing and advocating standards, and offering educational tools and opportunities for the cultural community at large.

The Association offers a forum for issues of vital concern to the profession, including: preservation of and access to digital and analog images of visual culture; cataloging and classification standards and practices; integration of technology-based instruction and research; and intellectual property policy. Through collaboration, partnership, and outreach with the broader information management and educational communities, the Association actively supports the primacy of visual information in documenting and understanding humanity's shared cultural experience.

# FINDING AND CATALOGING IMAGES OF NATIVE AMERICAN ART

## Table of Contents

INTRODUCTION .....	1
The CCO guidelines and VRA Core Categories .....	1
Organization .....	3
Acknowledgments .....	5
Chapter 1: REFERENCE MATERIALS AND IMAGE SOURCES .....	6
Part 1: Books and Web Sites .....	6
Part 2: Museums and Historic Sites .....	23
Part 3: Digital Image and Slide Vendors .....	28
Part 4: Videos, Films, DVDs .....	29
Part 5: Periodical Sources .....	37
Chapter 2: CHRONOLOGY of ABORIGINAL AMERICAN CULTURES .....	38
Ancient Arctic .....	38
Ancient Northwest Coast .....	38
The Ancient Plains .....	40
The Ancient Southwest .....	41
Anasazi Monument Sites and Pottery Styles .....	42
Casas Grandes Architecture Sites and Pottery Styles .....	45
Hohokam Architecture Sites .....	45
Mogollon Architecture Sites .....	45
Patayan: Sinagua Architecture Sites .....	46
Salado Ceramic Types .....	46

Southwest: Post-Contact ..... 46

Puebloan Ceramic Styles ..... 47

THE ANCIENT EASTERN WOODLANDS ..... 48

    Archaic Period ..... 48

    Woodland Period ..... 49

    Mississippian Period ..... 51

Chapter 3: SIGNIFICANT DATES IN NATIVE AMERICAN/EUROPEAN RELATIONS ..... 54

Chapter 4: MAPS ..... 67

Chapter 5: INDIGENOUS MOVEMENTS AND SCHOOLS ..... 85

Chapter 6: SHAMANISM ..... 90

Chapter 7: SYMMETRY ..... 95

Chapter 8: BASIC COMPONENTS FOR A SURVEY COLLECTION OF NATIVE AMERICAN ART ..... 98

Chapter 9: GLOSSARY ..... 105





## **INTRODUCTION**

The purpose of this special bulletin on Native American art is to provide sources for images that express Native American culture for use in teaching and lecturing and reference materials that will make it possible to identify, describe and catalog the works accurately and consistently. The components include a general chronology with a list of major sites and styles that distinguish each geographic region with accompanying maps, some general principles that illuminate the imagery employed, and a suggested core list of visual resource components for an introductory survey course in Native American art and culture.

The bulletin aims to be useful to those curators who have little or no background in the subject, as well as those who have already developed collections of images of Native American art. I have constructed the bulletin primarily as a basic reference for visual resources collections, but it could also be useful for faculty developing courses in Native American art and museum curators building collections. It will be especially useful for curators in institutions that do not already have courses in Native American art who want to initiate a foundation set of materials in order to encourage the broadening of the curriculum. For those who already have collections of Native American materials, the bulletin provides material to improve the accuracy and completeness of existing cataloging and descriptions as well as new resources for images. In the last ten years a wealth of new books has been published about Native American art, and contemporary Native American artists are more visible in the gallery and museum world. This welcome trend should continue as more Native-run institutions grow and cultivate artists, historians, and curators.

This bulletin does not provide Cutter numbers or cataloging classification schemas for those using the Fogg or Simons-Tansey cataloging systems; its purpose is to provide factual information and accepted sequences and terminology that can guide individual curators in creating classification schemes at the local level, as necessary. Now that databases can be created and accessed online, cataloging practices are changing to meet this reality. Commentary about the application of the VRA Core 4.0 and Cataloging Cultural Objects (CCO) guidelines specifically for Native American art in this volume is restricted to the introduction. My article in the Spring 2007 issue of the VRA Bulletin devoted to this topic discusses some considerations in applying CCO guidelines to cataloging Native American art, which may be helpful. I have also summarized these considerations below.

Native American art features many animal images and non-objective patterns. Many of the objects that we might label as art have ceremonial functions, which can be referenced if we can recognize them. I have included reference sources that will lead the cataloger to this kind of information. Some of the terms used to describe Native American cultures, styles, places, and objects are found in the Getty Vocabularies, but many others are not, as yet. Those of us cataloging these materials can help by submitting new terms and expanding the coverage in this area. Place names can be problematic as often they are very similar or identical to several other places with the same name.

### **CCO Guidelines and VRA Core Categories**

The Visual Resources Association has embarked on two major initiatives for standardizing cataloging practice that will enable collections to more easily share images and data. These are Cataloging Cultural Objects, published in 2006, which makes recommendations for formatting and organizing information, and the VRA Core Categories, which provides for marking particular data fields for exporting and importing from one database to another in a consistent fashion. For several reasons, the chronological and stylistic fields used for describing Native American art need some particular attention so that images will be easily accessible and consistently described. For one, the chronology of Native American art has been somewhat sketchily described in the many sources from which we obtain images; second, the names have been changing for particular groups and time periods; and finally, the Getty Vocabulary's Art & Architecture Thesaurus (AAT) still needs work in this area.

Surveys of Native American art generally divide the subject by region, addressing the varying chronologies and the geographic differences that help define the lifestyles that developed there. When applying CCO guidelines for cataloging Native American art, I recommend applying the Class category to aggregate all traditional Native North American materials, using a uniform broad term and then to associate materials by geographic sub-regions. The Thesaurus of Geographic Names (TGN) has a term for North America (subcontinent) as a subcategory of North and Central America (continent). The AAT uses *Native American* as a general term, under the Styles and Periods facet, under the guide term *The Americas*, for modern tribes, and *Pre-Columbian* as a term for pre-contact objects, although the latter term popularly refers to the aboriginal pre-contact peoples of the Western Hemisphere as a whole. There is not a single term to define Native North American people, Pre and Post-Columbian. It would be useful to create and define an authority term of *Native North American* as a broader term for *Pre-Columbian* and *Native American* to enable the retrieval of all materials covered by these two terms. There is a broader term for *North American*, but it is not limited to Native North Americans.

The regional divisions within the North American continent vary before and after the arrival of Europeans. The eastern part of the continent east of the Mississippi River maintained a similarity in culture during the Late Archaic, Woodland, and Mississippian periods as a result of trade over a wide area. Before the arrival of the Europeans, native cultures in the eastern part of the continent became more diverse, while in the Southwest, cultures merged. The regional subdivisions will thus be slightly different Pre- and Post-Columbus in the east. The specific boundaries used for these regions will need definition. For example, the boundary between the Northwest Coast and California groups in some schemes lies at the Columbia River, while others use the modern boundary of California. The regional divisions can be indicated using the *Class* field and defined in Geographic authority records, using the Note, Coordinates, and Relationship type modifiers to define their extent. Class groupings will also be useful to indicate kinds of material, and ritual, society, or ceremony, while the subject matter of these elements can be linked by subject references.

Native American, regional, and tribal affiliations can be embedded in VRA Core compliant records by means of the **culture** sub-element of the **agent** element. Materials should be recorded in the **worktype** element, and ritual, societies, and ceremonies and the characters and themes they represent in the **subject** element. The **relation** element may be used to connect objects that are intrinsic parts of costumes, altarpieces, and other complexes that would always be used together for particular events. The **stylePeriod** element should be used to delineate Pre- and Post-Contact periods with European settlers as well as culture phases within each geographic region. The **culturalContext** element can be used to define Native American artists as both contemporary Americans and indigenous by their tribal affiliations. The term Contemporary Mainstream Native American can be used to indicate artists of mixed ancestry and/or who do not work in traditional materials and styles, but do address their Native American identity in their work.

The main geographic and chronological categories used here are:

Pre-European Contact

- Arctic (including or not including the Siberian Chukchi peninsula)
- California (including or not including Baja California)
- Eastern Woodland
- Northwest Coast
- Plains
- Southwest
- Subarctic

Post-European Contact

- Arctic (including or not including the Siberian Chukchi peninsula)
- California (including or not including Baja California)
- Great Basin
- Northeastern Woodland

Northwest Coast  
Plains  
Plateau  
Southeast  
Southwest  
Subarctic  
Contemporary Mainstream

CCO defines several types of authority files for describing terms and choosing preferred spellings used in identifying cultural objects. The time divisions suggested above would fit well in the Concepts Authority, along with the terms for more specific periods and phases for different regional chronologies, unique types of objects made by Native Americans, such as parfleches, Katsina dolls, and Katsina masks, animals and plants depicted on objects, and ceremonies such as the Ghost Dance. The boundaries of the geographic regions suggested could be defined in the Geographic Names Authority, along with the names for specific geographic features and cultural sites. CCO suggests a useful online resource, GeoNames <[www.geonames.org](http://www.geonames.org)>, that provides coordinates and unique reference identification numbers for locations worldwide, and that can be used for establishing refsids. Because GeoNames uses terms applied as the United States Geological Survey first recorded them, some of the spellings do not match the TGN preferred usage, eg, Chetro Kettle instead of Chetro Ketl, a site in Chaco Canyon. Perhaps a relationship could be established with the developers of the project to harmonize their entries. A Subject Authority file is the place to record the names of religious terminology and iconographic and mythic characters and stories, such as the monstrous Dzonoqua of the Northwest Coast, the Katsina religion, the names of the various Katsina spirits, and the Mediwin Society of the Ojibwa. A religion, like the Ghost Dance Religion, could be defined under Subjects while the activity of the Ghost Dance could be defined under Concepts, or the ceremony and the religion could both be classified under Subject as long as the entries are consistent.

## Organization

Chapter One is divided into five parts. First is a listing of reference books and websites, some of which also have excellent photographs and other illustrations, such as maps, drawings, and diagrams. I have marked those that are especially useful for their illustrations with an asterisk. The most comprehensive and useful books for cataloging are marked with a “β” symbol. I have subdivided these resources by breadth of coverage into general works, works by region, and works focusing on twentieth century artists. The reference materials listed here have been selected based on two criteria: ease of finding information specific for cataloging purposes quickly, and accuracy of data. These are not necessarily the most complete or authoritative works on Native American art today, but they do provide relatively quick access and the kind of information necessary to catalog images. I have kept the number of sources relatively small and broad in coverage for the same reason. I have included a few sources that are not entirely reliable because they have valuable illustrations, but have noted this in the reference. This is not in any way intended to be a comprehensive bibliography of the subject, but further sources abound in the bibliographies and in some of the texts of the references cited. The University of Washington Press specializes in Native American art, and their annual book catalog is also a good source for finding new materials as they are produced. Cheryl Metoyer, currently a faculty member in the Information School at the University of Washington, has been compiling a Thesaurus of Native American Terminology for several years, originally sponsored by the Mashantucket Pequot Museum and Research Center and the University of California at Los Angeles American Indian Studies Program. Ruth Phillips, an art history professor at Carleton University in Canada, is Canadian Research Director for a multimedia database grant project now in a pilot testing phase combining live interviews with Native people, cultural objects and primary sources related to aboriginal cultures in the Great Lakes region. These two resources will become available at a future date.

Section Two lists museums and historic sites. I have listed museums with significant collections of Native American objects even if they do not currently offer reproductions of their holdings, in hopes that visitors

might obtain permission to photograph the works there themselves and that these institutions in the future may provide such resources, too. It provides contact information and specific information about what each institution provides, including slides, digital images, web sites, videos, and DVDs. Section Three lists commercial vendors and their offerings. Section Four lists quality multimedia products available on the subject of Native American art and architecture, with short descriptions and ordering information. Section Five lists periodicals that provide information about new publications and multimedia resources on a regular basis.

Chapter Two provides a chronology of Native American culture before European colonization. It is subdivided by region, since differences in climate and geography of the different regions of the continent have helped shape the process of settlement by native peoples. For each area, time periods and names of phases are provided according to current knowledge and usage. Archaeologists are bringing to light many new discoveries about the settlement of the American continent, so this picture will probably change over the next several years. Waldman's *Atlas* provides a good description of each area including lists of tribal and language groups with regional maps illustrating their territorial distribution. Stylistic terms for pottery and other materials are listed according to the time periods of their occurrences.

Chapter Three provides a chronology of events since European colonization of North American, divided also by region where relevant, to provide a general idea of how each region was affected by Western migration. Chapter Four presents the data of Chapters Two and Three in graphic format, with sites plotted on United States Geological Survey maps for each geographic region and time period.

Chapter Five describes art and religious movements shaped by European colonization and the Native American reactions to its dramatic and often disastrous effects on their lives, and new schools and institutes created by Native Americans themselves in the last fifty years.

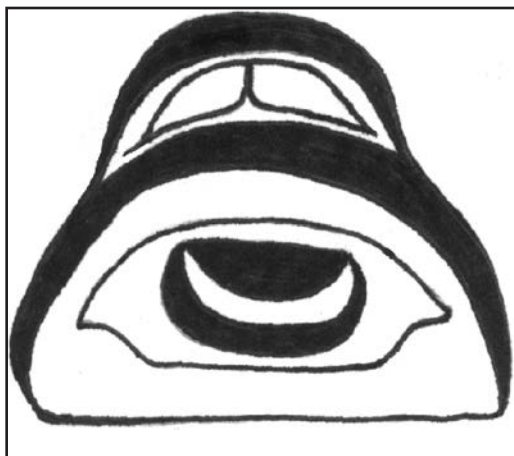
Chapter Six provides a short introduction to the imagery of shamanistic practice as expressed in different Native American cultures, based on an essay by Esther Pazstory referenced in Chapter Two. Chapter Seven explains the basic terminology used in symmetry analysis in order to provide the tools to identify and describe symmetrical patterns in repetitive imagery on objects.

Chapter Eight is a list of the most commonly illustrated objects in publications of Native American art for each geographic region and time period. These are the most well-known and representative sites and objects. Also included is a list of major contemporary Native American artists.

Finally, Chapter Nine provides a short list of terms for ceremonies, objects, titles, and concepts that catalogers are likely to confront. I have marked the terms that are already in the Art and Architecture Thesaurus with an asterisk and have used their preferred term. Three of the sources listed in Chapter One specifically elaborate on terminology: Gill and Sullivan (1992) and Stoutenburgh (1960) in the General section, and Shearer in the Northwest Coast section.

## Acknowledgments

My background in both Anthropology and Art has found expression in this project, which I hope will be useful in encouraging the study of the history of Native American art. My primary field of research for my master's degree was the Southwest, which is probably apparent in the larger size of the bibliography for this region, although it is also the most studied. Two of my student assistants at Sonoma State University, Denise Wertz and Kristin Cranmer, compiled the information on museums and historic sites in Chapter 1 and most of the maps in Chapter 4, respectively. Sheryl Frisch, visual resources curator at California State University, San Luis Obispo, was the initial instigator of the project. Sheilah Hannah, the former visual resources curator of the Bunting Library at the University of New Mexico and who put together the VIRCONA website, and Jeannette Mills at the University of Washington also helped to promote the idea for this publication in its early stages. Jeannette contributed several of the reference citations for the Northwest Coast section of Chapter 1. Sherry Poirier of Smith College in Massachusetts provided guidance for the organization of the text. Deborah Tinsley at the Kansas City Art Institute contributed several reference sources. Louise Barak, visual resources curator at the University of Saskatchewan at Saskatoon contributed the majority of the entries in the Film, Video, and DVD section of Chapter 1. Wendy Holden, Special Bulletins editor, formerly of the University of Michigan, has patiently made many thoughtful and careful revisions and suggestions for improvement of the text and the formatting which have improved the manuscript greatly, along with gently nudging me along to complete the project in a timely manner. All of these people have helped to produce what I hope will be a useful document to promote understanding of Native American culture.



## Chapter 1: REFERENCE MATERIALS AND IMAGE SOURCES

### Part 1: Books and Web Sites

#### General

The Atlas of Canada

<http://atlas.nrcan.gc.ca/site/english/maps/historical>  
(accessed December 21, 2007)

A website published by Canada Natural Resources division of the Canadian Department of the Interior. It provides historical maps showing treaties and aboriginal inhabited areas by date as known by European explorers, with links to commentaries.

Berlo, Janet C., and Ruth B. Phillips. *Native North American Art*, Oxford History of Art series. New York: Oxford University Press, 1998.

This volume has become popular as a basic textbook for Native American art history survey courses. The series format limits the depth of coverage, but it provides images representing the breadth of Native culture, especially in regard to Canadian and contemporary artists. The text provides a very general overview. The bibliographic essay is very useful for further sources.

Bernstein, Bruce and Gerald McMaster. *First American Art: The Charles and Valerie Diker Collection*. Seattle: Smithsonian National Museum of the American Indian in association with University of Washington Press, 2004.

Published in conjunction with an exhibition at the National Museum of the American Indian. With one exception, the art represented from this collection ranges from the eighteenth to the early twentieth century. The reproductions are excellent, except that a few straddle the gutter. The book is organized by aesthetic concepts and not by geography. The text provides basic information about the culture groups, sizes, and materials of the objects, but those using the book to obtain images will need to look elsewhere for cataloging data identifying the geographic regions of the cultures and the significance of the imagery in the works. \*

Brodzky, Ann Trueblood. *Stones, Bones and Skin: Ritual and Shamanic Art*. Toronto: Society for Art

Publications, 1977.

This publication is comprised of compiled issues of the journal *artscanada* from 1973 and 1974. It provides information on shamanism in general with insights from shamans themselves and photographs of drums, figurines, and other tools used in curing, especially in the eastern Woodlands Grand Medicine Society, or Medewiwin. The photographs are mostly black and white, but provide some images that are hard to find. \*β

Bunting Visual Resources Library, College of Fine Arts, University of New Mexico, 2005.

<http://www.unm.edu/~bbmsl/manual%201.htm>  
(accessed 03/24/2008)

A classification manual of Native American cultures and sites by region and time period.

Champagne, Duane, ed. *Chronology of Native North American History, from Precolumbian Times to the Present*. Detroit: Gale Research, Inc., c.1994.

This volume, prepared mainly by editors from the University of California, Los Angeles, Native American Studies Center, documents the history of Native peoples in North America from the theories of migration and early settlement to dates of major interactions between Native Americans and European invaders. It also gives a chronology of the length of time each of 24 major living tribal groups have been living on the North American continent in their current locations. Half of the volume is devoted to the 20<sup>th</sup> century, with extensive coverage of legal actions and political events of the past thirty years. The editors do not include evidence for alternative theories in areas where there is current debate. Includes chapters on Native American orators and historical documents.

Coe, Michael, Dean Snow, and Elizabeth Benson. *Atlas of Ancient America*. New York: Facts on File, 1986.

This volume covers the whole Western hemisphere. Besides articles on specific sites and cultures with descriptions of clothing, housing and other cultural objects and social customs, it provides a brief summary of the European discovery of the American continents. It is a good source for maps.

Coe, Ralph T. *The Responsive Eye: Ralph T. Coe and the Collecting of American Indian Art*. New Haven, CT: Metropolitan Museum of Art in association with Yale University Press, 2003.

Published in conjunction with an exhibition at the New York Metropolitan Museum of Art. Ralph Coe, former director of the Nelson Atkins Gallery, has bequeathed his personal collection of Native American art, here illustrated, to the Metropolitan Museum of Art. The catalog is organized in chapters primarily by the function and materials of the objects and, in some instances, by region. The essays address the history of collecting American Indian art and how Ralph Coe helped to bring about an aesthetic appreciation of Native American art through exhibits he curated.

— — —. *Sacred Circles: Two Thousand Years of North American Indian Art*. London, England: Arts Council of Great Britain.

Published in conjunction with an exhibition at the Hayward Gallery, 1976. This catalog of an exhibit organized by the Arts Council of Great Britain with the support of the British-American Associates marked both the bicentennial of the American Revolution and the centennial of the Battle of Little Big Horn. While not up to date with scholarship, it provides a timeline and maps showing the major culture areas. The 15 varied and excellent color plates are supplemented by a wealth of small black and white illustrations. While not useful for photographing, they comprise an encyclopedic reference source, arranged by region, with detailed documentation and some commentary on aesthetics. β

Feest, Christian. *The Cultures of Native North Americans*. Cologne, Germany: Könemann, 2000.

An excellent source for images of artwork, maps, and photographs of the geography of the regions of North America, as well as photographs of living Native Americans wearing traditional garb, and paintings, prints, and drawings of Native Americans and their lifestyles by 18<sup>th</sup> and 19<sup>th</sup> century observers. The text provides a European perspective on Native American culture and economics. \*

Folsom, Franklin, and Mary Elting Folsom. *America's Ancient Treasures*, fourth edition. Albuquerque: University of New Mexico press, 1993.

An index of museums, cultural and historical centers, and public monuments by region and state or province, with directions, contact information and short chapters

on the history and archaeology of each region. An expansion of their volume on the Southwest, it includes many black and white photographs and diagrams.

Furst, Peter T. and Jill L. Furst. *North American Indian Art*. New York: Rizzoli, 1982.

With excellent reproductions and detailed captions of important works, and organized by geographic region, this book concentrates on nineteenth and early twentieth century materials, with a few examples of pre-contact Arctic and Puebloan works and some historic photographs. There is a brief text for each region that provides background on the symbolism and significance of the works through accounts of traditional stories associated with them. \*

Gill, Sam and Irene F. Sullivan. *Dictionary of Native American Mythology*. Santa Barbara, CA: ABC-CLIO, 1992.

Glenbow Museum. *The Spirit Sings: Artistic Traditions of Canada's First Peoples*. Toronto: McClelland and Stewart, 1987.

Published in conjunction with the exhibition of the same name at the Glenbow Museum. The exhibit coincided with the 1988 Winter Olympics in Calgary, Alberta and gathered work from collections of Canadian First Peoples from all over the world. Since the Glenbow Museum is a major research library and archives as well as a museum of art and ethnology, the exhibit project included adding a significant amount of data for the archives. The catalog is divided by geographic region from east to west, with essays for each section authored by major scholars. \*

Grimes, John Richard, et al. *Uncommon Legacies: Native American Art from the Peabody Essex Museum*. New York: Peabody Essex Museum, in association with the American Federation of Arts, 2002.

Published in conjunction with an exhibition at the Peabody Essex Museum, 2002. This catalog features objects from the Southeast, Northwest Coast, Arctic, Northeastern Woodland, and Great Plains regions of North America plus a few items from South America, mostly from the eighteenth and nineteenth centuries, with a chapter on contemporary Native American art. Introductory chapters describe the early history of the Essex Peabody Museum, founded by the East India Marine Society, an elite club of sea traders in Salem, Massachusetts who had rounded the Cape of Good

Hope and Cape Horn, and the history of collecting Native American art by Europeans and Euro-Americans in general. \*

Johnson, Ron

<http://sorrel.humboldt.edu/~rwj1/nativ.html>

(accessed June 25, 2007)

Ron Johnson is an art history professor at Humboldt State University in Arcata, California. He posts images of Native American art from all periods and regions. Some of the images are original, some appear to be copy photographs and the quality varies considerably.

Lester, Patrick D. *The Biographical Directory of Native American Painters*. Tulsa, Oklahoma: SIR Publications, 1995.

Includes over 3,000 painters working from 1800 to the present. Entries include the artist's tribal affiliation and tribal name, birth and death dates, residence, publications, exhibits, public collections, commissions, awards and honors, narrative statements by the artists, and excerpts from professional reviews and critical essays.

Mathews, Zena Pearlstone and Aldona Jonaitis, eds. *Native North American Art History: Selected Readings*, Palo Alto, CA: Peek Publications, 1982.

An anthology of essays on Native American art with selections by geographic region, intended as a general survey text. It is out of print, but available used and in libraries. Several of the essays provide valuable basic information (listed separately in regional sections here) and some black and white reproductions of artwork not found elsewhere.

Mercer, Bill. *Lená Taku Wasté! These Good Things: Selections from The Elizabeth Cole Butler Collection of Native American Art*. Portland, OR: Portland Art Museum, 1997.

Mrs. Butler is a Choctaw Indian who began collecting Native art in 1970 with the goal of assembling exceptional examples of art objects by Native Americans across North America. She entrusted her collection to the Portland Art Museum in 1987 and continues to collect. Because she began collecting so recently, all of the work is from 1800 on. This catalog contains excellent reproductions of works from her collections, which is especially strong in examples of Northwest Coast art, California baskets, and Plains beadwork. Documentation is limited to tribal and object

identification and brief descriptions of the individual works.\*

Metoyer, Cheryl. *Mashantucket Pequot Thesaurus of American Indian Terminology*. Forthcoming.

The Native American Studies Center at the University of California, Los Angeles and the Mashantucket Pequot Cultural Center originally participated in the grant to launch this thesaurus project, but it is now being carried out at the University of Washington in Seattle, where Cheryl Metoyer is a professor in the Information School. At the time of this publication (2008), it is still in the early stages of development.

Museum of Canadian Civilization

<http://www.civilization.ca/aborig/aborige.asp> (accessed on June 25, 2007)

This website provides extensive information and images about First Peoples of Canada, including Northwest Coast, Arctic, and Subarctic peoples.

Nabakov, Peter. *Native American Architecture*. New York: Oxford University Press, 1994.

Nabakov's work is useful for defining and describing construction methods and techniques and building functions with detail diagrams, photographs, and renderings of building layouts for culture groups across the North American continent. For information about and images of specific sites, Ferguson and Rohn (1987) and Plog (1996) are more helpful for the Southwest, and Milner (2004) for the ancient Northeast.

Paterek, Josephine. *Encyclopedia of American Indian Costume*. New York: W.W. Norton & Company, 1997.

This book covers traditional garb of men and women, from everyday to ceremonial, mainly from the sixteenth to early twentieth centuries, documenting the transitions brought about by European contact. It is organized by region with extensive text, historic photographs, and a few paintings, all in black and white.

Pazstory, Esther. "Shamanism and North American Indian Art," in Mathews and Jonaitis, eds. *Native North American Art History: Selected Readings*, pp. 7-30.

This essay describes and distinguishes the general nature and functions of shamanistic and priestly practice and the themes usually represented in shamanistic ritual objects. It is helpful in learning to identify and understand the imagery in much Native American art. Pazstory provides many examples from across North



America including diagrams and photographs.

Penney, David W. *Native Arts of North America*. Paris: Pierre Terrail Editions, 1998.

While this book is in a smaller format than the Penney and Longfish citation below, it is more of a coffee table book, with less text. It has excellent full-view reproductions with some duplication of the 1994 work, but some of the images are larger. It has many detail images, but they tend to be out of focus. It is organized by geographic region.\*

Penney, David W. and George C. Longfish. *Native American Art*. Hugh Lauter Levin Associates, Inc., 1994.

If you can afford only one book, this would be the book to buy. It is a premium source for images of artwork from prehistoric times through the twentieth century and as a general reference text on the history of Native American arts. The book is organized by geographic region with a final chapter on mainstream twentieth century artists by artist George Longfish. It was printed in two different editions; one is missing the twentieth century chapter. If it were a little smaller in size, it would serve well as an introductory textbook. It has large, quality reproductions of work from various collections as well as architecture and earthworks.\*\*

Shaw, George Everett. *Art of the Ancestors: Antique North American Art*. Aspen Art Museum in association with University of New Mexico Press, 2004.

Published in conjunction with an exhibition at the Aspen Art Museum. While the objects selected for this exhibition were chosen for their formal qualities according to Western standards and not necessarily for their importance to their cultures, some of the excellent reproductions, especially the Southwestern pottery, provide hard to find examples of major styles. There is minimal documentation. The works are randomly thrown together in three general categories of Plains/Woodland, Northwest Coast/Alaska, and Southwest/California.\*

Silberman, Arthur. *100 Years of Native American Painting*. Oklahoma City: the Oklahoma Museum of Art, 1978.

Published in conjunction with an exhibition at the Oklahoma Museum of Art, March 5-April 16, 1978. Arthur Silberman was the guest curator of a retrospective exhibit of ethnic Native North American painting

illustrating the activities of traditional cultures, chosen primarily for their aesthetic qualities. The randomly organized illustrations in black and white and color, while not of great quality, provide examples of the work of significant artists who documented Pueblo life in the early 20<sup>th</sup> century, the Kiowa Five, and the artists of the Studio School of Dorothy Dunn and of the Santa Fe Institute of Indian Arts. Unfortunately, some of the best illustrations are in black and white.

Stoutenburgh, John L. Jr. *Dictionary of the American Indian*. New York: Philosophical Library, 1960.

John Stoutenburgh was the Executive Director of the Marathon County Historical Society in Wisconsin. The volume covers people, tribal names, places, objects, and spiritual concepts, although it is sparse in the latter category. Terms are in alphabetical order.

Sturtevant, William C., general ed. *Handbook of North American Indians*, 20 volumes (in process). Washington, D.C: Smithsonian Institution Press, 1978-present.

The volumes are organized by geographic region, with additional volumes on specific topics. Very comprehensive coverage of social, cultural, religious, economic, geographic, historic, and linguistic aspects of native groups and a history of archaeological and ethnological studies in each area. It may not be the best source for a quick reference, but some sections are useful for historic dating, names of culture groups, general information and further references. 13 titles in the series have been published to date, as follows: Vol. 3: Environments, Origin, and Populations; Vol. 4: History of Indian/White Relations; Vol. 5: Arctic; Vol. 6: Subarctic; Vol. 7: Northwest Coast; Vol. 8: California; Vol. 9: Southwest Puebloan Peoples and Prehistory; Vol. 10: Southwest non-Puebloan Peoples and Economy, Social Organization, and Rituals; Vol. 11: Great Basin; Vol. 12: Plateau; Vol. 13: Plains (2 parts); Vol. 14: Southeast; Vol. 15: Northeast; Vol. 17: Languages.

Thomas, David Hurst. *Exploring Ancient Native America: An Archaeological Guide*. London: Routledge, 1999.

David Hurst Thomas has been curator of North American archaeology at the American Museum of Natural History for 30 years and is a founding trustee of the new National Museum of the American Indian in Washington, D.C. This book provides historical background information, diagrams, drawings, and directions to most of the major

publicly accessible archaeological sites and museums of Native American history in the United States and Canada, written for a popular audience. It includes a few good color and black and white photographs and an appendix listing the museums and sites in each state and province that document Native North American history and archaeology.

Trigger, Bruce G. and Washburn, eds. *The Cambridge History of the Native Peoples of the Americas, Volume 1: North America*. Cambridge, England: Cambridge University Press, 1995.

Trigger and Washburn have compiled an excellent general reference work attempting to synthesize current knowledge that begins with hunter-gatherer cultures and ends in the last decade of the 20<sup>th</sup> century, including essays on historiography and native views of history. The editors, a Canadian anthropologist and an American historian, focus on settlement patterns, subsistence, colonization, and trade. They have selected respected authorities for each chapter to provide succinct histories that provide background for understanding the art and architecture of pre-contact peoples. It is divided into 2 volumes, pre-contact and post-contact with Europeans. The individual chapters provide comprehensive bibliographies in essay format.β

United States Geological Survey

<http://geonames.usgs.gov/domestic/index.html>, (accessed February 29, 2008)

*The Geographic Names Information System (GNIS)*

GNIS “is the Federal standard for geographic nomenclature. The U.S. Geological Survey developed the GNIS for the U.S. Board on Geographic Names as the official repository of domestic geographic names data; the official vehicle for geographic names used by all departments of the Federal Government...The GNIS contains information about physical and cultural geographic features of all types in the United States... current and historical, but not including roads and highways. The database holds the Federally recognized name of each feature and defines the feature location by state, county, USGS topographic map, and geographic coordinates. Other attributes include names or spellings other than the official name, feature designations, feature classification, historical and descriptive information, and for some categories the geometric boundaries.”

Vincent, Gilbert, Sherry Brydon and Ralph Coe. *Art of the North American Indians: The Thaw Collection*.

Seattle: Fenimore Art Museum/University of Washington Press, 2000.

The Thaw collection thoroughly documents traditional Native American art from prehistoric to modern times. Organized by geographic region, this catalog of the collection has excellent reproductions as well as scholarly texts introducing each region and describing individual objects, explaining the symbolic significance of the imagery and describing the materials used. Some of the objects in the Thaw collection that are illustrated in black and white can be found in color in other reference books listed in this bulletin. Were it to include images of architecture and modern work, this would be the most comprehensive and useful source available. \*β

Waldman, Carl. *Atlas of the North American Indian, Revised Edition*. New York: Facts on File Publications, 2000.

This atlas has good black and white maps of the geographic regions of North America and the associated indigenous culture groups for each, as well as maps illustrating various historic developments in relations between groups and relations between Natives and European immigrants. The Atlas illustrates the dates of annexation of the states of the Union, the dates of the railroad lines, the boundaries of Indian Territories at different periods, and the routes of the Athapaskan migrations into the Plains. The text provides descriptions of the geographic regions with lists of Native cultures in each, some general information about Native cultures, and accounts of the history of Indian-European immigrant conflicts. \*β

— — —. *Encyclopedia of Native American Tribes*. New York: Facts on File Publications, 1988.

Brief but detailed alphabetically arranged listings for over 150 peoples. Also includes information on language families, culture areas, and prehistoric Indians.

— — —. *Who Was Who in Native American History*, 1990, Facts on File Publications, New York.

Brief, alphabetically arranged biographies of Indians and non-Indians who were important in Indian history, from early contact through 1900.

## Regional

### Arctic

Chaussonnet, Valérie and Bernadette Driscoll. “The

Bleeding Coat: The Art of North Pacific Ritual Clothing,” in *Anthropology of the North Pacific Rim*, proceedings of a symposium for the opening of the joint Soviet, American, and Canadian exhibition, “Crossroads of Continents: Cultures of Siberia and Alaska” at the National Museum of Natural History September 22-23, 1988. 1994.

This essay describes the symbolism in the design and construction of clothing made for ceremonial occasions such as dances, funerals, and shamanic performances in Eskimo, Chukchi, Koryak and Tlingit cultures.

Fitzhugh, William W. and Susan A. Kaplan et al. *Inua: Spirit World of the Bering Sea Eskimo*. Washington, D.C.: National Museum of Natural History in association with the Smithsonian Institution Press, 1982.

Published in conjunction with an exhibition at the National Museum of Natural History. The authors state that the mission of this book and an accompanying exhibition of works collected by Edward William Nelson for the Smithsonian between 1877 and 1881 is to educate the public about Bering Sea Eskimo culture, as distinguished from Northern Alaskan Eskimo, Aleut, and Canadian Inuit cultures which are more well-known. As well as material about Bering Sea Eskimo religion, folklore, economics, and daily life, the book provides good maps and a timeline showing the relationship of the Bering Sea Eskimo to these other groups. There are a few photographs, but most of the illustrations are in sepia-tone.

Hickman, Pat. “Inner Skins; Outer Skins: Gut and Fish Skin,” exhibit catalog essay. San Francisco: San Francisco Craft and Folk Art Museum, 1987.

A short essay on the unique nature and effectiveness of the materials used for traditional Arctic clothing, with a few good photographs of the process.

Jonaitis, Aldona. *Looking North: Art from the University of Alaska Museum*. Seattle: University of Washington Press, 1998.

This publication celebrates the Museum’s collection, from ancient ivory sculptures to contemporary Native and non-Native traditional and mainstream artwork, with commentary in the form of interviews with two contemporary Alaskan Native artists and poetry by a University of Alaska professor. It has excellent color reproductions, including one of the Okvik Madonna and photographs and paintings of Alaska that evoke the spirit of the place and its people. \*

Meldgaard, Jorgen. *Eskimo Sculpture*, trans. from the Danish by Jutte Lynner and Peter Wait. New York: Clarkson N. Potter Inc., 1960.

While the photographs in this small volume are in black and white, they are good quality reproductions and have complete cataloging information. They document the small-scale sculpture of the Ipiutak, Okvik, Thule, and Dorset cultures as well as more recent 19<sup>th</sup> and 20<sup>th</sup> century related works. \*

Park, Robert W. *Archaeology in Arctic North America* <http://anthropology.uwaterloo.ca/ArcticArchStuff/index.html> (accessed May 30, 2008)

Waterloo, Ontario: Department of Anthropology, University of Waterloo.

Robert Park is an associate professor of archaeology at the University of Waterloo who specializes in Northeastern cultures of North America. This website provides summaries and photographs of the cultures and archaeological sites of the arctic region.

Ray, Dorothy Jean. *Artists of the Tundra and the Sea*. Seattle: University of Washington Press, 1980.

This is a revised paperback edition of a volume originally published in 1961. The author spent one summer with ivory carvers in Nome and on St. Lawrence Island and also studied the major collections in museums. She traces the history of ivory carving of Alaskan Eskimos from the ancient Okvik Madonna through contemporary work, citing the various effects of enculturation into Euro-American society. She discusses the materials, tools, and techniques as well as the concepts and subject matter of different periods and defines the different terms that have been used to describe styles. The book includes black and white photographs and diagrams of motifs typical of each period and style, making it a useful cataloging aid.

Seidelman, Harold, and James Turner. *The Inuit Imagination*. Thames and Hudson, 1994.

As described in the forward by a contemporary Native Inuit, the authors “integrate contemporary Inuit art with stories, songs, and customs of old ways.” This volume illustrates many fine examples of contemporary traditional Inuit sculpture that look very modern. \*

Vastokas, Joan M. “The Relation of Form to Iconography in Eskimo Masks,” in Mathews and Jonaitis, eds. *Native North American Art History: Selected Readings*, pp. 61-71. 1967.

An analysis of the various types of masks explaining how they are used, the significance of their compositions and how they reflect Eskimo worldview.

## California

Bibby, Brian. *The Fine Art of California Indian Basketry*, Sacramento: Crocker Art Museum, in association with Heyday Books, Berkeley, CA, 1996.

Published in conjunction with an exhibit at the Crocker Art Museum. The works illustrated from the exhibit of the same name at the Crocker Museum are organized by function, along with running commentary by several well-known contemporary California Native artists who participated in a colloquium for the exhibit and its accompanying video. \*

Shanks, Ralph and Lisa Woo Shanks. *Indian Baskets of Central California: Art, Culture, and History. Native American Basketry from San Francisco Bay and Monterey Bay North to Mendocino and East to the Sierras. Indian Baskets of California and Oregon Series, Volume 1*. Novato CA: Costano Books in association with University of Washington Press, 2006.

The authors provide excellent color photographs of baskets representing several Central California tribes, the individuals who made them, and paintings of the Indians by Grace Carpenter Hudson. They cover basketmaking techniques, shapes, and materials in great detail. They also provide background information about the different cultures, their relationships to each other, and the various names by which they are known.

## Northwest Coast

*Raven Traveling: Two Centuries of Haida Art*. Vancouver: Vancouver Art Gallery, in association with Douglas & McIntyre, and University of Washington Press, 2006.

Published in conjunction with an exhibition at the Vancouver Art Gallery, this catalog provides a visual overview of Haida art of approximately the last two centuries.

Brown, Steven C. *Native Visions: Northwest Coast Art, 18<sup>th</sup> Century to the Present*. Seattle: Seattle Art Museum in association with University of Washington Press, 1998.

The textiles and carved objects illustrated in the catalog, including blankets, baskets, clothing, headdresses,

masks, wooden boxes, rattles, dishes, fetishes, and model totem poles, demonstrate the evolution of traditional Northwest coast art during the historic period since European trade and settlement have altered the Native way of life and introduced new materials and styles, up to the present day. \*

Brown, Steven C. *The Spirit Within: Northwest Coast Native Art from the John H. Hauberg Collection*. Seattle: Seattle Art Museum in association with Rizzoli Publishers, 1995.

This book features 106 objects from the Northwest Coast collection at the Seattle Art Museum. Organized by tribal group; each piece is accompanied by a short essay that provides a wealth of information.

Carlson, Roy, ed. *Indian Art Traditions of the Northwest Coast*. Proceedings of a symposium titled "The prehistory of Northwest Coast Indian art" held at Simon Fraser University in 1976. Burnaby, BC, Canada: Archaeology Press, Simon Fraser University, 1982.

A collection of presentations on prehistoric sculpture and rock art with some remarkable black and white illustrations, including photographs, drawings, maps, and timelines showing the evolution of Northwest Coast styles.

Chaussonnet, Valérie and Bernadette Driscoll: see Arctic section entry.

Halpin, Marjorie M. *Totem Poles: An Illustrated Guide*. Vancouver: University of British Columbia Press, 1981.

This small book provides information on the different types of poles. Examples are provided for British Columbia First Nations.

Hawthorn, Audrey. *Kwakiutl Art*. Seattle: University of Washington Press, 1979.

This is a revision of the 1967 text describing the collections of the University of British Columbia Museum of Anthropology, reflecting the expansion of the museum in the 1970s. Audrey Hawthorn was the first curator of the Museum. The volume is an encyclopedic description of Kwakwaka'wakw culture, covering the potlatch, the copper complex, totem poles and other types of carvings, technique and style, iconography, the dancing societies and rituals and the masks and other ceremonial objects associated with them, as well as

graphic prints and drawings of their traditional subjects by twentieth century artists. The many black and white and color illustrations are generally good quality. \*β

Hill, Beth and Ray Hill. *Indian Petroglyphs of the Pacific Northwest*. Seattle: University of Washington Press, 1974.

The authors, a photographer and an archaeologist associated with the British Columbia Provincial Museum, provide a scholarly encyclopedic tour of rock art in Alaska, the region between St. Rupert and Puget Sound, and the lower Columbia River, with background about the people of the region and maps, drawings and black and white photographs of many petroglyphs.

Holm, Bill. *Northwest Coast Indian Art: An Analysis of Form*. Seattle: University of Washington Press, 1965.

This classic work provides a clear, concise analysis of the structure, typical elements, and color schemes repeated in designs on Northern Northwest Coast totem poles, hats, carved chests, blankets, screens, and other objects. Holm's detailed dissection of the Northwest Coast formline style of painting, practiced from northern Vancouver Island to the Alaska coast, provides an aid for recognizing the subject matter represented on these abstract forms, as well as a vocabulary for describing individual works. β

— — —. *Box of Light: Northwest Coast Indian Art*. Seattle: Seattle Art Museum in association with University of Washington Press, 1984.

Published in conjunction with an exhibition hosted by the Burke Museum, the Pacific Science Center, and the Seattle Art Museum, in commemoration of the Fourth Annual Native American Art Studies Association Conference. The title of this exhibition catalog refers to a famous Northwest Coast legend. Bill Holm organized the exhibit of objects from several private collections. The catalog includes informative essays, a few good color photographs and numerous small black and white photographs with documentation of masks, wood and argillite carvings, textiles, basketry, and coppers.

— — —. *Spirit and Ancestor: A Century of Northwest Coast Indian Art at the Burke Museum*. Seattle: University of Washington Press, 1987.

Written for the Burke Museum's centennial, this book features 100 objects from the collection. Organized by tribal group; each piece is accompanied by a short essay.

Jensen, Doreen and Polly Sargent. *Robes of Power: Totem Poles on Cloth*. Vancouver: University of British Columbia Press, 1986.

Although brief, this book provides a wealth of information about the history and contemporary use of button robes, which are now standard ceremonial wear for much of the Northwest Coast.

Jonaitis, Aldona. *Art of the Northwest Coast*. Seattle: University of Washington Press, 2006.

This book is becoming the standard textbook for college courses about Northwest Coast art. It provides a broad overview of the topic. It is well illustrated, although the pictures are not large.

— — —. *From the Land of the Totem Poles: The Northwest Coast Indian Art Collection at the American Museum of Natural History*. New York: American Museum of Natural History and Seattle: University of Washington Press, 1988.

The American Museum of Natural History claims to have the largest collection of Northwest Coast Indian art in the world, and this book documents and illustrates the museum's holdings. The text provides information on the meaning and function of the works, the people who made them, the anthropologists and other travelers who collected and documented the works, and the benefactors who provided the means to establish and develop the collection. The majority of the excellent illustrations are of masks and historic photographs of towns and people. \*

— — —. *Chiefly Feasts: The Enduring Kwakiutl Potlatch*. New York: American Museum of Natural History and Seattle: University of Washington Press, 1991.

The text and illustrations center around the fascinating materials in the museum's collection, gathered by anthropologist Franz Boas and his assistant, Tlingit/Englishman George Hunt during the Jessup North Pacific Expedition from northern Vancouver Island and the nearby mainland at the turn of the twentieth century. The book is organized by themes in order to provide the reader with a better understanding of this ceremonial display of wealth that Northwest Coast chiefs employ to assert their power and position and to mark important events. The topics covered are symbols of power, feasting vessels, dances and the paraphernalia associated with them, and twentieth century objects made for potlatches since their resurgence. Color illustrations accompany each section.

Joseph, Robert, ed. *Listening to our Ancestors: The Art of Native Life along the North Pacific Coast*. Washington, D.C.: National Museum of the American Indian in association with National Geographic, 2005.

Published in conjunction with an exhibition at the National Museum of the American Indian. This exhibition catalog illustrates representative carvings, painted boards, and beadwork of 11 cultures of the Northwest Coast with commentary by natives of each area describing the works in relation to their history, legends, and resources. While some of the illustrations straddle the gutter, the photography is excellent and many are significant works not reproduced elsewhere.

MacDonald, George F. *Haida Monumental Art: Villages of the Queen Charlotte Islands*. Vancouver: University of British Columbia Press, 1983.

This volume, printed in a limited edition of 1600 copies, documents the villages of the Queen Charlotte Islands and their monumental carvings on exterior poles and house fronts with historical photographs, mostly in black and white, maps, and text. The first chapter provides background information on the history, ethnography, cosmology, and archaeology of the people inhabiting these islands that is helpful in understanding and interpreting the images on their monumental sculptures.

MacDonald, George F. *Haida Art*. Seattle: University of Washington Press, 1996.

George MacDonald was the president of the Canadian Museum of Civilization in Ontario at the time of publication of this selection of Haida materials from its collection. It includes color plates of bentwood boxes, masks, rattles, textiles, and sculpture, as well as historic photographs of these materials in use, villages and village models, and mortuary poles and panels. The text provides a history of the Haida people and their culture, describing their art style, social organization, crests, mythology, potlatch ceremonies, shamanism, trade and profiles of the prominent artists of this region.

\*

Shearer, Cheryl. *Understanding Northwest Coast Art: A Guide to Crests, Beings, and Symbols*. Seattle: University of Washington Press, 1998.

A dictionary of techniques, places, symbols, ceremonies, materials, objects, spirits, concepts, and just about any other useful word you might need to look up to

understand Northwest Coast art, with descriptive drawings and black and white photographs to illustrate the text. A section at the end defines common motifs and the basic elements of the formline style, a term introduced by Bill Holm to describe designs unique to Northwest Coast art.

Smyly, John and Carolyn. *The Totem Poles of Skedans*, Seattle: University of Washington Press, 1973.

John Smyly reconstructed a typical Haida village in miniature for the British Columbia Provincial Museum in Victoria, recreating the designs on the totem poles as well as the buildings. The village of Skedans was chosen as the model. Historic photographs from 1878 were consulted for details of the 56 poles erected in the village. The work describes and illustrates the clan crests and their symbols and meanings; the different styles of totem poles and their purposes; and the buildings of a typical Haida village and how totem poles would be situated among the buildings. Black and white drawings of the different crest symbols, photographs of Smyly's miniature reproductions, and some of the historic photographs he used also are reproduced here.

Stewart, Hilary. *Looking at Indian Art of the Northwest Coast*. Seattle: University of Washington Press, 1979.

This is the first book Jeanette Mills recommends to anyone interested in Northwest Coast art. It provides information on the elements of the art, identifying creatures, and more. β

Thunderbird Park, Royal Canadian Museum, British Columbia, Canada.

<http://www.royalbcmuseum.bc.ca/exhibits/tbird-park/main.htm?lang=eng>

(accessed December 21, 2007)

This website provides an illustrated history of the site on which this exhibit of traditional totem poles rests and an image gallery.

Wright, Robin. *Northern Haida Master Carvers*. Seattle: University of Washington Press, 1992.

This academic volume presents the work of the Edenshaw family and other contemporary artists of the late eighteenth through the early twentieth centuries in the Queen Charlotte Islands. Many black and white photographs and a small selection of color plates illustrate totem poles in situ, ceremonial regalia as worn, frontlet headdresses, bentwood boxes, argillite pipes, colored pencil drawings for tattoos and blanket designs, and other cultural subjects. \*

Wright, Robin, ed. *A Time of Gathering: Native Heritage in Washington State*. Seattle: Burke Museum in association with the University of Washington Press, 1991.

Published in conjunction with an exhibit at the Burke Museum celebrating Washington State's Native heritage as part of the state centennial. The catalog includes representative work from both Western and Eastern Washington.

## Plains

Bailey, Garrick and Daniel C. Swan. *Art of the Osage*. Saint Louis, MO: Saint Louis Art Museum, 2004.

Published in conjunction with an exhibit at the Saint Louis Art Museum, March 13-August 8, 2004. This exhibition catalog presents objects produced by the Osage people for ceremonial and daily use from the late seventeenth through the twentieth centuries. It includes excellent photographs of fans, pipes, headdresses, medicines bundles, rattles, cradleboards, blankets, and other typical cultural materials, as well as concise essays on cosmology, dancing societies, the peyote religion, and Osage history. \*

Ewers, John C. *Plains Indian Sculpture: A Traditional Art from America's Heartland*. Washington, D.C.: Smithsonian Institution Press, 1986.

The author, a curator of ethnography at the Smithsonian Institution, tracked down 2000 examples of mostly small-scale Plains Indian sculpture in museums and private collections around the world in order to dispel the notion that Plains Indians did not produce sculpture. A few excellent color and many black and white photographs illustrate pipes, a variety of fetish figures, war clubs, ceremonial bowls, and utensils with human and animal depictions, with extensive documentation. He includes a list of sculptors known by name with their tribal affiliations and dates.

— — —. *Blackfeet Crafts*. Lawrence, Kansas: United States Indian Service, Haskell Institute, 1945.

This is one of a series of pamphlets on Indian handcrafts produced for use in Federal Indian Schools. The image quality is poor in the photocopied reprint I acquired, but the text provides a wealth of information obtained from Blackfeet elders about techniques, materials, designs, patterns, function, and symbolism, that is useful for dating and identification.

Horse Capture, George P. et al. *Robes of Splendor*. New York: The New Press, 1993. Catalog of the collection of painted buffalo robes from the northern plains in the Musée de l'Homme, Paris. This catalog presents quality color illustrations and details of the 23 robes in the museum's collection with commentary by a Native American expert about the preparation, the three major design types, and the wearing of the robes. Additionally the catalog includes reproductions of related objects and portraits by nineteenth century artists of Native Americans wearing similar robes. \*

Torrence, Gaylord. *The American Indian Parfleche: A Tradition of Abstract Painting*.

Seattle: University of Washington Press, 1994. Published in conjunction with an exhibition originating at the Des Moines, Iowa Art Center.

An exhibition catalog from a show that toured nationally. Parfleches are envelopes of rawhide with abstract painted designs created by women. While mainly used by nomadic Plains cultures, the parfleche form also found its way into Southwestern and Eastern Woodland homes. The catalog presents the extensive research by the curator and author on this art form in all its variety of styles and functions. \*

## Plateau

Ackerman, Lillian A. *A Song to the Creator: Traditional Arts of Native Women of the Plateau*. Norman, OK: University of Oklahoma Press, 1996.

Published in conjunction with an exhibition at the Washington State University Museum of Art. This catalog brings Plateau culture to life through interviews with artists, photographs of them at work and in their regalia dancing, and transcriptions of their songs, as well as color photographs of artwork in basketry, parfleches, and beadwork.

Mercer, Bill. *People of the River: Native Arts of the Oregon Territory*. Portland, OR: Portland Art Museum, 2005.

This exhibition catalog presents work, some of which has never been exhibited before, from thousands of years ago to the mid-twentieth century from villages along the Columbia River, an area that also encompasses part of the Northwest Coast culture region. The author makes the case that the river environment engendered a cohesive style based on the rich resources it provided. The catalog is organized in three sections: sculpture,

basketry, and beadwork, the latter of which also includes some examples of painted parfleches and hide armor. The fine photography is augmented by ample documentation in the text. Mercer is the museum's Native Arts curator. The exhibit and catalog were sponsored by the local Confederated Tribes of Grande Ronde.

### **Southwest**

Brody, J. J. *Beauty from the Earth: Pueblo Indian Pottery from the University Museum of Archaeology and Anthropology*. Philadelphia, PA: University of Pennsylvania, 1992.

The University of Pennsylvania Museum has a comprehensive collection of Southwestern Puebloan pottery from the Western Pueblos, acquired through sponsored expeditions in the late nineteenth century and through other gifts. The catalog presents color plates of mostly Pueblo III, IV and V examples with a more complete list accompanied by small black and white photographs of some earlier work, as well as a timeline, diagrams, photographs of ancient sites and photographs by Edward Sheriff Curtis.\*

Brody, J.J., Catherine J. Scott, and Steven A. LeBlanc. *Mimbres Pottery: Ancient Art of the American Southwest*, New York: Hudson Hills Press in association with the American Federation for the Arts, 1983.

Published in conjunction with an exhibition from January 1984-October 1985. This catalog of a traveling exhibition is an excellent source for images of Mimbres pottery and information about their culture and descriptions of the imagery on the pottery. The Mimbres people were a branch of the Mogollon of the Ancient Southwest, who lived in what is now southwestern New Mexico and produced vast quantities of pottery bowls painted with elegant and intriguing designs from around 1000-1200 AD. \*

Carlson, Roy L. *White Mountain Redware: A Pottery Tradition of East-Central Arizona and Western New Mexico*. Anthropological Papers of the University of Arizona, No 19. Tucson: University of Arizona Press, 1970.

This volume is now only available as a reprint, but the black and white illustrations and descriptive texts are useful for identifying and dating Pueblo II and III style pottery from the mountainous areas south of the Hopi Mesas, a period of rapid and dramatic change.

Cordell, Linda S. *Ancient Pueblo Peoples*, Smithsonian Exploring the Ancient World series, general ed. Jeremy A. Sabloff, Washington D.C.: Smithsonian Books, 1994.

Dr. Cordell specializes in the history of agriculture. Accordingly, this book emphasizes the role of corn agriculture in the prehistory of the Mogollon and Anasazi peoples and their relationship to modern Puebloans. It provides excellent maps and photographs of corn specimens, architecture, pottery, the landscape, and the archaeologists who have reconstructed the prehistory of the Southwest, as well as a concise general history of the region and its archaeology.

Dozier, Edward P. *The Pueblo Indians of North America*. Holt, Rinehart and Winston, Inc., 1970. (Waveland Press 1983).

The author, a native of Santa Clara Pueblo, provides a concise general history and description of the social structure, government, languages, and cultural practices of the Puebloan peoples, including maps and handy charts about ceremonies and symbolism of colors and animals.

Ferguson, William M. and Arthur H. Rohn. *Anasazi Ruins of the Southwest in Color*. Albuquerque: The University of New Mexico Press, 1987.

Do not let the title mislead you. This is more than a coffee table book. It does have excellent reproductions of nearly every major Anasazi architectural site. It also is an authoritative source for documenting Anasazi culture. Many of the digital images of Anasazi architecture available through ARTstor appear to have been obtained from this book. \*β

Geertz, Armin. *Hopi Indian Altar Iconography*. Iconography of Religions, Section X. Groningen: Institute of Religious Iconography, State University, in association with E.J. Brill Publishers, 1987.

This is a scholarly work originally produced as a master's thesis at the University of Aarhus, Denmark. It lists the ceremonial events of the ritual calendar year for the Hopi mesas and the themes represented by these events. The process of constructing altars is described, including a catalog of the kinds of objects employed and what they represent, with diagrams showing how they are arranged on the altars. 48 black and white photographs illustrate some of the cult objects, shrines, and altars. \*



Harlow, Francis H. *Two Hundred Years of Historic Pueblo Pottery: The Gallegos Collection*. Santa Fe, New Mexico: Morning Star Gallery, 1990.

Published in conjunction with an exhibit at the Morning Star Gallery. The catalog documents an exhibit of the collection assembled by Robert and Cindy Gallegos from the Rio Grande, Zuñi, Acoma, Laguna, and Hopi Pueblos representing the period from 1730-1930, with lengthy captions for each work describing the materials used and the technical differences that distinguish unique styles among the Pueblos. \*

Mera, Harry Percival. *Style Trends of Pueblo Pottery in the Rio Grande and Little Colorado cultural areas from the Sixteenth to the Nineteenth centuries*. Albuquerque, NM: Memoirs of the Laboratory of Anthropology Vol. 3, 1939 (Reprinted as *Style Trends in Pueblo Pottery 1500-1840*. Avanyu Publications, 1990).

This is a handy reference work for identifying historical pottery styles, with clear black and white diagrams of vessel shape and motifs and a descriptive paragraph for each identified style.

Morgan, William N. *Ancient Architecture of the Southwest*. Austin: University of Texas Press, 1994.

This volume contains plan drawings for most major sites in the Southwest, including Anasazi, Hohokam, Mogollon, Sinagua, Salado, and historic Hopi, Zuni, Acoma, and the Rio Grande Pueblos, with grid patterns and geographic features. Some of his cultural attributions and dates are still debated, such as assigning Casas Grandes (Paquimé) to the Mogollon culture, which is not universally accepted, and Wupatki to the Anasazi in the 12<sup>th</sup> century, when it is generally thought to have been built by the Sinagua people before the volcanic eruption during the 11th century that created Sunset Crater. The site plan for Wupatki leaves out the ballcourt at the north end of the site. Nonetheless, it is a comprehensive source for site plans and descriptions, arranged chronologically and by culture. Double-check the descriptive information. \*

Patterson, Alex. *Hopi Pottery Symbols*, based on *Pottery of Tusayan: Catalogue of the Keam Collection*, Unpublished manuscript in the Smithsonian Institution National Anthropological Archives; and *The Keam Collection of Hopi Pottery* at the Peabody Museum, Harvard University. Boulder, CO: Johnson Books, 1994.

The annotated publication of Alexander Stephen's documentation of the works he collected for Thomas

Keam's Trading Post on the Hopi Mesas in the late nineteenth century places Stephens' work in the perspective of his time. Stephens lived among the Hopi for 14 years and became well acquainted with the people and the motives they used in their work. Stephens interprets and illustrates the symbols found on Anasazi pottery based on explanations provided by native informants.

— — —. *A Field Guide to Rock Art Symbols of the Greater Southwest*, Boulder, CO: Johnson Books, 1990.

An encyclopedic compilation of animals, plants, humanoids, shapes, and places found in rock art found in the Southwest, with ascribed meanings, descriptions of the symbols, and drawings of examples from specific locations, with citations from interpretations by ethnologists and archaeologists.

Peabody Museum, Harvard University

<http://www.peabody.harvard.edu/katsina/index.html> (accessed on July 25, 2007)

Identifies 36 katsinam (kachinas) by names with a picture and a paragraph describing their function and place in the calendar year. The site also includes a link to a Hopi calendar chart showing the schedule of their ceremonies and describing their functions.

Plog, Stephen. *Ancient Peoples of the American Southwest*. London: Thames & Hudson Ltd., 1995.

A good introductory text about the Southwest before the arrival of the Spaniards covering the Hohokam, Mogollon and Anasazi peoples, with some useful illustrations.

Roediger, Virginia More. *The Ceremonial Costumes of the Pueblo Indians: Their Evolution, Fabrication, and Significance in the Prayer Drama*. Berkeley, CA: University of California Press, 1941. (Reprint 1991)

Color illustrations of the major costumes worn in ceremonies, with drawings of individual components and ensembles and text analyzing the components, materials, and history, the pantheon of characters, their relation to the prayer drama, and their context in Pueblo society.

Schaafsma, Polly. *Indian Rock Art of the Southwest*. Santa Fe, NM: School of American Research, 1980.

This book, by one of the primary authorities on the subject, is a comprehensive compilation of Indian rock art sites in the southwest from prehistoric through

historic times. Includes extensive description and analysis, with maps, photographs, and drawings in color and black and white. The material is arranged chronologically. \*β

Smith, Watson. *Painted Ceramics of the Western Mound*. Papers of the Peabody Museum of Archaeology and Ethnology No. 38. Cambridge, MA: Harvard University, 1971.

Smith exhaustively describes and analyzes the motifs and patterns on Anasazi pottery from the Pueblo III and IV periods, ca. 1100-1450, and their distribution as well as the different pottery styles represented at this site that he participated in excavating 30 years earlier. His work is valuable in helping to identify motifs and styles of this time span. It includes numerous, high quality black and white drawings and a separate Munsell color chart for matching clay colors.

Strutin, Michal. *Chaco: A Cultural Legacy*. Tucson, Arizona: Western National Parks Association, 1994.

This small, but informative, publication provides historical and modern color saturated photographs of the ruins and of some of the cultural materials found at Chaco Canyon. The text provides a short cultural history of the inhabitants of Chaco Canyon, as well as a history of the archaeological studies of the region, with maps and diagrams of the overall geographic area.

Stuhr, Joanne, ed. *Talking Birds, plumed serpents and Painted Women: The Ceramics of Casas Grandes*. Tucson: Tucson Museum of Art in association with the University of Arizona Press, 2002.

Published in conjunction with an exhibition at the Tucson Museum of Art. The text essays are presented in English and Spanish. Excellent reproductions demonstrate the range of styles from painted decoration to low relief and fully modeled figures, although a few of the images are overlapped. The catalog essays provide a background on the culture, geography and history of Casas Grandes, the history of archaeological research in that region, and the symbolism expressed in Casas Grandes ceramics. \*

Tanner, Clara Lee. *Prehistoric Southwestern Craft Arts*. Tucson: University of Arizona Press, 1975.

This classic work is organized by medium into chapters on baskets, textiles, pottery, ornaments, and other ritual items. It provides a thorough background in the cultures of the region and descriptions of the techniques,

materials, designs, forms, and styles employed, with numerous illustrations including maps, a timeline, and diagrams of techniques and patterns. There are only a few color illustrations, but they include hard-to-find examples of Hohokam pottery.

Traditions of the Sun: Chaco Canyon

<http://www.traditionsofthesun.org/viewerChaco/> (accessed on May 5, 2008)

2005 Regents of the University of California, Berkeley.

An overview of Chaco Canyon National Historical Park, with aerial photographs and information about the history, culture and astronomy of the site, produced and sponsored by the National Park Service, NASA and a consortium of scientific organizations studying the sun.

Washburn, Dorothy. *Living in Balance: The Universe of the Hopi, Zuñi, Navajo, and Apache*. Philadelphia: University of Pennsylvania Museum of Archaeology and Anthropology, 1995.

This volume was produced as an educational resource to accompany a permanent exhibit of objects in the museum's collections from the Southwest. It describes the lifestyles and cosmology past and present of the Native peoples who inhabit the Southwest. Since Native art traditions largely revolve around life ceremonies, the emphasis on ceremonial cycles provides insight into the context of the material culture of the Southwest.

Wright, Barton. *Hopi Kachinas: The Complete Guide to Collecting Kachina Dolls*. Flagstaff, Arizona: Northland Publishing, 1978.

Written for collectors, this book nevertheless provides a succinct account of the role of the Kachina in Hopi culture, its history and its effect on relations with European intruders. The author describes techniques and materials used over time to produce Kachina dolls and the effects of collecting habits on their production. He divides the many different Kachinas into six general types, providing Hopi names and Anglo equivalents, as well as a guide to Hopi pronunciation. Photographs of over 150 types with short descriptions of their functions and characteristics are included.

### **Subarctic**

Burnham, Dorothy K. *To Please the Caribou: Painted Caribou-Skin Coats Worn by the Naskapi, Montagnais, and Cree Hunters of the Quebec-Labrador Peninsula*.

Seattle: University of Washington Press, 1992.

Caribou skin coats are arguably the most significant artwork of the Subarctic region. The subject coats in this volume originally came from land now claimed by Canada, yet most are in collections in other countries, and the people who made them had almost lost the skill. This book brings together not only photographs of most of the coats known, but also a thorough catalog of the design motifs, patterns, and shapes and their significance and photographs demonstrating their construction. Many of the color photographs are of pattern details. The book contributes to helping the native people revive this traditional art as well as providing us with an excellent source for images. \*

Duncan, Kate C. *Northern Athapaskan Art: A Beadwork Tradition*. Seattle: University of Washington Press, 1992.

A work that originated as a doctoral thesis evolved into a comprehensive catalog with excellent plates and many diagrams of motives and construction techniques that document the stylistic differences among six regional groups identified by the author. The volume includes black and white photographs of people wearing their handiwork and the insides of their homes. \*

Hail, Barbara and Kate C. Duncan. *Out of the North: The Subarctic Collection of the Haffenreffer Museum of Anthropology*. Bristol, R.I.: Haffenreffer Museum of Anthropology, Brown University, 1989.

This catalog documents objects collected by a woman journalist named Emma Shaw Colcleugh as she reported on the Subarctic region in the late nineteenth century, together with other comparative materials added to the museum's collection in recent years. It includes chapters on the donor's adventurous travels, descriptions of the styles and motifs of typical objects in the collection and the effects of European trade and colonization on native styles, and a case study of contemporary craft production. The authors are an anthropologist and an art historian. There are 15 pages of excellent color plates and an extensive selection of black and white photographs of apparel, containers, and houses. \*

## Woodland

Brose, David S., James A. Brown, and David Penney. *Ancient Art of the American Woodland Indians*. Detroit: Detroit Institute of Arts in association with Harry N.

Abrams, Inc., 2002.

Published in conjunction with a traveling exhibit, this catalog provides a concise and comprehensive chronology and iconography of the imagery of objects associated with mound sites of the Late Archaic through Mississippian cultures of the Northeast. Numerous high quality black and white photographs of mounds, pottery, bannerstones, pipes, and other associated objects. Most of the limited number of color photographs duplicate images found in other more general publications listed here. β

Feest, Christian F. *Iconography of Religions X, 7: Indians of Northeastern North America*. Groningen: Institute of Religious Iconography, State University Groningen in association with E. J. Brill Publishers, 1997.

This slim volume covers the iconography of Algonquian, Iroquoian, and some Siouxan speakers of the Eastern Subarctic hunting and fishing traditions and agricultural peoples further south. It describes their cosmology, the roles of shamans and priests, the medicine societies, and their ceremonies. It includes a history of religious movements in the region since the eighteenth century and a selection of black and white plates with illustrative drawings, photographs, paintings, and reproductions of early European prints of Native Americans and their ceremonial artworks.

Fenton, William N. "Masked Medicine Societies of the Iroquois," in Mathews and Jonaitis, eds., *Native North American Art History: Selected Readings*, pps. 325-365. 1940.

A detailed description of the Society of Faces, including the legend of its origin, its ceremonies, the various mask types and how they are made, and their purpose.

Milner, George R. *The Moundbuilders: Ancient Peoples of Eastern North America*. New York: Thames and Hudson, 1971.

This volume presents an archaeological perspective on pre-European mound sites east of the Mississippi River, from around 11,500 BCE until the first contacts with European explorers and the forced removal of Native peoples to Oklahoma territory in the early 1800s. The focus is on settlement patterns, social relations, and subsistence. The author accepts the view that the first Americans arrived via the Bering Strait. Numerous time charts, maps, site diagrams, historic photographs and good color photographs of mound sites accompany

general information on the chronology of cultures and sites and their related artifacts and the history of the archaeology of the region. \*β

Sharp, Robert, and Lisa Meyerowitz. *Hero, Hawk, and Open Hand: American Indian Art of the Ancient Midwest and South*. Chicago: Art Institute of Chicago in association with Yale University Press, 2004.

Published in conjunction with an exhibition at the Chicago Art Institute. This exhibition catalog provides a comprehensive selection of vivid color images of ancient woodland sites and objects, with aerial views, reconstruction drawings of sites and diagrams of earthwork layouts at each major site. It provides clear maps of major sites with color coding to delineate time periods and regions, a timeline of the period and region, and an artist's rendering of many of the motifs drawn on various objects. The volume spans the Archaic, Woodland, and Mississippian periods with particular focus on the Newark Mounds, Cahokia, Etowah, and Caddoan art. The images accompany thought-provoking essays by some of the major authorities in ancient Eastern Woodland cultures from the fields of archaeology and art history, native and non-native. \*

Phillips, Ruth. "Image, Text, Sound, and Technology." Forthcoming. As Canada Research Chair for the Great Lakes Alliance for the Study of Aboriginal Art and Culture (GRASAC), Dr. Phillips, Art History Professor at Carleton University in Canada, is currently in the pilot phase of developing a major online resource on aboriginal cultures of the Great Lakes region that will bring together primary sources, illustrations of cultural objects, and personal interviews with native peoples about works from collections dispersed around the world to reconstruct their original context.

Southeast Archaeological Center of the National Park Service

<http://www.nps.gov/history/seac/outline>  
(accessed February 25, 2008)

The National Park Service provides a brief descriptive historical outline of the prehistory and history of the Southeast as an interpretive service for the archaeological sites for which it is a steward.

## Twentieth Century

*Saint James Guide to Native North American Artists*. Detroit: Saint James Press, c.1998.

Covers 300-plus twentieth century artists, both traditional and contemporary in style. A multicultural advisory committee edited the volume. In the preface, Richard Hill offers his definition of Native American art and provides an historical overview of twentieth century Native art.

Alison, Jane, ed. *Native Nations: Journeys in American Photography*. London: Barbican Art Gallery, 1998.

Published in conjunction with an exhibition at the Barbican Art Gallery. The catalog of an exhibition of nineteenth century photographs of American Indians and twentieth century photographs by American Indians presents a British perspective with photographs by photographers not found in other sources, from historic to very contemporary. \*

Bernstein, Bruce, and W. Jackson Rushing. *Modern by Tradition: American Indian Painting in the Studio Style*. Santa Fe, New Mexico: Museum of New Mexico Press, 1995.

Published in conjunction with an exhibition at the Museum of New Mexico. This exhibit highlighted the collection of paintings donated and bequeathed to the Museum of New Mexico by Dorothy Dunn, founder of the Santa Fe Studio School, by artists who studied there. It includes drawings by Dunn and her students illustrating her teaching techniques, a history of the school, and photographs of Southwestern pottery from which many of the motifs she utilized were adapted. \*

Blanchard, Rebecca and Nancy Davenport, eds. *Contemporary Coast Salish Art*. Seattle: Stonington Gallery and University of Washington Press, 2005.

An excellent introduction to the art being produced today by the Native people who inhabit the majority of Western Washington and Southwestern British Columbia. Some historical information is also provided.

Broder, Patricia Janis. *Earth Songs, Moon Dreams: Paintings by American Indian Women*. New York: St. Martin's Press, 1999.

Some of the reproductions are soft focused and the quality of the work is uneven, but the author provides a broad spectrum of regions, styles, and periods, from early ledger and Studio School artists who provide a female perspective on traditional Native culture, to some of the more familiar contemporary Native names like Kay Walkingstick, Emmi Whitehorse, and Jaune-Quick-to-See Smith, as well as some interesting work by lesser-known artists.

Coe, Ralph. *Lost and Found Traditions: Native American Art 1965-1985*, ed. Irene Gordon. New York: American Federation of Arts in association with University of Washington Press, 1986.

Published in conjunction with a traveling exhibit sponsored by the American Federation of Arts, the exhibition of the same title showcased contemporary Native American art and craft utilizing traditional styles and materials. The catalog, arranged by region with accompanying maps, provides numerous color and black and white photographs of works in the exhibit with basic cataloging descriptions. \*

Devon, Marjorie. *Migrations: New Directions in Native American Art*. Albuquerque: University of New Mexico Art Museum in association with the University of New Mexico Press, 2006.

Published in conjunction with an exhibit at the University of New Mexico Art Museum in September 2006. This publication accompanied an exhibition of prints by six Native American artists. Some were produced at a Native American printmaking studio on a reservation in southeastern Oregon, some at Tamarind Institute, and some independently. The catalog provides a history of the print studio in Oregon, created by a Umatilla tribal member, James Lavadour, and other essays by Lucy Lippard, Gerald McMaster and Jo Ortel. The illustrations are inconsistent in sharpness and some are small, but many are of high quality.

Dunn, Dorothy. *American Indian Painting of the Southwest and Plains Areas*. Albuquerque: University of New Mexico Press, 1968.

The founder of the Studio School in the 1930s primarily showcases the work of her own students, but she includes a brief history of two-dimensional Native American art of the Great Basin, Southwest, and the Plains, from ancient line engravings on bone, petroglyphs, painted pottery, altars, and murals, to the Kiowa School painters of Oklahoma with commentary on the symbolism and composition. She provides many color and black and white illustrations and a list with short descriptions of many of the major painters in the traditional style and some more adventurous artists such as Oscar Howe, who began their careers under her tutelage. \*β

Eiteljorg Fellowship for Native American Fine Art. *Path Breakers*. Indianapolis: Eiteljorg Museum of American Indians and Western Art, in association with the University of Washington Press, 2003.

Published in conjunction with an exhibition at the Eiteljorg Museum. The third installment of a biennial exhibition and catalog of contemporary mainstream Native American art sponsored by the Eiteljorg Museum features Kay Walkingstick, Corwin Clairmont, Robert Houle, Nadia Myre, Nora Naranjo-Morse, and Hulleah Tsihnahjinnie. *See also: Jackson Rushing (entry below) \**

Henkes, Robert. *Native American Painters of the Twentieth Century: the Works of 61 Artists*. Jefferson, NC: McFarland & Company Publishers, 1995.

Most of the photographs illustrating the works of 61 twentieth century traditional and mainstream Native American artists are in black and white. The author selected artists represented by major galleries and museums who either work within their traditional cultures or who reflect their native culture if their style or materials are mainstream. It includes the important artists of the early twentieth century who were instrumental in gaining recognition for Native American art through academic programs in Santa Fe and Oklahoma and many contemporary artists working in a broad range of styles.

Highwater, Jamake. *Song from the Earth*. Boston: New York Graphic Society, 1976.

The illustrations in this book are a little faded and soft focus, but it is a concise, comprehensive account of early twentieth century Native American art movements, from the native artists who illustrated Hopi ceremonies for anthropologists working in the 1920s through the Studio School, the Kiowa Five, the Institute of American Indian Arts, and some of the major early contemporary Native American artists whose work grew out of these schools, like Oscar Howe and Fritz Scholder. \*β

La Pena, Frank. *Dream Songs and Ceremony: Reflections on Traditional California Indian Dance*. Berkeley: Heyday Books, 2004.

A monograph of Frank La Pena's paintings with commentary and photographs of his participation in Wintu and Maidu dance traditions.

McMaster, Gerald, ed. *Reservation X: The Power of Place in Aboriginal Art*. Seattle: University of Washington Press in association with the Canadian Museum of Civilization, 1998.

An exhibition catalog about contemporary artists' responses to reservation life and modern identity, with

artists Jolene Rickard, Mary Longman, Nora Naranjo-Morse, Marianne Nicolson, Shelley Niro, Mateo Romero, and C. Maxx Stevens.

Norton, Derek, and Nigel Reading. *Cape Dorset Sculpture*. Seattle: University of Washington Press, 2005.

This selection of contemporary stone carvings by Inuit artists is divided into chapters by overlapping themes relating to daily life, animals and hunting, and shamanism. Traditional subjects combine with some surprising images of snowmobiles, an electric guitar and abstract combination animal figures. The excellent photography includes detail views. Also included are brief artist statements and biographies.\*

Peterson, Susan. *Pottery by American Indian Women: The Legacy of Generations*. Washington, D.C.: National Museum of Women in the Arts, in association with Abbeville Press, 1997.

Published in conjunction with an exhibit at the National Museum of Women in the Arts and the Heard Museum, Phoenix. In this exhibition catalog that focuses on female ceramic artists of the Southwest, ceramic scholar Susan Peterson documents the blood relationships between two generations of twentieth century artists as she illustrates the diversity of Southwestern potters, from the pioneering Nampeyo and Maria Martinez, who revitalized Southwestern pottery, to Nora Naranjo-Morse, whose work balances mainstream 20<sup>th</sup> century sensibilities with traditional materials and spirit. All of the artists represented here contribute unique variations on traditional pottery.\*

Reno, Dawn. *Contemporary Native American Artists*. Brooklyn, NY: Alliance Publishing, Inc., 1996. Brief profiles of over 1000 artists.

Rushing, Jackson III, ed. *After the Storm: The Eiteljorg Fellowship for Native American Fine Art, 2001*. Indianapolis: Eiteljorg Museum of American Indians and Western Art in association with University of Washington Press, 2001.

Published in conjunction with an exhibit at the Eiteljorg Museum. The Eiteljorg Museum began sponsoring a biennial exhibition and catalog of contemporary Native American Art in 1999 with the support of the Eli Lilly Endowment and the purpose of presenting art that combines concerns and styles of contemporary art with

Native traditions and sensibilities. The exhibit features one mature artist with a well-established career and five younger, yet accomplished artists representing different regions. The jurors are Native American curators, artists, and art professors. The 2001 exhibit recognizes Allan Houser, Rick Bartow, Joe Fedderson, Teresa Marshall, Shelley Niro, and Susie Silook.\*

Scott, Jay. *Changing Woman: The Life and Art of Helen Hardin*. Flagstaff, Arizona: Northland Publishing, 1989.

The daughter of Santa Clara Pueblo painter Pablita Velarde interpreted such traditional native Southwestern subjects as figures from ancient Mimbres pottery and Puebloan Katsinas in a contemporary style. Her short, difficult life is chronicled with excellent color plates of her unique paintings.\*

Thom, Ian. *Robert Davidson: Eagle of the Dawn*. Seattle: University of Washington Press, 1992.

A retrospective exhibition of the work of Charles Edenshaw's great grandson demonstrates that he is carrying on a once-fragile cultural tradition while infusing it with new energy and inspiration. This catalog includes illustrations of wood sculptures, masks, containers, rattles and totem pole models, argillite carvings, screen prints, paintings, and metalwork, almost half of which are in color.\*

VIRCONA, Bainbridge Bunting Library, University of New Mexico  
<http://bbmsl.unm.edu/vircona/>

The VIRCONA web site is a directory of over 500 modern Native American artists from the University of New Mexico Visual Resources database with sample images of their work, including both traditional and contemporary media from ceramics and textiles to installation and digital art.

Wyatt, Gary, ed. *Susan Point: Coast Salish Artist*. Vancouver: Douglas & McIntyre in association with University of Washington Press, 2000.

A good counterpoint to the Robert Davidson book. She is one of the few women carvers on the coast, and her work is stunning.

## Part 2: Museums and Historic Sites

### AZTEC RUINS NATIONAL MONUMENT

84 C.R. 2900

Aztec, NM 87410-9415

**Phone:** (505) 334-6174

**URL:** [www.nps.gov/azru/](http://www.nps.gov/azru/)

**Contact Person:** Theresa Nichols

**Phone:** (505) 334-6174 x23

**Email:** Terry\_Nichols@hps.gov

**Collection Content:** Ancestral Pueblo site. Prehistoric Southwest archaeology.

**Available Images:**

**Custom photography of individual objects:**

Available. Requests can be made per research regulations through the monument.

**Documentation:** None

### BROOKLYN MUSEUM

Library and Archives

200 Eastern Pkwy.

Brooklyn, NY 11238-6052

**Phone:** (718) 501-6202

**Email:** [reproductions@brooklynmuseum.org](mailto:reproductions@brooklynmuseum.org)

**URL:** [www.brooklynmuseum.org/](http://www.brooklynmuseum.org/)

**Contact Person:** Ruth Janson

**Collection Content:** Over 9000 materials from the Northwest Coast, California, the Southwest, and Oklahoma collected by curator Stuart Culin in Museum-sponsored expeditions from 1903 to 1911 and contemporary Native American artwork.

**Available Images:**

**Slides:** Available through *Davis Art Slides*, individually and in sets.

**Documentation:** None

### CAHOKIA MOUNDS STATE HISTORIC SITE

30 Ramey St.

Collinsville, IL 62234

**Phone:** (618) 346-5160

**Email:** [cahokiamounds@ezl.com](mailto:cahokiamounds@ezl.com)

**URL:** [www.cahokiamounds.com/cahokia.html](http://www.cahokiamounds.com/cahokia.html)

**Available Images:**

**Slides:** Sold individually.

**Digital images on CD/DVD:** 300 – 400 dpi. Sold individually.

**Other:** transparencies for loan; must be returned. 8" x 10" prints for sale. Color and B & W.

**Documentation:** A list of readily available images is available.

**Additional Information:** Other photos are available upon specific request.

### CANADIAN MUSEUM OF CIVILIZATION

100 Laurier St.

PO Box 3100

Station B

Gatineau, Quebec, Canada J8X 4H2

**Phone:** 1-800-555-5621

**Email:** [artifacts@civilization.ca](mailto:artifacts@civilization.ca)

**URL:** <http://www.civilization.ca/aborig/aborige.asp>

**Contact Person:** Huguette Desmarais-Foisy

**Phone:** (819) 776-8177

**Email:** [huguette.desmarais-foisy@civilizations.ca](mailto:huguette.desmarais-foisy@civilizations.ca)

**Collection Content:** Native American culture of the Canadian West Coast, Canadian Arctic, Plains, and Quebec. Includes Pre-European, historical, and contemporary artifacts.

**Available Images:**

**Slides:** 35 mm, sold individually. May not be borrowed for duplication. Approximately 500,000 images available.

**Digital images on CD/DVD:** Sold individually. Approximately 500,000 images available.

**Video:** Available

**Custom photography of individual objects:**

Available

**Documentation:** Online catalogue of historical images: <http://geoweb.civilization.ca:8001/>

Online catalogue of artifact images: <http://collections.civilization.ca/>

**Additional Information:** Research services are available for visual material at \$50.00 CAD per hour. The first half hour is free. Upon appointment, on-site consultation is also possible.

### CHACO CULTURE NATIONAL HISTORICAL PARK

PO Box 220

Nageezi, NM 87037

**Phone:** (505)-786-7014

**URL:** [www.nps.gov/chcu/](http://www.nps.gov/chcu/)

**Contact Person:** Russ Bodnar

**Phone:** (505) 786-7014 x240

**Email:** [russ\\_bodnar@nps.gov](mailto:russ_bodnar@nps.gov)

**Collection Content:** Chaco Ancestral Pueblo / Anasazi. Pre-European and Historical time periods.

**Available Images:**

**Slides:** 35 mm, sold as sets. May be borrowed for duplication. 24 slides available for loan and duplication.

**Video:** Available

**Other:** Booklet

**Custom photography of individual objects:**

Available through the Chaco Collection Archives.

**Contact:** Wendy Bustard, Curator.

**Phone:** (505) 346-2871

**Documentation:** None

## EFFIGY MOUNDS NATIONAL MONUMENT

151 Hwy 76

Harpers Ferry, IA 52146

**URL:** [www.nps.gov/efmo/](http://www.nps.gov/efmo/)

**Contact Person:** Sharon Greener

**Phone:** (563) 873-3491

**Email:** [Sharon\\_greener@nps.gov](mailto:Sharon_greener@nps.gov)

**Collection Content:** Midwest, prehistoric site.

**Available Images:** None at this time, but the monument has a current project to take digital and film images of collection artifacts.

**Custom photography of individual objects:**

Available with some restrictions. Arrangements must be made in advance.

**Documentation:** None at this time.

## GRACE HUDSON MUSEUM AND SUN HOUSE

431 South Main Street

Ukiah, CA 95482

**Phone:** (707) 467-2856

**URL:** <http://www.gracehudsonmuseum.org/index.html>

**Collection Content:** 30,000 objects of Western art, history, and anthropology including Northern California Pomo Indian cultural materials, field notes, unpublished manuscripts, historic photographs, and paintings of Pomo subjects by Grace Carpenter Hudson. Adjacent to the Sun House, are the Hudson family's 1911 redwood Craftsman-style bungalow home that is on the National Register of Historic Places, and a basketry garden featuring plants used by Pomos for basket making. Changing exhibition schedule with contemporary and historic themes. Grace Hudson's physician husband was an amateur

archaeologist and collector. The couple befriended local Pomo people.

**Available Images:** Posters of Grace Carpenter Hudson's paintings and video about Pomo basket weavers available. See Multimedia section.

**Custom photography of individual objects:** Contact Museum.

## HEARD MUSEUM

2301 N. Central Ave.

Phoenix, AZ 85004

**Phone:** (602) 252-8848

**URL:** [www.heard.org/](http://www.heard.org/)

**Contact Person:** LaRee Bates or Ann Marshall

**Phone:** (602) 251-0264

**Email:** [lbates@heard.org](mailto:lbates@heard.org), [aemars@heard.org](mailto:aemars@heard.org)

**Collection Content:** Emphasis is on the Southwest. Includes Historical and Contemporary artifacts.

**Available Images:**

**Slides:** Available individually to rent for publication and/or exhibition. May not be borrowed for duplication. As of 2007, a set of 20 slides of 20<sup>th</sup> century artists is offered free of charge to educational institutions, with plans to provide this resource indefinitely. Information is available on their web site, along with a short guide to Native American art movements in the 20<sup>th</sup> century, including a timeline, glossary, and bibliography that can be downloaded. In the future, if there is enough demand, the images may be digitized.

**Digital images on CD/DVD:** Available individually to rent for publication and/or exhibition.

**Other:** 4 x 5 transparencies available individually to rent for publication and/or exhibition.

**Custom photography of individual objects:**

Available

**Documentation:** A catalogue of the more than 325,000 images is available.

## HUECO TANKS STATE HISTORIC SITE

6900 Hueco Tanks Rd. #1

El Paso, TX 79938

**URL:** [www.tpwd.state.tx.us/spdest/findadest/parks/hueco\\_tanks/](http://www.tpwd.state.tx.us/spdest/findadest/parks/hueco_tanks/)

**Contact Person:** Wanda Olszewski, Site Superintendent

**Phone:** (915) 857-1135

**Email:** [Wanda.Olszewski@tpwd.state.tx.us](mailto:Wanda.Olszewski@tpwd.state.tx.us)



**Collection Content:** Painted images (pictographs) are in situ on rock surfaces at the West Texas site. Desert Archaic, Jornada Mogollon, and historic periods are represented.

**Available Images:**

**Digital images on CD/DVD:** A few hundred digital images of selected pictographs or scenic images are available for non-commercial use only.

**Custom photography of individual objects:** Visitors may request a tour to specific sites in order to take their own photos. Interested persons should call the above number for information.

**Documentation:** None

### LAKE JACKSON MOUNDS

Tallahassee / St. Marks Administration Unit  
1022 Desoto Park Dr.  
Tallahassee, FL 32301

**URL:** [www.abfla.com/parks/LakeJacksonMounds/lakejackson.html](http://www.abfla.com/parks/LakeJacksonMounds/lakejackson.html)

**Contact Person:** Barry Burch, Park Manager

**Phone:** (850) 922-6007

**Email:** [barry.burch@depstatefl.us](mailto:barry.burch@depstatefl.us)

**Collection Content:** Historical Site

**Available Images:**

**Slides:** Not sold, but may be borrowed for duplication.

**Custom photography of individual objects:** Not available, but the park manager can assist with accommodations for individuals wishing to take their own photos.

**Documentation:** There is a list of the 60-75 images available.

### NATIONAL MUSEUM OF THE AMERICAN INDIAN

**Smithsonian Institute**

Cultural Resources Dept.  
4220 Silver Hill Rd.  
Suitland, MD 20746

**Phone:** (301) 238-1399

**Email:** [nmai-photos@si.edu](mailto:nmai-photos@si.edu)

**URL:** [www.americanindian.si.edu/](http://www.americanindian.si.edu/)

**Contact Person:** Lou Stancari

**Collection Content:** Includes Pre-European, historical and contemporary artifacts from North, Central, and South America.

**Available Images:**

**Digital images on CD/DVD:** Sold individually.

Approximately 340,000 images available.

**Custom photography of individual objects:**

Available

**Documentation:** No catalogue of images available.

There is a brochure available that outlines the museum's photo services and fees.

### NAVAJO NATION MUSEUM

P.O. Box 1840

Window Rock, Arizona 86515

**Phone:** (928) 810-8539, (928)-871-7941

**URL:** [www.wnmu.org/mcf/museums/nnm.html](http://www.wnmu.org/mcf/museums/nnm.html)

**Contact Person:** Eunice Kahn, Archivist

**Phone:** (928) 810-8539, (928)-871-7941

**Email:** [ekahn@navajomuseum.org](mailto:ekahn@navajomuseum.org); [ekahn@cia-g.com](mailto:ekahn@cia-g.com)

**Collection Content:** The Navajo Nation and the southwest region. Includes historical and contemporary artifacts.

**Available Images:**

**Slides:** 35 mm. Sold individually. May not be borrowed for duplication.

**Other:** 4 x 5 transparencies.

Museum loans hard copies of prints.

**Custom photography of individual objects:** Make inquiries to the Curator of Collections.

**Documentation:** The museum is currently organizing and cataloguing its huge archive collection. No finding aids are available at this time. A fee schedule, the Conditions for Reproduction/Publication, and information concerning the Museum Archives all are available upon request.

### OHIO HISTORICAL SOCIETY

1982 Velma Avenue,  
Columbus, OH 43211

**Phone:** (614) 297-2544

**URL:** <http://www.ohiohistory.org/places/ohc/>

**Contact Person:** Lisa Wood

**Phone:** (614) 297-2544

**Email:** [lwood@ohiohistory.org](mailto:lwood@ohiohistory.org)

**Collection Content:** Pre-European and historical culture of Ohio and the Ohio River Valley.

**Available Images:**

**Slides:** Sold individually. May not be borrowed for duplication.

**Digital images on CD/DVD:** Sold individually.

**Video:** Available. See Multimedia section

**Other:** Prints of digital and traditional photographs.  
4" x 5" transparencies.

**Custom photography of individual objects:**

Available

**Documentation:** Online catalog: [www.ohiohistory.org/occ/menu.htm](http://www.ohiohistory.org/occ/menu.htm)

**Additional Information:** The Ohio Historical Society operates multiple historic sites related to Native American history. Many views are available of the following sites:

Big Bottom, Morgan County, OH  
Flint Ridge, Glenford, OH  
Fort Ancient, Oregonia, OH  
Fort Hill, Hillsboro, OH  
Inscription Rock, Kelleys Island  
Leo Petroglyph, Morgan County, OH  
Miamisburg Mound, Miamisburg, OH  
Newark Earthworks, Newark, OH  
Schoenbrunn Village, Zoar, OH  
Seip Mound, Ross County, OH  
Serpent Mound, Peebles, OH  
Shrum Mound, Columbus, OH  
Story Mound, Ross County, OH

**OSAGE TRIBAL MUSEUM**

819 Grandview  
Pawhuska, OK 74051

**URL:** [www.osagetribe.com/](http://www.osagetribe.com/)

**Contact Person:** James Elsberry

**Phone:** (918) 287-5441

**Email:** [jelsberry@osagetribe.org](mailto:jelsberry@osagetribe.org)

**Collection Content:** Historical artifacts from the Osage tribes of Missouri, Kansas, Arkansas, and Oklahoma.

**Available Images:**

**Custom photography of individual objects:**

Available for tribal members only.

**Documentation:** None

**PEABODY MUSEUM OF ARCHAEOLOGY AND ETHNOLOGY**

Harvard University  
11 Divinity Ave.

Cambridge, MA 02138

**Phone:** (617) 495-2248

**Email:** [pmresrch@fas.harvard.edu](mailto:pmresrch@fas.harvard.edu)

**URL:** [www.peabody.harvard.edu/](http://www.peabody.harvard.edu/)

**Contact Person:** Peabody Museum Research Department

**Collection Content:** All major Native American groups. Includes Pre-European, historical, and contemporary artifacts.

**Available Images:**

**Slides:** 35 mm, sold individually. May not be borrowed for duplication.

**Digital images on CD/DVD:** Sold individually.

**Custom photography of individual objects:**

Available. Requires additional fees and an appointment made in advance.

**Documentation:** None

**PHOEBE HEARST MUSEUM OF ANTHROPOLOGY**

University of California, Berkeley

103 Kroeber Hall

Berkeley, CA 94720-3712

**Phone:** (510) 642-3682

**Email:** [pahma@uclink.berkeley.edu](mailto:pahma@uclink.berkeley.edu)

**URL:** <http://hearstmuseum.berkeley.edu/>

**Contact Person:** Victoria Bradshaw, Collections Manager

**Phone:** (510) 643-2240 ex. 2

**Email:** [vlbmuse@berkeley.edu](mailto:vlbmuse@berkeley.edu)

or

**Contact Person:** Therese Babineau, Photographer

**Collection Content:** Native American culture of California. Includes Pre-European and historical artifacts.

**Available Images:**

**Slides:** 35 mm and 2x2, sold individually. May be borrowed for duplication.

**Digital images on CD/DVD:** Sold individually.

**Custom photography of individual objects:**

Available

**Documentation:** Web site link to OAC for native California images.

**Additional Information:** The Hearst Museum has extensive historic photographic collections, plus prints and/or negatives from photographers such as Watkins, Metraux, Barton, Barrett, Kroeber, Gifford, Nicholson and many others. Access to the collections is by appointment only.

**PORTLAND ART MUSEUM**

1219 SW Park at Jefferson

Portland, OR

**Phone** (503) 226-2811

**URL:** <http://www.pam.org/>

**Contact Person:** Bill Mercer, Curator of Native American Art

**Collection Content:** 5000 objects comprising Northwest Coast cultural materials collected by Axel Rasmussen in the late nineteenth century and artworks collected from throughout North America by Elizabeth Cole Butler donated since 1986, in addition to significant 20<sup>th</sup> century artists both traditional and contemporary.

**Available Images:**

**Digital images on CD/DVD:** none currently.

**Custom photography of individual objects:** Not currently.

### ROCHESTER MUSEUM & SCIENCE CENTER

657 East Avenue

Rochester, NY 14607

**Phone:** (585) 271-4320

**URL:** [www.rmssc.org/](http://www.rmssc.org/)

**Contact Person:** Kathryn Murano

**Phone:** (585) 271-4552 x329

**Email:** [Kathryn\\_murano@rmssc.org](mailto:Kathryn_murano@rmssc.org)

**Collection Content:** Collections from all over North America, but specializing in local Iroquois materials. Includes Pre-European, historical and contemporary artifacts.

**Available Images:**

**Digital images on CD/DVD:** Sold individually.

**Custom photography of individual objects:**

Available. Requests for research and publications satisfied on an as-needed basis. Not a commercial image service.

**Documentation:** None

**Additional Information:** Rights for reproduction sold contingent upon approval by the Collections & Records Access Committee.

### SALMON RUINS MUSEUM & RESEARCH LIBRARY

PO Box 125

Bloomfield, NM 87413

**URL:** <http://www.salmonruins.com/>

**Contact Person:** Nancy Sweet Espinosa, Curator, Education Coordinator

**Phone:** (505) 632-2013

**Email:** [srcuration@juno.com](mailto:srcuration@juno.com)

**Collection Content:** Salmon Ruin, a Chaco culture

site, displays the results of excavations by Eastern New Mexico University in the 1970s. The San Juan Museum Association maintains a museum at the site with artifacts from the excavations and exhibits about Southwestern cultures.

**Available Images:**

**Slides:** Available to be borrowed for duplication on a case-by-case approval.

**Custom photography of individual objects:**

Available on a case-by-case approval.

**Documentation:** Collections are catalogued for study. Contact museum for specific information.

**Additional Information:** This site houses a museum, research library, pioneer homestead, and park (housing replicas through various cultures and time.) The museum strives to provide research materials and will, as much as possible, accommodate requests. Please contact them directly.

### U'MISTA CULTURAL CENTER

Front Street

P.O. Box 253

Alert Bay, British Columbia

Canada VON 1A0

**Phone:** 1-800-690-8222

**Email:** [info@umista.ca](mailto:info@umista.ca)

**URL:** <http://www.umista.org/>

**Collection content:** Potlatch materials confiscated from the Kwakiutl (Kwakwaka'wakw) people when the practice was banned from 1921-1951 and dispersed to the Royal Ontario Museum, the Canadian Museum of Civilization in Ottawa, and the Smithsonian Institution via George Heye, who purchased 33 items. The U'Mista Cultural Center was created as a repository for their return to the tribe. The Center has become an educational resource about Kwakwaka'wakw culture.

### UNIVERSITY OF BRITISH COLUMBIA MUSEUM OF ANTHROPOLOGY

6393 N.W. Marine Dr.

Vancouver, B.C. Canada V6T 1Z2

**Phone:** (604) 822-5087

**Email:** [info@moa.ubc.ca](mailto:info@moa.ubc.ca)

**URL:** [www.moa.ubc.ca/](http://www.moa.ubc.ca/)

**Contact Person:** Jennifer Webb, Communications Manager

**Phone:** (604) 822-5950

**Email:** [jenwebb@interchange.ubc.ca](mailto:jenwebb@interchange.ubc.ca)

or

**Contact Person:** Krisztina Laszlo, Archivist

**Phone:** (604) 822-1946

**Collection Content:** Native American culture of the Northwest coast of British Columbia, Canada. Includes Pre-European, historical, and contemporary artifacts.

**Available Images:**

**Slides:** 35 mm, sold individually. May be borrowed for duplication. Approximately 1,000 images available.

**Digital images on CD/DVD:** High resolution tiffs, sold individually. Approximately 100 images available.

**Custom photography of individual objects:**

Available

**Documentation:** A list of available images should be available by 2010.

### **W. H. OVER MUSEUM**

414 E. Clark St.

Vermillion, SD 57069

**Phone:** (605) 677-5228

**Email:** whoever@usd.edu

**URL:** <http://www.usd.edu/whover/>

**Contact Person:** Dorothy Neuhaus, Director

**Collection Content:** Specializes in Lakota / Dakota cultures of the Great Plains. Includes historical and contemporary artifacts.

**Available Images:**

Prints and reproductions of pictures in the collection.

**Custom photography of individual objects:** Not available

**Documentation:** None

### **WOODLAND CULTURAL CENTRE**

184 Mohawk St.

PO Box 1506

Brantford, ON Canada N3T 5V6

**Phone:** (519) 759-2650

**Email:** [museum@woodland-centre.on.ca](mailto:museum@woodland-centre.on.ca)

**URL:** [www.iroquoismuseum.org/culture.htm](http://www.iroquoismuseum.org/culture.htm)

**Contact Person:** Judy Harris

**Collection Content:** Native American culture of the Eastern Woodland area, focusing on cultures of the Iroquois and Algonquian language groups. Includes historical and contemporary artifacts.

**Available Images:**

**Slides:** Sold individually. May not be borrowed for duplication.

**Digital images on CD/DVD:** Sold individually.

**Other:** Black & White photographs

**Custom photography of individual objects:**

Available

**Documentation:** None

## **Part 3: Digital Image and Slide Vendors**

### **ART ON FILE**

1837 East Shelby St.

Seattle, WA 98112 USA

**URL:** <http://www.artonfile.com>

**Fax:** 206 322 2560

**Email:** [info@artonfile.com](mailto:info@artonfile.com)

Art on File offers a set of 42 digital images with full documentation, Contemporary Native American Art, featuring 28 artists working in diverse media from across the continent, addressing Native themes, most in a contemporary mainstream style. The images may be licensed individually or as a set.

### **CANYONLIGHTS WORLD ART IMAGE BANK**

**URL:** <http://www.canyonlights.com/canyonlightsslid.html>

Susan Silberberg Pierce contributes high quality slides and digital images of the Southwest, including major buildings and rock art from most of the archaeological sites in the region, Spanish missions in Arizona, and images of Acoma, Laguna, Taos, and San Ildefonso Pueblos.

### **DAVIS ART SLIDES**

**URL:** <http://www.davis-art.com/>

Davis Art Slides offers a set of 40 slides that provides a broad spectrum of work, from ancient Mississippian sculptures and Anasazi sites through contemporary artists Fritz Scholder and George Morrison. They also offer some individual slides. As of this publication date, they list 206 slides under Native American subjects, including Navajo blankets, historic Zuni and Acoma pottery, Hopi Katsina dolls, Anasazi ruins, Mississippian sculpture, Inuit masks, and 20<sup>th</sup> century paintings.

**LANDSLIDES**

**URL:** <http://www.landslides.com/educational.html>

A set of 40 slides of aerial views of Native American dwellings in the Southwest, both ancient and contemporary. Thumbnails are viewable on the web, without documentation. Slides can be purchased individually or as the set. They are digitizing their collections, so the material may be available in the future as digital images.

**PICTURES OF RECORD**

**URL:** <http://www.picturesofrecord.com/Default%202.htm>

Pictures of Record provides several large sets of archaeological images covering pre-contact Native America of all regions, from early stone tools to early European contact. The images are available only in sets. Some are available both as slides and as digital images, some only as slides. Some sets can be previewed online. The images are very reasonable, just over \$1 per image.

**SCHOLARS RESOURCE**

**URL:** <http://www.scholarsresource.com/>

This consortium of digital image vendors lists 33 objects under the Period category "Native North American." Further search by their more specific Period categories produces listings under the terms Anasazi, Coast Salish, Haida, and Tlingit. An excellent selection of mostly modern-day Northwest Coast totem poles, a small selection of Anasazi architecture images, two Yup'ik masks, and a reconstruction of Chief Powhatan's lodge.

**WORLD IMAGES**

**URL:** <http://worldimages.sjsu.edu>

The cooperative image project spearheaded by San Jose State University Professor Emerita Dr. Kathleen Cohen brings up 765 images on a Native American search, which include some images from dioramas as well as images of artworks from all periods and regions. In varying quality with some documentation, the images are downloadable in thumbnail and medium resolution (1000-1400 pixels on the long side,) fine for Powerpoint slides for classroom viewing. The images are not currently available in a higher resolution format, but this possibility is being investigated for the future.

**Part 4: Videos, Films, DVDs****4 SQUARE ENTERTAINMENT LTD.**

**URL:** <http://frsqrqlx.sasktelwebhosting.com/index.html>

*Stage, Screen and Reserve: The Life and Times of Gordon Tootoosis.*

Directed by Guo Fangfang; screenwriter: Maggie Siggins

Format: DVD. Color, 60 minutes. \$35.00 CDN. ©2003.

**291 FILM COMPANY**

**URL:** <http://www.291filmcompany.ca/index.html>

*Landscape as Muse:* An ongoing series, with each episode documenting an artist's inquiry into his or her relationship with the Canadian environment. Seasons One and Two are now available as a boxed set or as individual episodes; Seasons Three and Four will soon be available.

Format: DVD. Color, 24 minutes each. \$200.00 per episode.

Season One

*Boreal Forest with Bob Boyer*, © 2003.  
(Episode 2)

Season Two

*Wheaton Valley with Keith Wolfe Smarch*  
(Episode 16)

*Birch Forest with Sally Milne* (Episode 20)

*Northwest Angle with Tim Schouten*, © 2006  
(Episode 21)

*Southern Manitoba Prairies with Colleen Cutschall* (Episode 23)

Season Three, soon to be released:

*Migration with Jane Ash Poitras* (Episode 36)

*The Buffalo with Adrian Stimson* (Episode 38)

Season Four, soon to be released:

*The Beaver with Mary Anne Barkhouse*  
(Episode 41)

*Faces in the Land with Dempsey Bob* (Episode 43)

## CBC LEARNING

**URL:** <http://www.cbceds.ca/cbceds/shopping/home.aspx>

*Legends Collection:* A five-volume collection of oral legends

Format: CD. 60 minutes each. \$24.95 per individual volume or \$99.95 as a 5-volume set.

Volumes in the set include:

*Inuit Legends: Legends of the Eastern Arctic* (Volume 1) English and Inuktitut

*Inuit Legends: Legends of the Eastern Arctic* (Volume 2) English and Inuktitut

*Legends of the Mushuau Innu: People of the Barrens* (Volume 3) English & Innu-Almun

*Secwepemc Legends: Stories of the Shuswap People* (Volume 4) English & Secwepemctsin

*Legends of the Old Massett Haida* (Volume 5) English and Haida

## CANADIAN MUSEUM OF CIVILIZATION

**URL:** <http://www.civilization.ca/visit/indexe.aspx>

*Reservation X:* Gerald McMaster, curator and Arthur Renwick, co-curator offer video documentation of the installations in the exhibition '*Reservation X: The Power of Place*' organized by the Canadian Museum of Civilization April 23, 1998 – September 26, 1999. Exploration of cultural identity and community is the theme of the contemporary artists from Canada and the United States: Nora Naranjo-Morse, Mateo Romero, Maxx Stevens, Marianne Nicolson, Jolene Rickard, Mary Longman, Shelley Niro.

Send order to the attention of Louis Campeau, Audio Visual Archivist; Library, Archives and Documentation Services

Format: DVD. Color, 35 minutes. ©1998.

## CHACO CULTURE NATIONAL HISTORICAL PARK

*Mystery of Chaco Canyon*

A film narrated by Robert Redford describing the architecture of Chaco Canyon with computer modeling demonstrating the relationships of the several building sites to each other and astronomical alignments in their construction.

Format: VHS. 30 minutes. See Chaco Canyon listing in Museums section for contact information.

## EARTH MAGIC MEDIA, INC.

**URL:** <http://www.earthmagicmedia.com/>

This Dene-owned company offers a number of series, including: *From the Spirit, Earth Voices I* and *Earth Voices II*.

'*From the Spirit*' series is in 13 episodes and represents a variety of Aboriginal artists from Alberta, British Columbia and Northwest Territories. Format: DVD. Color, 24 minutes each. \$100.00 for Canadian PPR classroom use, for United States and world wide contact Earth Magic Media, Inc. © 2005.

Titles in the series include:

*Roy Henry Vickers*

*George Littlechild*

*Archie Beaulieu*

*Joane Cardinal-Schubert*

*Jim Hart*

*Jane Ash Poitras*

*Rocky Barstad*

*John Farcy*

*Daniel Crane*

*Fred McDonald*

*Terry McCue*

*Dale Auger*

## FILMS FOR THE HUMANITIES AND SCIENCES

**URL:** <http://www.films.com>

*Native American Artists:* A set of 6 films produced in 1977 for the United States Bicentennial, each focusing on a single artist from the Southwest. Available as a set or individually.

Format: VHS and DVD. 30 minutes each. \$479.95 for the complete set. ©2004.

*Helen Hardin, Santa Clara Painter*

The daughter of Studio School painter Pablita Velarde walks through the ancient Puyé ruins above Santa Clara Pueblo, observes traditional dances performed there, visits the Indian Market in Santa Fe, demonstrates and discusses her painting techniques, and talks about balancing artwork and family life and her hopes that her daughter will grow up to participate in the Santa Clara community.

Other Titles in the Set:

*Grace Medicine Flower and Joseph Lone Wolf, Santa Clara Potters*

*Fritz Scholder, Mission Painter*

*Allan Houser, Apache Sculptor*

*R.C. Gorman, Navajo Painter*

*Charles Loloma, Hopi Jeweler*

*The Smithsonian National Museum of the American Indian: Native Voices*

Part of the FHS *Great Museums* series, shows highlights of the Museum's collections, interviews with curators and a tour of the storage facilities on the Mall and in the repository in Suitland, Maryland. A printable viewer/educator's guide is available online. Format: DVD or VHS. 28 minutes, \$49.95. ©2002.

### FIRST VOICE MULTIMEDIA INC.

**URL:** <http://www.firstvoicemultimedia.com/index.html>

This company produces videos on a variety of 'themes on the heritage and life of First, Metis and Inuit Nations of North America.' See also: Moving Images Distribution

*The Life and Work of Daphne Odjig:* This film documents the art of one of Canada's prominent artists and activists who is often associated with the Woodland Art tradition.

Format: DVD. Color. In production; available Fall 2008.

### GRACE HUDSON MUSEUM

**URL:** <http://www.gracehudsonmuseum.org>  
Phone (707) 467-2856

*Roots of Beauty*, produced and directed by Jed Riffe and Sherrie Smith-Ferri. A short video about Pomo Indian basket weaving in Northern California. Pomo weavers describe how they produce their baskets, starting with gathering materials and stewardship of the land to ensure their future abundance. The film features well-known basket maker Elsie Allen and several other Pomo women basket weavers.

Format: VHS. 18 min. \$15.00. ©1999.

### HUDSON MUSEUM

**URL:** <http://www.umaine.edu/hudsonmuseum/video.php>

*Song of the Drum, Petroglyphs of Maine* directed by

Ray P. Gerber and written by Mark Hedden.

Format: DVD. Color, 47 minutes. \$29.95. © 2004

Acadia Productions.

### MAINE HISTORICAL SOCIETY

**URL:** <http://mainehistorical.stores.yahoo.net/index.html>

*Songs of the Passamaquoddy: People of the St. Croix River*

Traditional tribal music performed by the Huntley Brook Drummers, Esther Bear, Blanche Sockabasin, Newell and others. Donald Soctomah guided this compilation of fifteen traditional songs of the Passamaquoddy.

Format: CD. \$15.95. © 2004.

### MCNABB CONNOLLY

**URL:** <http://216.191.175.70/mcnabbnew/order.htm>

McNabb Connolly has highlighted a number of the titles represented by them in a series called the "Native Studies Collection". Search also terms: "Indigenous Peoples", "Native Studies".

<http://www.langara.bc.ca/ffwd>

*Annie Pootoogook* directed by Marcia Connolly and produced by Katherine Knight, Site Media Inc. (language: English and Inuktitut).

Format: DVD. Color, 30 minutes. \$150.00 for Canadian school and institutional use; Contact McNabb Connolly for United States pricing. ©2006.

1992

*Gifts from the Thunderbird: The Life and Art of Norval Morrisseau*

Producing Agency: Tuza Productions

Format: DVD. Color, 18 minutes. \$150.00 for Canadian school and institutional use; Contact McNabb Connolly for United States pricing. © 2007.

*Arctic Trilogy* directed by John Houston. Produced by Triad Film Productions Ltd.

*Songs in Stone: An Arctic Journey Home (part 1 of 3 of Arctic Trilogy)*

Format: DVD. Color, 45 minutes. \$250.00 for Canadian school or institutional use; Contact McNabb Connolly for United States pricing. ©1999.

*Nuliajuk: Mother of the Sea Beasts (part 2 of 3 of Arctic Trilogy)*

Format: DVD. Color, 51 minutes. \$250.00 for Canadian school or institutional use; Contact McNabb Connolly for United States pricing. ©2001.

*Diet of Souls (part 3 of 3 of Arctic Trilogy)*

Format: DVD. Color, 50 minutes. \$250.00 for Canadian school or institutional use; Contact McNabb Connolly for United States pricing. ©2004.

*Visions From the Wilderness: The Art of Paul Kane*

Documentary available in English and French. Produced and directed by John Bessai. Written by John Bessai and Joan Prowse.

Format: DVD. Color, 60 minutes. \$250.00 for circulating PPR, \$95.00 for Single School. ©2001 CineFocus Canada Productions.

*From Field to Studio: the Art of Paul Kane*

(Interactive DVD)

Format: DVD. Color, 60 minutes. \$295.00 for circulating PPR, \$115.00 for Single School, ©2006 CineFocus Canada Productions.

**MILESTONE FILM AND VIDEO**

**URL:** <http://www.milestonefilms.com>

*In the Land of the War Canoes* by Edward S. Curtis

Format: DVD. Black & White, 47 minutes. Available for purchase or rental. Contact Milestone Film and Video for classroom pricing. ©1914, restoration ©1972 University of Washington Press.

Filmed by pioneer photographer Edward S. Curtis. Bonus Features: Documentary of the making of the film.

*The Exiles*, by Kent MacKenzie.

Format: DVD. Black & White, 72 minutes. 1961, re-released in 2008. A day in the life of a group of Native Americans from Arizona living in the Bunker Hill neighborhood of Los Angeles.

**MOVING IMAGES DISTRIBUTION**

**URL:** <http://www.movingimages.ca>

This distributor has a number of titles available. Search under term "Indigenous people". A few selected titles are listed below:

*Killer Whale and Crocodile* directed and produced by Peter Campbell.

Director Peter Campbell's film about an artistic and cultural exchange between Coast Salish carver John Marston and a carver from Papua New Guinea, Teddy Balangu.

Format: DVD with closed captioning. Color, 48 minutes. \$250.00 for United States and Canada. ©2007 Gumboot Productions Inc. and Arthur Holbrook Productions Inc.

*The Life and Work of the Woodland Artists* by Dr.

Raoul McKay

Producing Agency: First Voice Multimedia

Format: DVD. Color, 46 minutes. \$250.00. © 2003.

*Radical Attitudes: The Architecture of Douglas*

*Cardinal* by Jim Hamm

Format: DVD. Color, 48 minutes. \$250.00. © 2004.

*Ravens and Eagles: Haida Art* by Jeff Bear and

Marianne Jones. This 26-part series was produced by Ravens and Eagles Productions and is available as a set or individually.

To view clips or to find more information about the series' producers, visit: [www.urbanrez.ca](http://www.urbanrez.ca)

Format: DVD. Color, closed captioning, United States and Canada: \$150 for single 24-minute episode; \$250 for two-part program. First Season © 2003; Second Season © 2004.

First season titles:

*What Is Haida Art?* (23 minutes)

*Spruce Root Weaver: Isabel Rorick* (21:30 minutes)

*Cedar Bark Weaver: Victoria Moody* (22 minutes)

*Argillite Carver: Christian White* (20 minutes)

*Carrying on the Tradition* (21:30 minutes)

*The New Masters* (22:30 minutes)

*Portrait of a Mask Maker: Reg Davidson* (23 minutes)

*Journey of Song* (22 minutes)

*Chiefly Possessions* (23 minutes)

*Yahgu dang ang: "To Pay Respect"* (22 minutes)

*Robert Davidson: Eagle of the Dawn*, Parts 1 and 2 (48 minutes)

*Paradox of Attribution* (24 minutes)



## Second season titles:

*Stone Carver* (24 minutes)  
*On the Trail of Property Woman* (24 minutes)  
*In Our Blood* (24 minutes)  
*Haida Jewelers* (24 minutes)  
*NaXine Weaver* (24 minutes)  
*From Hand to Hand: The Legacy of Charles Edenshaw, Parts 1 and 2* (46:30 minutes)  
*Athlii Gwaii: The Line at Lyell, Parts 1 and 2* (46:30 minutes)  
*The New Collectors: Repatriation, Part 1* (24 minutes)  
*The New Collectors: Repatriation, Part 2* (24 minutes)  
*GiiahlGalang: The State of the Haida Language* (24 minutes)  
*Ravens & Eagles Finale: Defining Haida Art* (24 minutes)

*Storytellers in Motion, Series One* (a 13-part series) by Jeff Bear and Marianne Jones

Producing Agency: Urban Rez Productions.

Indigenous filmmakers from Canada and a two part episode on Maori filmmakers from New Zealand are profiled in this series.

Format: DVD with closed captioning. Color, 24 minutes for 11 parts; 48 minutes for two-part episode called *The Maori Voice*; United States and Canada: \$175 for single episodes and \$300 for the one two-part episode.

*The Indigenous Voice* (24 minutes)  
*Out of the Shadows: Christine Welsh* (24 minutes)  
*Hunkpapa Woman: Dana Claxton* (24 minutes)  
*Culture Shock in Alert Bay: Barb Cranmer* (24 minutes)  
*Finding My Talk: Paul Rickard* (24 minutes)  
*Town Crier: Jim Compton* (24 minutes)  
*The Syilx Voice: Tracey Jack* (24 minutes)  
*Mr. Tapwe: Doug Cuthand* (24 minutes)  
*From the Edge: Gil Cardinal* (24 minutes)  
*Our First Lady of Cinema: Alanis Obomsawin* (24 minutes)  
*Lights, Camera and Action: Tantoo Cardinal* (24 minutes)  
*The Maori Voice, Parts 1 and 2* (48 minutes)

*The Trickster: Edward Poitras in Venice* by Gordon McLennan and Lloyd Martell

Format: DVD. Color. 48 minutes; United States and

Canada: \$250.00. ©1995 Reel Eye Media

*The Making of a Haida Totem Pole* by Kelvin Redvers  
 Kelvin Redvers is a Métis filmmaker from Hay River Northwest Territories.

Format: DVD. Color, 16.5 minutes; United States and Canada: \$180. ©2007

*St. Laurent Goes to Washington* by Dr. Raoul McKay, Jim Compton and Béatrice Gaudet

This film portrays the Métis community of Saint-Laurent in Manitoba, Canada, and its preparations for an exhibit that was part of the opening of the new National Museum of the American Indian in Washington, D.C. several years ago.

Format: DVD. Color, 48 minutes. \$250.00. ©2007 First Voice Multimedia Inc.

## NATIONAL FILM BOARD OF CANADA

URL: <http://www.nfb.ca/>

*Aboriginal Architecture Living Architecture* by Paul M. Rickard

Format: DVD. Color, 92 minutes 47 seconds; United States: contact National Film Board of Canada; \$59.95 for Canadian schools, libraries and companies. © 2005.

*Hands of History* by director Loretta Todd  
 Artists Rena Point Bolton, (Stol:o), weaver of baskets and robes; Doreen Jensen, (Gitskan), carver, button blanket and printmaker; Joane Cardinal-Schubert, (Blood), media artist; Jane Ash Poitras, (Chippewan), painter.

Format: Currently VHS; DVD available soon. Color, 51 minutes 44 seconds. \$195.00 for United States and \$49.95 for Canadian schools, libraries and companies, ©1994.

*I Can Make Art ... Like Andrew Qappik*. Directed by Jane Churchill and produced by Tamara Lynch.

Format: DVD. Color, 11 minutes. United States: Contact National Film Board of Canada; \$59.95 for Canadian schools, libraries and companies. © 2005. A teaching guide is available online (PDF format).

*I Can Make Art ... Like Ron Noganosh* Directed by Jane Churchill and produced by Tamara Lynch.

Format: DVD. 15 minutes 43 seconds. United States: Contact National Film Board of Canada; \$59.95 for Canadian schools, libraries and companies. © 2005.

A teaching guide is available online (PDF format).

*In Celebration of Nunavut – Inuit Arts:* A set of five videos compiled in 1999 featuring Inuit artists and their work, ranging from carving stone, ivory and bone to recent film animation. Each volume is available singly or can be purchased as a set.

*In Celebration of Nunavut - Inuit Arts*  
(Volume 1)

Format: DVD. 91 minutes 24 seconds.  
\$275.00 for United States; \$59.95 for Canadian schools, libraries and companies. ©1999 compilation.

*In Celebration of Nunavut – Inuit Arts*  
(Volume 2)

Format: VHS currently; DVD available soon.  
59 minutes 16 seconds. \$225.00 for United States; \$49.95 for Canadian schools, libraries and companies. © 1999 compilation.

*In Celebration of Nunavut – Inuit Arts*  
(Volume 3)

Format: DVD. 28 minutes 19 seconds. \$150.00 United States; \$59.95 for Canadian schools, libraries and companies. © 1999 compilation.

*In Celebration of Nunavut – Inuit Arts*  
(Volume 4)

Format: VHS currently, DVD available soon.  
26 minutes. \$150.00 for United States; \$49.95 for Canadian schools, libraries and companies. © 1999 compilation.

*In Celebration of Nunavut – Inuit Arts*  
(Volume 5 – Lypa)

Format: DVD; 30 minutes 7 seconds total,  
\$150.00 for United States and \$59.95 for Canadian schools, libraries and companies, ©1999 compilation.

*Kanehsatake 270 Years of Resistance* directed by Alanis Obomsawin; produced by Wolf Koenig and Alanis Obomsawin.

Format: DVD. Color, 119 minutes 15 seconds. United States: Contact National Film Board of Canada; \$59.95 for Canadian schools, libraries and companies. ©1993.

*Picturing a People: George Johnston, Tlingit*

*Photographer* directed by Carol Geddes; produced by George Hargrave and Sally Bochner.

Format: DVD. 50 minutes 10 seconds. \$129.00 for United States; \$59.95 for Canadian schools, libraries and companies. © 1997.

*The Story of the Coast Salish Knitters* directed by Christine Welsh; produced by Christine Welsh, Colleen Craig, Gillian Darling Kovanic.

Format: DVD. Color, 52 minutes 3 seconds. \$225.00 for United States; \$59.95 for Canadian schools, libraries and companies. ©2000.

*Totem: The Return of the G'psglox Pole*, directed by Gil Cardinal; produced by Bonnie Thompson and Jerry Krepakevich.

Format: DVD. Color, 70 minutes. \$195.00 for United States; \$59.95 for Canadian schools, libraries and companies. ©2003.

*Yuxweluptun: Man of Masks* directed by Dana Claxton and produced by Selwyn Jacob

Format: DVD. Color, 21 minutes. \$150.00 for United States; \$59.95 Canadian for schools, libraries and companies. ©1998.

## OHIO HISTORICAL SOCIETY

*Searching for the Great Hopewell Road: A landmark journey into the mysteries of the ancient Hopewell people.*

A richly engaging as well as informative documentary narrated by Dr. Bradley Lepper, Curator of Archaeology for the Ohio Historical Society. The film includes commentary by archaeologists, historians, Native Americans from the region, and an astronomer. The camera follows Dr. Lepper from library stacks, archives, and archaeological excavations to computer modeling projects, providing a window into the everyday work of the archaeologist. Also gives insight into the Hopewell people as Dr. Lepper traces evidence of an ancient road between the Newark Mounds and Chillicothe, and describes the other mound sites in the area and the portable artwork produced by the Hopewell people.

Format: VHS and DVD. 57 minutes, stereo. ©1998 Pangea Productions Ltd.  
VHS \$19.95; DVD \$24.95.

*Legacy of the Moundbuilders*

The official film of the Hopewell Culture National Historic Park.

Format: VHS. 17 minutes. \$19.95. Camera One, Seattle. ©1994.

## PUBLIC BROADCASTING SERVICE

**URL:** <http://www.pbs.org>

*Myths of the Moundbuilders*, Public Broadcasting Services Odyssey series. A documentary about the Hopewell period mounds in the Ohio River valley region, with reenactments of the work of the archaeologists who first studied the mounds. The film dwells on the fact that early archaeologists advanced the notion that the mounds must have been made by more advanced civilizations than the natives who populated the continent when the Europeans arrived. Otherwise, the film concentrates on the subsistence of the mound builders more than on their cultural life. *The Great Hopewell Road*, produced by the Ohio Historical Society, is a better film with more emphasis on architecture and art and their roles in culture.

Format: VHS. 58 minutes. ©1980

## SASKATCHEWAN ARCHEOLOGICAL SOCIETY

**URL:** <http://www.saskarchsoc.ca/Home.html>

*Spirit in the Rocks: Rock Paintings in Northern Saskatchewan*

Directed by Tim Jones; produced by Angus Ouchterlony – A&A Communications.

Format: DVD. Color, 59 minutes. \$24.90. ©2005.

## SOCIALDOC.NET

**URL:** [www.socialdoc.net](http://www.socialdoc.net)

*Shooting Indians: A Journey with Jeffery Thomas* directed by Ali Kazimi.

Format: DVD. Color + b/w, 56 minutes. \$200.00. ©1997

## PHOEBE A. HEARST MUSEUM OF ANTHROPOLOGY

**University of California, Berkeley**

**Contact person:** Victoria Bradshaw

**Email:** [vlbmuse@berkeley.edu](mailto:vlbmuse@berkeley.edu)

American Indian Film Project. Fourteen films on California Pomo, Northwest Coast Kwakiutl (Kwakwaka'wakw), Paiute, and Lakota Sioux cultural life. Prof. Samuel Barrett produced these films with the support of the National Science Foundation between 1960-1965. The collection maintains many

still photos and slides of the same subjects and some of the objects demonstrated in the films. Seven of the films document art techniques and dance. The remainder demonstrate a dice game, acorn and nut gathering and processing, and the production of projectile points and bows and arrows. Following are the art and dance selections:

- 26-29 *The Calumet Pipe of Peace* depicts Indian rituals surrounding pipe and tobacco and shows traditional methods of fashioning, decorating and consecrating the pipe. 23 minutes.
- 26-30 *Dream Dances*. Pomo women dance the century-old Bole-Maru. Five dances are shown, each danced in costume around a fire within a brush enclosure. 30 minutes.
- 26-31 *The Totem Pole* explores totem poles and the sophisticated wood carving art of the Northwest Coast Indian tribes. Shows the carving of a pole by Mungo Martin, chief of the Kwakiutl. 27 minutes.
- 26-35 *Basketry of the Pomo: Techniques* is a detailed study of Pomo basketry techniques, showing how various weaves are constructed. 33 minutes.
- 26-36 *Basketry of the Pomo: Forms & Ornamentation* illustrates the great variety of shapes, sizes and design elements of Pomo baskets. 21 minutes.
- 26-39 *Kashia Men's Dances, Southwest Pomo Indians* records four authentic northern California Pomo men's dances performed in elaborate costumes and headdresses. 40 minutes.
- 26-52 *Wooden Box* illustrates a woodworking specialty of the Kwakiutl of the northwest Pacific Coast: the steaming and bending of a single wood slab to form a tight box using no nails, screws or glue. Process from felling tree to finished product. Range and variation of tools employed, old tools and contemporary counterparts. Mungo Martin, Kwakiutl. 33 minutes.

Format: DVD. \$150 each.

## V-TAPE

**URL:** <http://www.vtape.org/catalogue.htm>

V-Tape has a large searchable database of video by artists and independent documentary makers as well as a database of articles about artists and video art. Purchase or rental of films is available.

### *The Shirt* by Shelley Niro

A performance featuring Hulleah Tsinnahjinnie using a white tee-shirt to express the effects of colonialism on North American aboriginal people. Video artist and photographer, Shelley Niro is a member of the Turtle Clan of the Kanien'kehaka (Mohawk) Nation, from the Six Nations Reserve, near Brantford, Ontario, Canada.

Format: DVD. 5 minutes, 55 seconds. Worldwide rights available for university library and classroom use; \$360.00. ©2003.

### *All Indian All the Time* by James Luna

Format: DVD. 4 minutes 43 seconds. ©2006.

### *Cloudbreaker* by Adam Garnet Jones

Format: DVD. 15 minutes. \$360.00. ©2006

### *Nikamowin (song)* by Kevin Lee Burton

Format: DVD. 11 minutes, 15 seconds, Cree and English. \$260.00. ©2007

### *Thirst* Gail Maurice

Format: DVD. 14 minutes, 15 seconds. \$360.00. ©2007.

## VIDEO OUT DISTRIBUTION

**URL:** [www.videoout.ca](http://www.videoout.ca)

Video Out is a non-profit, artist-run distribution centre.

### *More Unsettling of the West*

Part of the *Her Lens: Explorations in Video Media Art Series*, this compilation of seven videos explores marginalized communities' views on race, identity, gender and nationality. An introductory critical essay written by curator, Michelle La Flamme, Ph.D., and a study guide are included in the package. (PDF format)  
Format: DVD. 87 minutes. \$400.00 CDN for compilation from Video Out.

Included in this compilation:

*I Want to Know Why* by Dana Claxton. 6 1/2

minutes. © 1994.

*Buffalo Bone China* by Dana Claxton. 12 minutes. ©1997.

*Colonialization: the Second Coming* by Thirza Cuthand. 3 1/2 minutes. ©1996.

*Land Use* by Cleo Reece. 21 minutes. ©1993.

*Helpless Maiden Makes an "I" Statement* by Thirza Cuthand. 6 minutes. ©1999.

*Skinned* by Jennifer Abbott and David Ohdiambo. 6 minutes. ©1993.

*Hogan's Alley* by Cornelia Wyngaarden and Andrea Fantona. 32 minutes. ©1994.

## VIDEO POOL

**URL:** [http://videopool.typepad.com/video\\_pool\\_home/](http://videopool.typepad.com/video_pool_home/)

Video Pool is an artist run distribution centre; some clips online, previews available.

Artist work/collaborations including work from Marjorie Beaucage, Thirza Jean Cuthand, Marcel Fayant, Zachery Longboy.

## WESTERN NATIONAL PARKS ASSOCIATION STORE

**URL:** <http://www.wnpa.org/Merchant2/merchant.mv?>

*360 Degrees of Ancient Dwellings of the Southwest.* CD-ROM by Four Chambers Studio. 200 spherical, zoomable panoramas of 20+ archaeological sites with maps, glossaries, site histories, and a screensaver. Windows and Macintosh compatible. Includes technical support. \$24.95.

*360 Degrees of Mesa Verde National Park.* CD-ROM by Four Chambers Studio. Windows and Macintosh compatible. Contains 45 Interactive 360 degree panoramic views, interactive trail and site maps, interpretive text and a screensaver. \$17.95.

## Part 5: Periodical Sources

### *American Archaeology*

published quarterly by The Archaeological Conservancy, 5301 Central Avenue NE, Suite 902, Albuquerque, NM 87108-1517  
[www.americanarchaeology.org](http://www.americanarchaeology.org)

A good place to find out about current archaeological research and new publications and exhibitions.

### *American Indian Magazine*

7314 East Osborn Drive  
Scottsdale, AZ 85251  
[www.aiamagazine.com](http://www.aiamagazine.com)

For 30 years this publication has covered traditional and contemporary artists, current auctions, publications, museum and gallery exhibitions and events, and legal issues.

### *Archaeology*

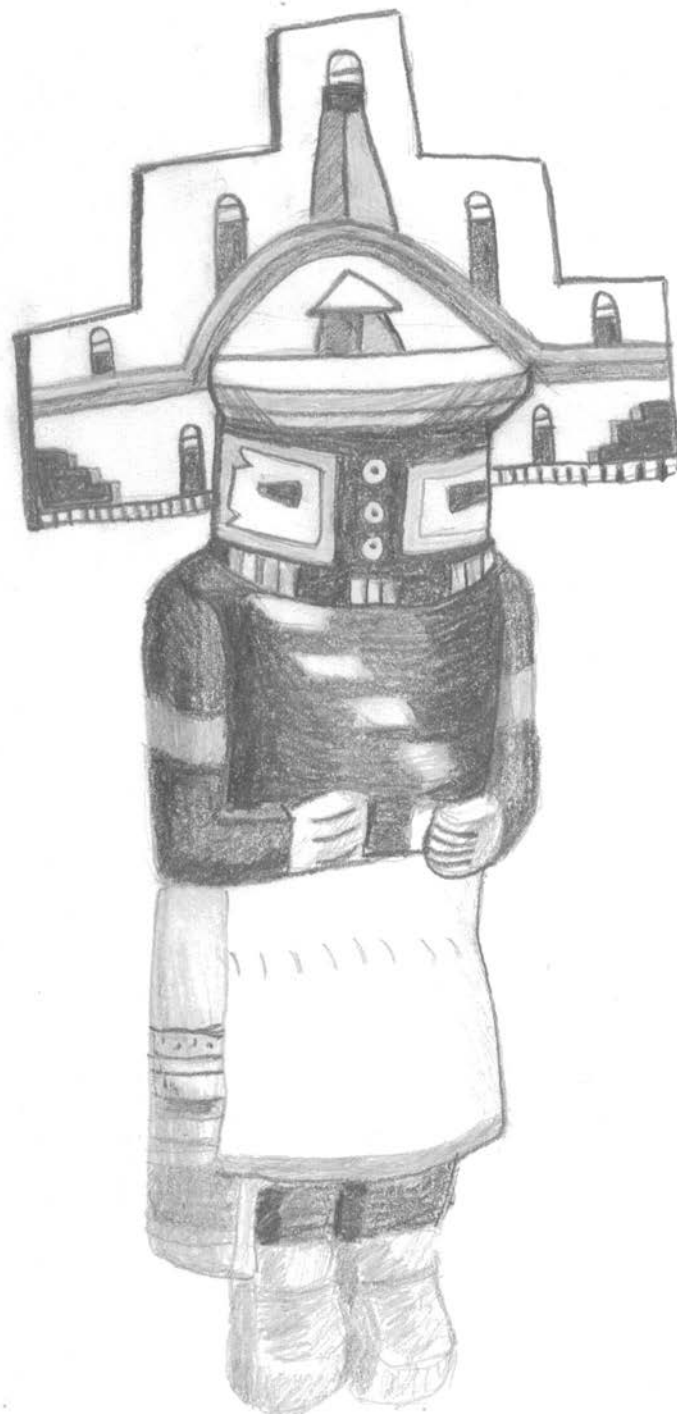
published bimonthly by the Archaeological Institute of America, 36-36 33<sup>rd</sup> Street, Long Island City, NY 11106.

While not limited to Native American topics, another good source of information about current research in ancient Native American and culture and European exploration of North America. Along with book reviews and exhibit information, you can find out how to sign up for an expedition or a dig.

### *National Museum of the American Indian*

published quarterly by the Smithsonian National Museum of the American Indian, 4<sup>th</sup> Street and Independence Avenue SW, MRC 590 P O Box 37012, Washington, DC, 20013-7012.

Another source of information about current publications and exhibitions, as well as websites, galleries, museums and services related to Native American culture and society. Feature articles highlight Native Americans in the arts, politics, social causes and tourism supporting Native people.



## Chapter 2: CHRONOLOGY of ABORIGINAL AMERICAN CULTURES



### ANCIENT ARCTIC



#### Pacific Coast

<u>Arctic Small Tool Tradition</u> (Bering Straits)	2750 - 800 BCE
<u>Aleut</u>	2500 - 1800 BCE
Kodiak Island	
<u>Kachemak</u>	1800 BCE – 1000 CE
<u>Norton</u>	1000 BCE – 800 CE
Ipiutak	1 - 800 CE
(Shores of Chukchi Sea north of Bering Strait)	
<u>Thule</u>	700 BCE - present
<u>Old Bering Sea</u>	200 BCE – 800 CE
<u>Okvik (Old Bering Sea I)</u>	
<u>Old Bering Sea II</u>	
<u>Old Bering Sea III</u>	

#### Inland

<u>Northern Archaic</u>	2500-500 BCE
<u>Dorset</u>	500 BC-AD 1200
<u>Thule</u>	1000 CE – contact

The Dorset culture migrated seasonally across the inland Arctic region of North America, following the caribou and the seals and whales along the Arctic coastline until the Thule people, expanding inland from the coastal areas, gradually displaced them.



### ANCIENT NORTHWEST COAST



#### Southeast Alaska (Tlingit)

Ground Hog Bay II	3500 BCE – 500 CE
Ground Hog Bay I	1000 CE – 1500 CE
Coffman Cove	ca.3500 BCE – 500 CE
Grouse Fort	1500 – European Contact

#### Queen Charlotte Islands (Haida)

Bluejackets Creek	5000 BCE – 500 CE
Graham Tradition	5000 BCE – Contact

#### British Columbia Coast

<b>North Central Coast:</b> (pre- <u>Bella Bella</u> and <u>Bella Coola</u> )	
McNaughton I	3000-500 BCE
Cathedral Phase	ca.3000 – 500 BCE
Namu III	ca.3000 – 500 BCE

McNaughton II (pre-Bella Coola) 500 BCE – 500 CE

Namu IV 500 BCE – 500 CE

Anutxix Phase 500 CE to 1500 CE

Kwatna Phase 1500 to contact

**Prince Rupert Harbor** (pre-Tsimshian & Tsimshian)

Prince Rupert III 3000-500 BCE

Hagwilget A 3000-2000 BCE

Giatus VI 2000-1200 BCE

Skeena 1200-500 BCE

Prince Rupert II 500 BCE – 500 CE

Kleanza Complex 500 BCE – 500 CE

Prince Rupert I 500 CE to contact (Tsimshian)

**South Central British Columbia Coast, E. Queen Charlotte Strait**

(Southern Kwakwakawakh)

Bear Cove II 5500 BCE – 1500 CE

O'Conner II 5500 BCE – 1500 CE

**Southwest British Columbia Coast and Vancouver Island**

Vancouver Island West Coast: (Nootka)

Early Yuquot 2500 - 1000 BCE

Shoemaker Bay 2500 – 2000 BCE

Middle Yuquot 1000 BCE – 500 CE

Late Yuquot 500 CE – contact

Shoemaker Bay II 500 CE – 1200 CE

Hesquiat 500 CE to contact

South end of Vancouver Island, Gulf & San Juan Islands, and lower Fraser River (Coast Salish)

Marpole Culture ca. 400 BCE – 300 CE

Elaborate bone and antler carving

Later occupied by Coast Salish, possible descendants

Fraser River Delta and Canyon, Gulf, and San Juan Islands

Developmental 3000 – 1100 BCE

Canyon: Eayem 3300 – 1100 BCE

Delta: Maurer 3500 – 2500 BCE

St. Mungo 2500 – 1000 BCE

Ground slate industry, first sculpture in the round

Climax period 1100 BCE – 350 CE

Canyon: Baldwin 1100 – 400 BCE

abstract animal figures

Skamel 400 BCE – 3rdC CE

Delta: Locarno Beach 1020 – 250 BCE

Post-Climax ca. 350 – ca. 1200 CE

Canyon: appearance of effigy pipes

Emery

Delta: Locarno Beach 1000 – 500 BCE

wapiti antler spoons with proto formline design

<u>Marpole</u> culture	400 BCE – 300 CE
<u>Whalen II</u> Culture	ca. 370 CE+/- 140 years
Whalen Farm site	
<u>Belcarra II</u>	ca. 500 – 1200 CE
Sea mammal hunting with composite harpoons and large-scale woodworking; possible ancestors of the Salish people	
Late Period ( <u>Coast Salish</u> )	1200 CE – Present
Gulf and San Juan Islands: San Juan Phase	
	1200 - Present
Puget Sound	
Old Man House, Squamish	500 CE - Present
Penn Cove Phase	500 CE – Present
Canyon: <u>Esilao</u>	1200 CE - Present
Delta: <u>Stselax</u>	1500 CE – Present

**Northwest Washington Coast (Makah)**

Hoko River	1000 – 250 BCE
Ozette	1200 CE to contact

**Lower Columbia River (Chinook)**

Late Five-Mile Rapids	3500 BCE – 500 CE
Wakemap Mound	500 CE - contact



**THE ANCIENT PLAINS**



Plains Woodland Culture	100 BCE – 900 CE
Cord-marked, grit-tempered, elongate pottery with conical bases	
Mounds and Ossuaries	
Plains maize farmers	800 - 1500 CE
Plains Village Phase	900 - 1850 CE.

Central Plains Sites along permanent streams from the Dakotas to Texas, with multi-family lodge dwellings, pottery, and 8-row corn, sunflowers, and beans. Ancestors of the Pawnee:

- Upper Republican
- Loup River
- St. Helena
- Nebraska

Possible ancestors of the Plains Apache

- Dismal River

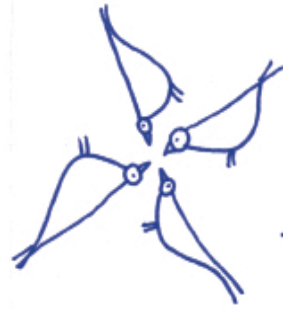
Ancestors of the Mandan, Hidatsa, and Arikara:

- Middle Missouri

Southern Plains sites in Texas Panhandle, Custer, and the Washita River; rectangular houses and pottery.

Ancestors of the Wichita





**Anasazi**

Basketmaker II	1 - 400 CE
Basketmaker III	400 - 700 CE first pottery
Pueblo I	700 - 900 CE first pueblo -style houses
Pueblo II	900 - 1100 CE
Pueblo III	1100 - 1300 CE
Pueblo IV	1300 - 1600 CE

**Hohokam**

Pioneer Phase	300 BCE – 550 CE
Vahki	300 BCE – 100 CE
Estrella	100 - 350
Sweetwater	350 - 500
Snaketown	500 - 600
Colonial	350 - 900 CE
Gila Butte	600 - 700
Santa Cruz	700 - 900
Sedentary	900 - 1100
Sacaton	900 - 1200
Classic	1200 - 1450
Soho	
Civano	
Pima-Papago after 1450	

**Mogollon**

Phase 1 Pre-pottery	100 BCE - 400 CE
Phase 2 Georgetown	400 - 600 CE Plain pottery
Phase 3 San Francisco	600 - 900
Phase 4	900 - 1000
Phase 5	1000 - 1400

Mimbres types:

3-Circle Red on White	600 - 750
Boldface (Mimbres Black on White I)	750 - 1000
Mimbres Black on White II	1000 - 1150
Classic (Mimbres Black on White III)	1100 - 1250

**Casas Grandes**                      **1200 – 1450**

**Fremont Culture**                      **ca. 700 - 1200**

**Salado Culture (?)**                      **1300 - 1400**

**Sinagua**                                      **ca. 660 - 1280**

**Anasazi****Anasazi Monument Sites**

## CHACO CANYON

Ancient staircases	
Casa Rinconada	ca.1070 - 1110
Chetro Ketl	ca.1005 - 1105
Fajada Butte, site of sun dagger solstice marker	
Hungo Pavi	ca.1000 - 1080
Kin Kletso	ca.1100 - 1130
Peñasco Blanco	ca.900 - 1125
Pueblo Alto	ca.1020 - 1145
Pueblo Bonito	ca.850 - 1140
Pueblo del Arroyo	ca.1070 - 1105
Wijiji	ca.1105 - 1120

## SAN JUAN RIVER DRAINAGE (MESA VERDE)

## Animas River Valley:

Aztec Ruins	ca. 1100 - 1150; reoccupied early 1200's
Salmon Ruin	ca. 1088 - 1095; reoccupied early 1200's

## Mesa Verde National Park:

## Chapin Mesa:

Balcony House	ca. 1200 - 1300
Cliff Palace	ca. 1190 - 1280
Far View Community	900 - 1300
Coyote Village	800 - 1000's
Pipe Shrine House	900 - 1300
Far View House	1100 - 1300
Far View Tower	1200's
Mummy Lake	900 - 1300
New Fire House and Fire Temple	1250
Spruce Tree House	ca. 1200 - 1276
Square Tower House	1200 - 1300
Sun Temple	ca. 1250

## Wetherill Mesa:

Long House

## Montezuma Valley

Hovenweep (Pueblo III)	ca. 1100 - 1300
Lowry Pueblo	ca. 1090 - 1120
Lowry Town occupation	ca. 750 - 1150+
Yellow Jacket: mostly Pueblo III	

## KAYENTA REGION

Betatakin	1267 - 1286
Broken Flute Cave	
Canyon de Chelly	
White House	ca. 1060 - 1275
Keet Seel (Kiet Siel)	950 - ca. 1300
Tusayan	ca. 1185 - 1250

## HOPI MESAS (South end of Black Mesa; merge with historic Hopi)

Awatovi	1300 - 1700
Jeddito Wash	
Oraibi	1300 - present
Sikyatki	
Walpi	1300 - 1680
moved to mesa top	1680 - present

## CIBOLA/ LITTLE COLORADO RIVER VALLEY

Acoma	
Bidahochi	
Chavez Pass	
Chevlon Ruins	
Grasshopper	ca. 1300 - 1400
Homol'ovi	1300 - 1540
Kiatuthlana	
Kinishba	
Point of Pines	
Puerco I	1100 - 1200
Puerco II	1300 - 1400
Tularosa	
Zuñi	ca. 1350 - 1500s
Atsinna (El Morro)	ca. 1200 - 1400
Village of the Great Pueblos	ca. 1000 - 1200

## PAJARITO PLATEAU, New Mexico

Kuaua	ca. 1300 - 1580
Long House	1300 - 1540
Painted Cave	
Pottery Mound	
Puyé	1300 - 1600s
Snake Village	1300 - 1540
Sun House	1300 - 1540
Tyuonyi	1300 - 1540

## RIO GRANDE VALLEY, New Mexico

Gran Quivira (Pueblo de las Humanas)	ca. 1300 - 1668
Pecos	1300 - 1700s

## Anasazi Pottery Styles

The Pecos Conference, a gathering of archaeologists working in the Southwest called by Alfred Kidder in 1927 at Pecos, New Mexico, established the naming convention typically used for Anasazi pottery. The names combine the name of the site that first established the type with a color descriptor. For descriptions of individual styles below, see Carlson, Watson Smith, and Tanner. Anasazi culture evolved into the people now known as the Hopi on Black Mesa, the Acoma and Zuñi of the Cibola region along the central border of Arizona and New Mexico, and the Eastern Puebloans along the Rio Grande River in Central New Mexico around the beginning of the fifteenth century, possibly as a result of intermingling with the Mogollon people. Sites such as Grasshopper and Fourmile in the Mogollon Rim region in central Arizona exhibit materials from Mogollon and Anasazi people.

### BASKETMAKER III

La Plata Black-on-white	ca. 600 - 700
Lino Black-on-Grey	ca. 600 - 700
White Mound Black-on-white	

### PUEBLO I

Kana'a	ca. 800 - 875
Kiatuthlanna Black-on-white	800 - 875
Piedra Black-on-white	850 - 950
San Marcial Black-on-white	

### PUEBLO II

Chaco Black-on-White	ca. 1075 - 1130
Crozier Black on White	ca. 800 - 875
Escavada Black-on-White	ca. 1000-1100
Gallup Black on White	ca. 1000-1100
Puerco Black – on-White	ca. 1000-1100
Puerco Black-on-red	ca. 1000 - 1200
Mancos Black-on-White	ca. 1000 - 1100
Red Mesa Black on white	875 - 1000
Snowflake Black-on-white	ca. 1000 - ?
Tusayan Black-on-White	
Walnut Black-onWhite	

### PUEBLO III

Chupadero Black-onWhite	ca. 1100 - 1375
Gallina Black-on-White	ca.1200 - 1275
Klagetoh Black-on-White	ca.1125 - 1300
Kayenta Black on-White	
Kayenta Polychrome	
McElmo Black-on-White	ca.1100 - 1200
Mesa Verde Black-on-White	ca.1200 - 1300
Reserve Black-on-White	
Socorro Black-on-White	ca.1050 - 1275
Tularosa Black-on-White	ca. 1125 - 1300
Wingate Black-on-red (greatest frequency ca. 1100)	ca. 1050 - 1200
Wingate Polychrome	ca. 1125 - 1200

### PUEBLO IV

Bidahochi Black-on-White	
Cedar Creek Polychrome	1300 - 1375
Fourmile Polychrome	1300 - 1400

Heshota Polychrome	1300 - 1375
Jeddito Black on Yellow	1300 - 1625
Jeddito Black-on-Orange	
Jemez Black-on-White	ca.1425 – 1600
Kinishba Polychrome	1300 - 1400
Pinedale Polychrome	1275 - 1325
Pinedale Black-on-Red	1275-1325
Point of Pines Polychrome	1300 - 1450
Puaray Glaze-polychrome	ca.1515 - 1600
St. Johns Black-on-Red	1175 - 1300
Saint Johns Polychrome	1175 - 1300
Showlow Polychrome	1300 - 1400
Sikyatki Polychrome	1375 - 1625
Springerville Polychrome	ca. 1204 - 1300

## **Casas Grandes**

**Architecture Site:** Paquimé (aka Casas Grandes)

### **Pottery Style:**

Ramos Polychrome

## **Hohokam**

### **Architecture Sites:**

Casa Grande  
Gatlin, near Gila Bend  
Jackrabbit Ruin  
Los Muertos  
Ridge Ruin  
Roosevelt  
San Simon  
Snaketown  
Valshni Village  
Winona Village

## **Mogollon**

### **Architecture Sites:**

Bear Ruin  
Bradsby  
Cameron Creek  
Carter Ranch  
Casa Malapais  
Fourmile Ruin  
Galaz  
Grasshopper (possibly co-habited with Anasazi)  
Harris Village  
Kinishba  
Mattocks  
Old Town  
Point of Pines

Swarts Ruin  
Treasure Hill

## **Patayan: Sinagua**

### **Architecture Sites:**

Montezuma's Castle  
Walnut Canyon  
Wupatki

## **Salado**

### **Ceramic Types:**

Early Gila Polychrome  
Late Gila Polychrome  
Pinto Polychrome  
Tonto Polychrome



## ***SOUTHWEST: POST-CONTACT***



The Akimal O'Ohdam (Papago) and Tonoho O'Ohdam (Pima) are thought to be the descendants of the Hohokam people and live in southwestern and central Arizona. The Puebloan peoples are descended from the Anasazi. The Navajo and the Apache migrated to the Southwest sometime between the twelfth and sixteenth centuries from the far northwest Subarctic region and are of Athapaskan descent.

## **Akimal O'Ohdam (Papago)**

## **Apache**

## **Navajo**

## **Puebloan**

### **Eastern (Rio Grande) Pueblos (Tanoan and Keresan language groups)**

Cochiti  
Galisteo  
Isleta  
Jemez  
Pecos  
Picuris  
Pojoaque  
Sandia  
Santa Ana  
Santa Clara  
San Felipe  
San Ildefonso  
San Juan  
Santo Domingo  
Taos  
Tesuque  
Zia

## Western Pueblos (Uto-Aztecan, Tewa and Keresan language groups)

### Acoma

### Hano

### Hopi

Awatovi  
Hano  
Hotevilla  
Jeddito  
Mishongnovi  
Moenkopi  
Old Oraibi  
Polacca  
Shipaulovi  
Sichomovi  
Shungopavi  
Walpi

### Laguna

### Zuñi

## Puebloan Ceramic Styles

### Eastern Pueblos (upper and middle Rio Grande River and Pajarito Plateau)

Sankawi Black-on-Cream	ca. 1550 - 1650
Tewa Polychrome	ca. 1675 - 1700
Posuge Red	ca. 1675 - 1750
Ogapoge Polychrome	ca. 1700 - 1800
Pojoaque Polychrome	ca. 1700 - 1800
Kapo Black	ca. 1700 - 1800
Kotyiti Glaze-Polychrome	after 1680
Puname Polychrome (Zia and Santa Ana Pueblos)	ca. 1750 - 1900

### Hopi

San Bernardo Polychrome	1625 - 1680
Payupki Polychrome	1680 - 1780
Polacca Polychrome	1780 - 1900

### Zuñi

Hawikuh Polychrome	ca. 1540 - 1680
Ashiwi Polychrome	ca. 1705 - 1750

## Tonoho O'Ohdam (Pima)



# THE ANCIENT EASTERN WOODLANDS

<b>Archaic Period</b>	8000 - 1000 BCE
<b>Woodland Period</b>	
Early Woodland	1100 BCE - 200 CE
Adena Culture in Southern Ohio	1000 - 100 BCE
Middle Woodland	
Hopewell Complex	200 BCE - 500/600 CE
Late Woodland	ca. 400 – 1000 CE
<b>Mississippian</b>	900 CE - Contact
Fort Ancient Culture (Ohio River Valley)	ca. 950 CE - Early Historic Period

## Archaic Period (8000 - 1000 BCE)

Development of exchange of raw materials and manufactured items both between contiguous regions and over long distances<sup>1</sup>

## Late Archaic (3000 – 1000 BCE)

### NORTHEAST

#### Old Copper Culture

    Upper Great Lakes & Upper St. Lawrence Valley   ca. 3000 - 1000 BCE

#### Susquehanna Late Archaic

    Lamoka (central New York)                           ca. 2500 BCE

    Laurentian   4000 - 2000 BCE

    River and Snook Kill (east Susquehanna drainage) 2000 - 1000 BCE

    Frost Island (West central New York)

Ohio Valley: Pottery appears                           ca. 1000 BCE

    Indian Knoll Site, Ohio County, Kentucky       3000 - 2000 BCE

### SOUTHEAST

Stallings Island, Savannah River, Georgia           ca. 2400 - 2000 BCE

    Fiber-tempered decorated pottery, which is disseminated to the east.

Deptford Period   ca. 1500 BCE - 1000 CE

    Jars with stamped decoration, fiber-tempered pottery spread west along the Gulf Coast and up the Savannah River to the Tennessee Valley and northeast Mississippi. Fiber temper gradually shifts to sand  
ca. 1370 – 1000 BCE

#### Lower Mississippi Valley

    Watson Brake   ca. 3400 BCE

    Poverty Point   ca. 1600 - 600 BCE

        Baked clay objects

    Teoc Creek site, Mississippi                     ca. 1000 BCE

    Robinson Site, Smith County, Tennessee       1280 - 460 BCE

        Terminal Archaic

#### Lower Illinois Valley and St. Louis

    Titterington Complex (Griffin 1968b)

    Etley Site, Calhoun County, Illinois           1500 - 1000 BCE

    Booth Site, Monroe County, Missouri

    Koster Site, Jersey County, Illinois



## Woodland Period (1000 BCE – 1000 CE)

### Early Woodland

1000 - 500 BCE

Early to Middle Woodland:

#### Adena Culture

1000 - 100 BCE

Southern Ohio, northern Kentucky, southeastern Indiana, western West Virginia; dating uncertain - pre-radiocarbon dating excavations

Kentucky:

C & O site

Crigler Mound

Morgan Stone

Peter Village

Robbins Mound

Ohio: Miamisburg Mound

**Middle Woodland:** Characterized by large ceremonial sites with low to high domes, and thinly scattered platform mounds and small settlements along river banks. Introduction of cultivation of four types of seed-bearing plants: lamb's quarter, marsh elder, squash, and sunflower.

Midwest and Southeast

500 BCE - 400 CE

Northeast and Eastern Seaboard

500 BCE - 1000 CE

#### Allison Culture

Indiana: Mann Site, Posey County

#### Crab Orchard Culture

Illinois: Twenhofel site, Jackson County

#### Havana Culture

Illinois:

Klunk Mound Group, Calhoun County

Naples Mound, Scott County

#### Hopewell Culture

200 BCE - 400/500/600 CE

Alabama: Walling Site

Arkansas: Helena Crossing

Florida: McKeithen Site: Mound A Platform

Georgia:

Tunacunnhee, base of Lookout Mountain

Cold Springs, Mound A

Indiana:

Mann Earthworks

Anderson

Illinois:

Elizabeth Site

Golden Eagle

Kentucky:

15 FU 37

Biggs Mound  
 Mount Horeb-circular earthwork  
 Wright Mound

Michigan: 20 IA 37

Mississippi: Little Spanish Fort

Nanih Waya ca. 400 C.E

Considered ancestral home of the Choctaw

Ohio:

Armitage  
 Chilicothe  
 Edwin Harness Mound  
 Flint Ridge Quarry  
 Hopewell  
 Marietta  
 Mound City

Death Mask Mound

Mica Grave Mound

Newark Earthworks: Octagon and Circle

Seip Mound: 30+ mounds

Spruce Run

Stubbs Earthwork

Wright

Tennessee: Upper Duck River Valley

Ozier Mound

Pinson

Wisconsin: near Trempealeau, on the Mississippi River Shore

Marksville Culture

Louisiana: Crooks Site

Louisiana/Texas border: Coral Snake Mound ca. 20 BCE – 350 CE

**Late Woodland Period**

**400-1000 CE**

LOWER MISSISSIPPI VALLEY

Baytown Culture

300 – 700 CE

Arkansas

Louisiana

Western Tennessee

Hiwassee Island

Hixon

Kneberg

Troyville Culture

400 – 800 CE

Continuation of building ceremonial centers

Arkansas: Toltec site. 700-1050 CE.

18 mounds, 2 plazas, ditch, and embankment

Louisiana

Coles Creek Culture

700 – 1000 CE

Mississippi: Lake George ca. 800 C.E.

Miller Culture

ca. 400 – 600 CE

Central Mississippi

SOUTHEAST

Kentucky: Pyles

Florida: Weeden Island Culture

ca. 400 - 900 C.E.

NORTHERN MIDWEST

Illinois: Jamestown

Effigy Mound Culture:

ca. 350 - 1300 CE

Iowa: Effigy Mounds: 10 marching bears and 3 birds

ca. 600 - 1300

Minnesota:

Arvilla

500 - 900 CE

Clam River

post-900 CE

Kathio

post-900 CE

Wisconsin: Lake Koskhonong

Lake Waubesa

Lizard Mound Group

Wehmhoff Mound (effigy mound)

**Mississippian Period (900 CE-Contact)**

Characterized by higher population density and political centralization involving inherited leadership in the form of chiefdoms

SOUTHERN CULT (Muller, Jon<sup>2</sup>): A complex defined by an iconographic network centered in Moundville, Alabama, Etowah, Georgia, and Spiro, Oklahoma. These sites have in common conch shell gorgets and cups, copper plates, ceremonial axes and batons, effigy pipes, and flint knives with similar forked eye, cross in circle, and hand/eye motives. The construct's validity is questioned by some contemporary archaeologists as just evidence of trade between sites.

Developmental

900-1150

Southern Cult

ca.1150-1350

Attenuated Cult

ca. 1250-1450

Post-Southern Cult

ca. 1350-1550

Alabama

Snodgrass

Bessemer

Lubbub Creek

Moundville c.1000-1500 CE

Arkansas

NODENA CULTURE: Maynard Site

1400-1500 C.E.

Georgia

Beaverdam Creek

Coosa (straddled Georgia, Tennessee, and Alabama)

Cornfield Mound

Etowah

King

Ocmulgee

900-1100 C.E.

Great Temple Mound

Funeral Mound

Illinois (Oneota)	
BBB Motor Site	
Cahokia	ca. 850-1300
Monk's Mound	
Dickson Mounds	
East St. Louis	
Julien	
Mitchell	
Ware	
Wilson Mound near Cahokia	
Indiana: Angel Mounds	
Kentucky: Jonathon Creek	
Mississippi	
Emerald Site	ca. 1100
Missouri:	
Powers Phase	ca. 1300
Snodgrass	
Oklahoma	
Harlan Site	
Moundville	
Spiro Site: 500 year occupation, 11 mounds	
Craig Mound	ca. 1000 - 1450 CE
mortuary precinct with 4 conical mounds	
Brown Mound-flat-top platform mounds	
Copple Mounds-flat-top platform mounds	
Tennessee	
Angel site	
Castalian Springs	
Dallas Site	13 <sup>th</sup> century
Hixon Site:	13 <sup>th</sup> century
Lick Creek:	13 <sup>th</sup> century
Mud Glyph Cave	
Williams Island	

Caddoan Culture ca.750 to mid-1800's

Eastern Oklahoma, eastern Texas, western Arkansas, and western Louisiana, characterized by maize agriculture, burial mounds and temple mound complexes

Fort Ancient Culture ca. 1350 – 1600's CE

- Eastern Kentucky and southern Ohio River Valley
- Blaine
- Erp
- Gabriel
- Graham
- Haffner-Kuntz
- Incinerator
- Madisonville
- McCune

Morrison  
Riker  
Sloane  
Turpin Farm  
Sun Watch, Ohio

#### ATLANTIC COAST

After 1000 CE

People in the modern-day Maryland and Virginia regions established permanent fortified farming villages along major rivers, living in small groups with minimal social ranking.

New York: Otstungo (Iroquois)

North Carolina: Town Creek

Iroquois Confederacy:

Mohawk

Oneida

Onondaga

Cayuga

Seneca

#### WESTERN GREAT LAKES:

1000-1500

Oneota Culture

People lived in permanent agricultural villages along waterways and wetlands that provided abundant wild plants and animals.

Center Creek

Vosburg

Willow Creek

Minnesota:

Moorhead Phase

1150-1250

Trappist Phase (“Sand Prairie” or “Cahokia Climax”)

1250-1500

Wisconsin: Aztalan Site

(Endnotes)

1 Griffin, James B. in *Chronologies in New World Archaeology*. R. E. Taylor and Clement Meighan, editors. New York: Academic Press, 1978.

2 Muller, Jon, “From the Southeastern Ceremonial Complex to the Southern Cult: You Can’t Tell the Players without a Program,” in *the Southeastern Ceremonial Complex: Artifacts and Analysis*. Greenwood, MS: Cottonlandia Conference, 1984.

Edited by Patricia Galloway. Exhibit catalogue by David H. Dye and Camille Wharey. Lincoln: University of Nebraska, ca.1989.

## ***Chapter 3: SIGNIFICANT DATES IN***

### ***NATIVE AMERICAN/EUROPEAN RELATIONS***

(Excerpted and adapted from Waldman with additional sources)

#### **General**

- 1512 Spanish “Law of Burgos” gives right to Spanish land grantees to enslave Indians on their lands, under the *encomienda* system. Pope Julius II decrees that Indians are descendants of Adam and Eve.
- 1542 *Repartimiento* system replaces the *encomienda* system, imposing an annual levy on Indians’ labor and produce in regions held by Spain.
- 1621 The Dutch West Indian Company writes its charter, based on a principle of signing treaties with Indians for trade routes.
- 1627 The French charter the Company of New France to create colonies and develop fur trade with natives.
- 1702-1713 The second of the French and Indian Wars, Queen Anne’s War, between England and France in the Northeast; England and Spain in the Southeast, with Indian alliances on all sides.
- 1754-1763 Fourth French and Indian War, between France and England and respective Indian allies, ending with France ceding New France to England and Louisiana to Spain in the Treaty of Paris in 1763.
- 1787-1789 The Congressional Congress grants the new United States federal government sole power to regulate commerce with Indian nations.
- 1789 United States Congress creates the Department of War. The Secretary of War oversees Indian affairs.
- 1802 Congress prohibits the sale of liquor to Indians.
- 1824 Bureau of Indian Affairs created within the War Department of the United States.
- 1830 Indian Removal Act passes Congress, requiring relocation of all eastern Indians west of the Mississippi.
- 1832 Congress officially recognizes the BIA.
- 1833 The Supreme Court agrees with the Cherokee appeal of the 1830 Removal Act but proves powerless to prevent President Andrew Jackson from disregarding its decision.
- 1832-1842 Relocation of Cherokee, Chickasaw, Choctaw, Creek, and Seminole Indians to Indian Territory west of the Mississippi from the Southeast, including the Trail of Tears of the Cherokee, 1838-1839.
- 1849 Bureau of Indian Affairs becomes a division of the Department of the Interior.
- 1862 Federal policy changes the status of Indian tribes from sovereign nations to government dependents.
- 1865 Protestant missionary societies sign contract with Federal government to operate Indian schools.
- 1866 Railroad Enabling Act assigns railroads right of way across Indian lands.
- 1868 Fourteenth Amendment to the United States Constitution excludes Indians from voting in national elections unless they are taxpayers.
- 1869 Completion of the Transcontinental Railroad with the joining of the Union Pacific and the Central Pacific tracks at Promontory Point, Utah.  
Seneca Indian, Brigadier General Ely Samuel Parker, becomes the first Indian commissioner of Indian Affairs.
- 1871 Congress passes law forbidding future treaties with Indian tribes, making Indians entirely subject to acts of Congress.

- 1879 Bureau of American Ethnology founded as a branch of the Smithsonian Institution in Washington, D.C.
- 1879-1885 Several organizations established to protect the rights of Indians.
- 1887 Congress passes the Dawes Act, allotting land set aside as reservations to individual Indians in parcels.
- 1892-1897 Federal government provides funding for Indian boarding schools, taking support for church-sponsored Indian schools.
- 1898 Curtis Act declares the federal government will no longer recognize tribal governments, attempts to strengthen the Dawes Act, and institutes civil authority in Indian Territory.
- 1906 Congress passes the Act for the Preservation of American Antiquities.
- 1909 President Theodore Roosevelt transfers 2.5 million acres of reservation lands to national forests.
- 1911 Society of American Indians is founded, with the mission of citizenship for Indians and a united Indian culture.
- 1924 Indian Citizenship Act bestows United States citizenship on all Native-born Indians whether or not they pay taxes.
- 1934 The Wheeler-Howard Act rescinds the Dawes Act, re-institutes tribal self-government and landholding, and establishes an Indian credit program.  
Johnson-O'Malley Act creates policy for providing social, educational, medical and agricultural services for Indians.
- 1935 Congress officially recognizes Indian culture by establishing an Indian Arts and Crafts Board.
- 1949 Termination of Government-Indian trust relationship.  
Relocation of reservation Indians to urban areas.
- 1961 American Indian Charter Convention in Chicago, drafts *Declaration of Indian Purpose*.
- 1964 Civil Rights Act.
- 1965 Voting Rights Act.
- 1968 American Indian Civil Rights Act extends Bill of Rights to reservation Indians and decrees that tribes have authority over whether to grant legal jurisdiction over reservations to states.  
American Indian Movement (AIM) established in Minneapolis to confront difficulties created by urban relocation.
- 1969-1971 Occupation of Alcatraz Island in San Francisco Bay by pan-Indian group, Indians of All Tribes, to publicize Indian concerns.
- 1979 Archaeological Resources Protection Act.  
First Native American Film and Video Festival.
- 1985 National Indian Gaming Association (NIGA) established to advocate for tribes engaged in business with casinos.
- 1989 National Museum of the American Indian created as a branch of the Smithsonian Institution. A new building to house it on the Washington Mall in Washington D.C. is planned.
- 1990 Native American Language Act prohibits the suppression of Native American language and culture.  
Native American Graves Protection and Repatriation Act (NAGPRA) passes, requiring all federal agencies and museums receiving federal grants to identify human remains and objects in their collections associated with burials or sacred rituals and offer them to tribes claiming ancestry to the culture originating such materials.  
Indian Arts and Crafts Act distinguishes authentic Indian art from imitations and makes it a crime to sell imitations as authentic.
- 1998 Smithsonian Institution's Cultural Resource Center, a storage repository for cultural objects from around the world, including materials collected in North America, opens in Suitland, Maryland, a short drive from Washington, D.C.
- 2002 National Museum of the American Indian on the mall in Washington, D.C. opens.

## Arctic/Subarctic

- ca.1005-1015: Vikings Thorvald and Freydis Eriksson found colony on North Atlantic coast, probably L'Anse aux Meadows, Newfoundland. Thorvald Eriksson and some of the colonists skirmish with a group of Inuit or Woodland (possibly Micmac) native Americans on a boat somewhere between Labrador and New England, with fatalities on both sides.
- 1564-1565 Three explorations of the Saint Lawrence River system in northeastern Canada by Frenchman Jacques Cartier, aided by Huron Chief Donnacona.
- 1576-1578: Englishman Martin Frobisher pilots three voyages into Baffin Bay from the Atlantic ocean in search of a Northwest passage to the East Indies, sponsored by investors. He skirmishes with local Inuit, four of whom are kidnapped and taken to England where they soon die.
- 1626 French missionary Jean de Brébeuf proselytizes among the Huron.
- 1640-1641 de Brébeuf and Isaac Jogues proselytize among the Great Lakes.
- 1642 Montreal is founded by French colonizers.
- 1646 Missionary Jogues is captured and killed by a Mohawk.
- 1668-1669 French fur trader Sieur des Groseilliers, having explored the Western Great Lakes and the headwaters of the Mississippi, makes the first fur-trading expedition from England to Hudson Bay, sponsored by English merchants, and establishes Hudson's Bay Company.
- 1665-1670 French missionary Claude Jean Allouez baptizes thousands of Illinois, Miami, and other Indians.
- ca. 1675 European glass beads introduced by traders among the eastern Indians. They begin to replace the use of porcupine quills in appliqué work.
- 1679-1680 Frenchman Daniel Greysolon Duluth negotiates treaties settling warfare between Ojibwa and Sioux tribes in Minnesota and Wisconsin region.
- 1741 Russian explorer Vitus Bering explores the Aleutian Islands, Kodiak Island, and the Gulf of Alaska.
- 1761-1766 Aleut Resistance against the Russians in the Aleutian Islands, where the Russian traders had forced them to hunt seals for the Russians.
- 1770-1772 English trader Samuel Hearne travels from Hudson Bay overland to the Arctic Ocean with Chipewyan Indian named Mataonabee representing Hudson's Bay Company.
- 1778 English Captain James Cook explores Nootka Sound, the Gulf of Alaska, and the Aleutian Islands.
- 1778-1788 American trader Peter Pond maps northwestern Canada from the Saskatchewan River to Lake Athabasca.
- 1784 North West Company chartered in Montreal as competitor to Hudson's Bay Company. Russians found their first permanent settlement in the Americas on Kodiak Island off Alaska, called Three Saints.
- 1783-1786 Scottish Canadian trader Alexander Mackenzie, working for the North West Company, is the first known European to traverse North America north of Mexico, from the Mackenzie River to the Arctic and Pacific Oceans, using Indian guides.
- 1799 Russian American Fur Company is chartered .
- 1843 Russian-Greek Orthodox Church establishes mission school for Alaska Inuit children.
- 1849 Métis of Red River in Canada stage Courthouse Rebellion.
- 1977 British government delegates Indian relations to provincial governments.
- 1867 Alaska Purchase by the United States, from Russia.
- 1869 Hudson's Bay Company sells Rupert's Land to Canada.  
First Riel Rebellion of French-Indian Red River Métis in Canada.
- 1876 Canadian Indian Act defines Indian policy, making Canadian citizenship for Indians contingent upon renouncing their rights as Indians.
- 1885 Henry T. Allen leads a United States military expedition to eastern Alaska.



- 1951 Canada grants Indians voting rights.  
1966 Inuit, Aleut, Athapascan, and Tlingit peoples found Alaskan Federation of Natives.  
1999 Nunavut becomes a Canadian territory, with an Inuit majority population.

## Northeast and Midwestern Plains

- 1524 Exploration of Atlantic coastline by Italian Giovanni da Verrazano, under French sponsorship . Meets Wampanoag, Narragansett, and Delaware peoples.
- 1603-1616 French fur trader Samuel de Champlain establishes trade with Algonquians and Huron Indians (Wyandot) and faces conflict with Iroquois.
- 1607-1608 George Popham founds the first permanent English settlement in New England on Monhegan Island, Maine, home of the Abenaki people.
- 1609 Henry Hudson claims the land around New York Bay and the Hudson River for the Netherlands.
- 1614 Puritans found colony at Fort Nassau, present-day Albany, New York.
- 1620 Puritans found colony at New Plymouth on the North Atlantic coast.
- 1621 First formal peace agreement between Europeans and Indians, a mutual assistance pact between the English at Plymouth and the Massasoit. They celebrate the first Thanksgiving with the Indians.
- 1626 Canarsee Delaware Indians sell Manhattan Island to the governor of New Netherlands for 60 guilders' worth of trade goods. Island is actually held by Manhattan Delaware band.
- 1636-1637 Pequot War: To avenge the murders of 2 traders, colonial troops led by John Mason slaughter the inhabitants of a Pequot village and burn it to the ground.
- 1651 John Eliot founds a Christian Indian community at Natick, Massachusetts and translates the Bible into Algonquian, published in 1662.
- 1673 French explorers Louis Joliet and Jacques Marquette explore the Fox, Wisconsin, Mississippi and Arkansas Rivers using Miami guides and meeting numerous natives.
- 1682 René-Robert Cavalier de La Salle explores the Mississippi River from the headwaters to the Gulf of Mexico and claims the Mississippi Valley for France. His lieutenant, Henri de Tonti, establishes trade relations with Indians along the river.
- 1688 Abenaki War against New England colonists, phase of the French and Indian Wars.
- 1689 Nicholas Perrot claims the upper Mississippi River lands for France.
- 1689-1697 France joins the French and Indian Wars, when British King William battles the French.
- ca.1700 The Ojibwa organize the Midewiwin healing Society.
- 1720 Pawnee defeat Spanish army on the Platte River in Nebraska, keeping the Spanish off the Great Plains.
- 1750 Moor's Indian Charity School founded in Connecticut; moved to New Hampshire in 1769 and renamed Dartmouth College.
- 1758 The Brotherton Reservation, the first Indian Reservation in the colonies and then the United States, established in Burlington County, New Jersey.
- 1763 Pontiac's Rebellion against the British in the Great Lakes region. With France's defeat in the final French and Indian War, the British established a less egalitarian and more hostile relationship with natives who had become dependent on French fur trade. The British employed biological warfare by distributing smallpox-infected blankets to Indians laying siege to Fort Pitt.
- 1778 Iroquois ally with British troops to attack American settlers in the Cherry and Wyoming Valley massacres of western New York and Pennsylvania but are defeated in a counteroffensive that destroys Indian crops and towns and weakens their own political federation, the Iroquois League.

- ca.1780 Changes in European fashion bring flood of ribbon trade to the United States. Ribbon work adopted by Great Lakes tribes for clothing decoration.
- 1787 The Northwest Ordinance attempts to replicate the guidelines of the British Royal Proclamation of 1763 in the Southeast by protecting Indian lands. It also provides for developing lands already encroached upon and leads to increased displacement of Natives.
- 1799 The Longhouse Religion is founded by Seneca Handsome Lake.
- 1803 Louisiana Purchase comprises territories where many Indians had already relocated.
- 1804 Louisiana Territory Act addresses intent to move Indians west of the Mississippi River to Oklahoma Territory.
- 1805-1807 Zebulon Pike leads two United States army expeditions to the source of the Mississippi River and the eastern Rocky Mountains.
- 1809 Treaty of Fort Wayne. Indians in Ohio and Indiana cede 2 ½ million acres to the federal government.  
The Missouri Fur Company is founded.
- 1809-1811 Tecumseh's Rebellion, wherein Shawnee Chief Tecumseh organizes several tribes against the new United States government. He is later killed in the War of 1812.
- 1815-1825 Tribes north of the Ohio River removed to Oklahoma Territory west of the Mississippi by several treaties.
- 1816 Human sacrifice in the Pawnee Morning Star ceremony is renounced by Petalesharo.
- 1809-1821 Cherokee Sequoyah invents syllabic alphabet to enable his language to be transcribed.
- 1819 Henry Atkinson leads the First Yellowstone Expedition up the Missouri River.
- 1830-1836 George Catlin travels among the Plains Indians and documents their life in his paintings
- 1832 Black Hawk War in Illinois and Wisconsin resulting from trickery by Indiana Territory Governor William Henry Harrison and skirmishes between white settlers and Sac and Fox native farmers after the Louisiana Purchase Act of 1804 as settlers edge again westward. U.S. forces negotiate with Sac chief Keokuk whom they find to be more malleable than Sac chief Black Hawk, who resists occupation but ultimately is defeated.
- 1834 Henry Leavenworth and Henry Dodge conduct a United States military expedition to the southern plains of Arkansas and the Red River, guided by Delaware Black Beaver and Cherokee Jesse Chisholm, where they meet members of the Osage, Comanche, Kiowa, Wichita, and Caddo tribes.
- 1835 Henry Dodge conducts another military expedition from Oklahoma territory to the Rocky Mountains and the Oregon Trail, and returns along the Santa Fe trail.  
Texas declares independence from Mexico.
- 1838 Potawatomi tribe of Indiana is removed to Oklahoma Territory in an exodus called the Trail of Death.
- 1840-1846 Jesuit missionary Pierre Jean de Smet establishes missions in the Rocky Mountains.
- 1851 Treaty of Fort Laramie assigns territories to the tribes of the northern plains.
- 1853-1854 Kansas-Nebraska Act creates the state of Kansas and the territory of Nebraska and shrinks Indian Territory.
- 1854 Spirit Lake Uprising and Grattan Fight arising from tensions between Dakota and Lakota Sioux and encroaching white settlers.
- 1862 Homestead Act in Kansas and Nebraska, allowing settlers to claim 160-acre plots after 5 years of habitation.
- 1864 Sand Creek Massacre: After the Pike's Peak Gold Rush in Colorado of 1858-1859, Colorado Governor John Edwards orders troops under Col. John Chivington to drive out the Cheyenne, who had refused to be resettled on reservations and were in the way of mining interests. The Cheyenne ally themselves with neighboring Arapaho, Sioux, Comanche, and Kiowa tribes to resist. After skirmishes, a truce is reached wherein the Cheyenne are led to believe that they will be secure if they inform the Colorado troops where they camp. But when 600 Cheyenne

and Arapaho set up camp and fly a white flag with an American flag, they are immediately surrounded and fired upon with cannons and charged by 700 soldiers. Half of the Indians trying to flee are killed, leading to a breach of trust by all of the tribes involved, in spite of the fact that Col. Chivington is denounced and forced to resign.

- 1865 Cherokee guide Jesse Chisholm blazes the Chisholm Trail from Texas to Wichita. At the conclusion of the Civil War, the already relocated Seminole, Creek, Choctaw, Cherokee, and Chickasaw are forced to cede half of their allotted territory to tribes displaced from Kansas and Nebraska.
- 1866-1868 War for the Bozeman Trail in Wyoming and Montana, involving Northern Cheyenne, Lakota Sioux, and Northern Arapaho.
- 1867 Hancock Campaign: General Winfield Scott Hancock launches army attacks against Cheyenne and Sioux Plains tribes from Fort Larned on the Santa Fe Trail in western Kansas with George Armstrong Custer as his field commander.
- 1867-1868 Medicine Lodge Treaties in Kansas grant the Cheyenne and Arapaho and the Kiowa, Sioux, and Kiowa-Apache combined reservations.
- 1868 Fort Laramie Treaty, Wyoming, grants the Sioux a reservation in the northern plains.
- 1868-1869 Southern Plains War (Sheridan's Campaign). Gen. Philip Henry Sheridan enlists three divisions of soldiers, including George Custer's Seventh Battalion, against the Plains Indians. The latter besieges and kills many in a group of Cheyenne under Chief Black Kettle, who had already surrendered at Sand Creek and who had moved south to avoid conflict. The Indians are chased to the Texas Panhandle, where the Southern Cheyenne surrender and agree to go back to the reservation, except for one group who try to escape to the north. They are ambushed with the aid of Buffalo Bill Cody and some Pawnee scouts, and then captured or killed.
- 1873 First International Indian Fair, in Oklahoma.
- 1874 Discovery of gold in the Black Hills of South Dakota, sacred Sioux land, by expedition led by Lt. Col. George Custer.
- 1874-1875 Red River War (Buffalo War): The introduction of high-powered rifles and a new tanning process that utilizes both winter (long-coat) and summer (short-coat) hides accelerates the slaughter of buffalo in Kansas and Texas by white hunters and induces desperation among tribes dependent on the buffalo. Comanche and Kiowa join forces with the Cheyenne and Arapaho, who have recently been driven south by Sheridan's Campaign. Together they stage an attack on the Adobe Walls trading post in the Texas Staked Plain. After several battles and a campaign of violence against settlers, the Indians all surrender, unable to compete with the weapons of the whites.
- 1875-1878 72 of the Plains chiefs and warriors who surrendered at the end of the Red River War are held prisoner at Fort Marion, Florida, to prevent them from instigating further aggression against white hunters and to encourage adjustment to reservation life. During their incarceration, many of the prisoners fill ledger books with drawings documenting their lives, an art form introduced earlier in the century by traders and soldiers providing Indians with paper from their business record books.
- 1876-1877 Battle of Little Bighorn: Under leadership of Crazy Horse and Sitting Bull, Sioux, Northern Cheyenne, and Northern Arapaho Indians temporarily resist U.S. Army attempt, under Generals Sheridan and Crook and Lt. Col George Custer, to roust them from the gold-rich South Dakota Black Hills.
- 1879 Carlisle Indian School founded in Pennsylvania by Richard Pratt with the purpose of teaching Indians to fit into white society.
- 1880 The Drum Religion, a revitalization movement characterized by drum ceremonies and the sharing of secret knowledge, is formed by Dakota Sioux and spreads through the Great Lakes region.

- 1881 The Lakota Sioux Band under the leadership of Sitting Bull surrenders at Fort Buford, North Dakota to United States officials.
- 1883 Northern Pacific Railroad provides a route from St. Paul Minnesota to the Oregon coast.
- 1889 Non-Indian settlers purchase 2 million acres of Oklahoma Indian Territory from the Indians. The second Ghost Dance movement is founded in Nevada by Wovoka, a Northern Paiute visionary. Numerous representatives from many plains and coastal tribes visit Wovoka and spread his gospel among their people, emphasizing the apocalyptic vision of the disappearance of white civilization and the return of their former way of life.
- 1890 Massacre at Wounded Knee, when Lakota Sioux traveling to a Ghost Dance gathering are ambushed by U.S. Troops under Gen. George Custer.
- 1901 Crazy Snake Creek uprising in Oklahoma Territory in response to attempts to enforce the Dawes Allotment Act, passed by the United States Congress in 1887.
- 1907 Oklahoma becomes a state, putting the status of Indian Territory into question.
- 1910 The Sun Dance of the Plains Indians is prohibited by the federal government due to the self-mutiliation practiced by its participants.
- 1918 The Native American Church is incorporated by members of the Kiowa, Comanche, Apache, Cheyenne, Ponca, and Otoe in Oklahoma, with a commitment to rituals using peyote.
- 1939 Tonawanda Seneca Band declares independence from New York State.
- 1954 Indians in the state of Maine granted the right to vote, which had been denied them on the grounds that they were not part of the United States.
- 1960 First American Indian ballet, "Koshare," performed by Cherokee-Sioux Louis Ballard.
- 1973 Siege of Wounded Knee massacre site, now part of the Pine Ridge Reservation in South Dakota, for 71 days by Lakota Sioux and members of AIM, for review of Indian relations.
- 1998 Tribally owned Mashantucket Pequot Museum and Research Center opens in Connecticut, one of the world's largest Native American museum facilities, focusing on northeastern culture and natural history, with a comprehensive library covering Native American and Canadian cultures.

## Southeast/Caribbean

- 1492 First voyage of Christopher Columbus to the New World. He lands on the island of Hispaniola in the Caribbean Sea.
- 1493 Columbus returns to Hispaniola after a trip back to Spain to find his fort destroyed and its 43 settlers killed.
- 1495 The Spaniards, led by Columbus, launch a military campaign against native Tainos (Arawaks) and take 500 native women back to Spain as slaves.
- 1496 The Spanish found the town of Santo Domingo on Hispaniola's southern shore.
- 1513 Spaniard Ponce de León explores the Florida coast and retreats after being attacked by the Calusa people.
- 1521 Second voyage of Ponce de León to Florida coast. He dies from an arrow wound inflicted by Calusa natives in Florida.
- 1521-1527 Spaniard Lucas Vázquez de Ayllón voyages to the South Atlantic coast, from the Savannah River in Georgia to around Virginia. He is befriended by a native called Francisco de Chicora, who travels to Europe with him in 1521.
- 1528-1536 Spaniard Pánfilo de Narváez and his men attack Apalachee in Florida. His ship is wrecked in a storm in which Narváez and most of his crew are lost, except for four survivors, including Cabeza de Vaca and Estevanico, a black former slave, who wander from Florida across the Southeast and Southwest to Northern Mexico.
- 1562 French Huguenot colony established on Port Royal Sound, South Carolina, led by Jean

- Ribault. They have contact with Timucua and Cusabo people.
- 1564-1565 French Huguenot colony founded on St. John's River, Florida, led by René de Laudonnière.
- 1565-1567 First permanent European settlement in North America, St. Augustine, founded by Pedro Menéndez de Avilés of Spain, who used St. Augustine as a base for expeditions inland.
- 1568 The Jesuits organize the first North American Indian missionary school in Havana, Cuba, enrolling children they transport from Florida.
- 1584-1587 Englishman Sir Walter Raleigh sponsors three expeditions to the North Carolina coast where he encounters Hatteras, Roanoke, Chowanoc, and other Algonquian-speaking groups. He takes 2 natives back to England with him.
- 1607 Englishman John Smith founds Jamestown in present-day Virginia, the first permanent English settlement in the Americas. Only 150 of the original 900 settlers survive the first three years.
- 1622-1632 Powhatan Wars with Jamestown, incited by the execution of an Indian accused of murdering a white trader. Powhatan Confederacy warriors maraud through the tobacco fields killing settlers, and the English settlers retaliate by adopting a policy of extermination of Indian villages.
- 1644 The Powhatan mount another uprising against Jamestown settlers. Their leader, Opechancanough, is captured and killed.
- 1671-1673 Englishman Abraham Wood sponsors expeditions to the Appalachian region in present-day Virginia and North Carolina. Members of the expeditions Thomas Batts and Robert Fallam cross the Blue Ridge; Gabriel Arthur and James Needham reach Tennessee territory, where Needham is killed by an Indian guide and Arthur is captured by a Shawnee and then escapes.
- 1676 Bacon's Rebellion: During a series of skirmishes with Indians brought on by colonists spreading out in Virginia and Maryland where non-participating tribes were inadvertently attacked and who in turn retaliated, Nathaniel Bacon, a cousin of the Virginia governor, leads a group of vigilantes in attacking a band of Powhatan and setting fire to Jamestown.
- 1703-1704 English troops attack Spanish missions among the Apalachee of Florida with aid from other tribes and decimate the Apalachee.
- 1711-1713 Tuscorora War on North Carolina frontier with English settlers. Remaining Tuscarora flee north to Iroquois country, where they join the Iroquois League in 1722.
- 1722 Natchez Revolt against the French on the lower Mississippi river.
- 1723 William and Mary College in Williamsburg, Virginia opens the first permanent English-run Indian school.
- 1749-1750 English explorer Thomas Cresap blazes Nemacolin's Path (aka Braddock's Road), named for his guide, Nemacolin, a Delaware Indian.
- 1750-1761 Cherokee War against the English in the Carolinas under Oconostota.
- 1763 Proclamation by British King George III defining Indian Territory as west of the Appalachian Divide, prohibiting further Indian displacement without tribal and royal consent.
- 1767-1775 Daniel Boone leads settlers through Cumberland Gap in southwestern Virginia and on the Cherokee Indian trail to Kentucky, meeting hostile Shawnee and Cherokee.
- 1812-1813 Seminoles attacked by Georgia militia in Spanish Florida for providing refuge for runaway slaves.
- 1813-1814 Creek War and Treaty of Fort Jackson by which Andrew Jackson confiscates Creek territory.
- 1817-1818 First Seminole War. Andrew Jackson again invades Florida.
- 1819 Spain cedes Florida to the United States.
- 1835-1842 Second Seminole War under Chief Osceola, who dies in captivity.
- 1855-1858 Third Seminole War in Florida.

## Southwest/Mexico

- 1519-1521 Spaniard Hernán Cortés conquers the Aztec people in Mexico, capturing their capital city, Tenochtitlán. This is a turning point for North America. The conquest creates the impetus and a home base for the Spaniards to expand northward, seeking further riches and territory to conquer. It provides them with prospective settlers and livestock with which to populate the regions to the north. Both the Spanish and the Aztecs practiced centralized, authoritarian forms of government, which made the Aztecs more vulnerable to subjugation than the more egalitarian Puebloan peoples.
- 1539 Expedition of Fray Marcos de Niza to Southwest looking for a Pacific passage; black scout Estevanico is killed by Zuñis.
- 1540-1542 Francisco de Coronado expedition searches for the Seven Cities of Gold for the Spanish government in Mexico; explores Pueblo region and Western Plains.
- 1582-1583 Spaniard Antonio de Espejo leads an expedition through western New Mexico to the Little Colorado River drainage in east central Arizona.
- 1598 Spaniard Juan de Oñate, grandson of a Mexican governor and husband of a granddaughter of Cortés, escorts 300 Mexican peasants and large herds of cattle to New Mexico to found the colony of San Gabriel del Yunque (present-day San Juan Pueblo) there and confronts Pueblo people in the region.
- 1599 Juan de Oñate leads a Spanish attack against Acoma Pueblo, killing around 800 Indians, after the Acoma assault a group of visiting Spaniards.
- 1610 Juan de Oñate's colonists found the city of Santa Fé.
- 1629-1633 Spanish Franciscan missionaries found Christian missions at Acoma, Hopi, and Zuñi pueblos.
- 1680 Pueblo Revolt against the Spanish missionaries. The Pueblo Indians succeed in driving the Spanish out of their territories.
- 1692 The Spanish re-occupy Santa Fé and re-establish their presence in the Southwest.
- 1695 Akimel O'odham (Pima) uprising against the Spanish.
- 1698-1706 Spanish Jesuit missionary Eusebio Francisco Kino is sent to western Arizona where he proselytizes Akimel O'odham (Pima) and Tohono O'odham (Papago) and Mohave Indians.
- 1751 Second Akimel O'odham (Pima) uprising against the Spanish under Luis Oacpicagagua.
- 1772 Spaniard Juan Bautista de Anza establishes an overland route from New Mexico to California, encountering many tribes on the way.
- 1775-76 Spanish missionary Francisco Garcés explores the Colorado River and the Grand Canyon with Mojave guides and teaches Christianity to Yuma Indians.
- 1776-1777 Spanish missionaries Francisco de Escalante and Francisco Dominguez preach among the Ute and Paiute in central Utah.
- 1822 Euro-American William Becknell establishes a wagon route from Missouri to Santa Fe to become known as the Santa Fe Trail.
- 1847 Brigham Young leads the Mormon Church in establishing the Mormon Trail and founding Salt Lake City in Utah.
- 1845 Texas is annexed to the United States as a state by Congress after Americans pour in to the Mexican territory.
- 1846-1848 Mexican-American War over annexation of Texas and U.S. desire to acquire New Mexico territory and California.
- 1848 Under the Treaty of Guadalupe Hidalgo, California and New Mexico Territory are transferred from Mexico to the United States.
- 1849 Lieutenant James Hervev Simpson leads a military survey of the wagon route between Fort Smith, Arkansas and Santa Fe, New Mexico, during which he discovers the Anasazi ruins at Chaco Canyon and Canyon de Chelly.
- 1851 Lorenzo Sitgreaves leads a United States military topographic expedition from Santa Fe, New

- Mexico to the Zuñi and Little Colorado Rivers in east central Arizona, guided by a Mojave Indian named Irateba.
- 1853 Gadsden Purchase. The United States acquires additional land from Mexico, expanding New Mexico's boundary southward to its present location.
- 1853-1854 Walker War: Ute Indian uprising against the Mormons in Utah.
- 1853-1854 Amiel Weeks Whipple leads a United State military topographic expedition from Albuquerque, new Mexico to San Bernardino, California, also guided by Irateba.
- 1857-1858 Irateba guides Joseph Christmas Ives leading a United States military topographic expedition along the Colorado River.
- 1858-1859 Pike's Peak gold rush in Colorado.
- 1861-1886 Apache Resistance. After the Treaty of Guadalupe Hidalgo, most Apache bands had retreated to wilderness and to Mexico where they preyed on traders. But a rancher near Tucson wrongfully accuses Chiricahua Apache Chief Cochise of kidnapping his children and stealing his cattle and retaliates by holding some of Cochise's relatives hostage and then killing them. Over the next 25 years, the Chiricahua, White Mountain, and Mimbrenño Apache conduct raids in Arizona and New Mexico with hundreds of casualties on both sides. After pursuit by soldiers under Kit Carson, the Mescalero Apache agree to settle on a reservation at Bosque Redondo, New Mexico.
- 1863 Arizona, originally the western half of New Mexico Territory, becomes a separate territory.
- 1864 Navajo War of 1863-66, resisting forced relocation to a reservation at Bosque Redondo on the Pecos River at the western edge of the Great Plains, results in scorched earth tactics by the government and a Long Walk for the Navajo from their farmlands in northeastern Arizona east across the New Mexico desert to Bosque Redondo in northeastern New Mexico, with thousands dying en route.
- 1868 The surviving Navajo are allowed to return to a reservation in Canyon de Chelly, Arizona.
- 1871 The Western Apache band under Chief Eskiminzen settle at Camp Grant, a desert army outpost north of Tucson, Arizona, and turn in their weapons to the army there. A fearful vigilante group of whites, Mexicans, and Papago Indians massacre many of the women and children in the dark of night. The travesty moves President Grant to establish a peace commission the following year to provide five reservations and food supplies for the Apache bands if they agree to resettle.
- 1879 The United States Geological Survey is established. John Wesley Powell, geologist and ethnologist, surveys the Colorado River and the Grand Canyon as its second director in the following years.
- 1881 Southern Pacific and Atchinson, Topeka, and Santa Fe Railroads are linked, creating the second transcontinental railroad line.
- 1881-1886 Chiricahua Apache Resistance under Geronimo, who finally surrenders.
- 1906 50,000 acres of land sacred to the Taos Pueblo Indians are ceded to Federal government for Mesa Verde National Park.
- 1940 Uranium ore discovered on Navajo reservation in Arizona, subjecting the Navajo to outside mining prospectors and cancer epidemic.
- 1948 Arizona and New Mexico give Indians right to vote under court order in separate cases.
- 1971 Land taken from Taos Pueblo in 1906 for National Park, Blue Lake Wilderness Area, returned to tribe.
- 1974 Navajo-Hopi Land Settlement Act establishes permanent boundaries between the two tribes, granting the Navajo rights to ancient ancestral Hopi sites.
- 1980 Hopi-Navajo Relocation Act requires Navajo who had continued to occupy lands allocated to the Hopi to move elsewhere.
- 1986 Hopi ban non-Indian audiences from the Snake Dance ceremony.

## Pacific Coast from California to Canada and the Western Interior

- 1542 Spaniard Juan Rodriguez Cabrillo explores the Pacific coast from Mexico to the Oregon border, encountering several coastal tribes in the process.
- 1578-1579 Englishman Sir Francis Drake explores the Pacific Coast from California to Vancouver Island, claiming Drake's Bay for England, and encountering Coast Miwok and Pomo peoples.
- 1769 Spanish explorer Gaspar de Portolá and missionary Junipero Serra traverse the California coast from San Diego to Monterey and San Francisco Bay, establishing at San Diego the first of 21 missions they will build in their endeavor to convert the native Californians to Christianity. Portolá claims California for Spain.
- 1775 Spaniard Bruno de Heceta sails into Grays Harbor on the Washington coast, where he is attacked by Coast Salish.
- 1776 Juan Bautista de Anza founds the city of San Francisco.
- 1790 Spain cedes the Pacific Northwest to England and the United States by signing the Nootka Convention.
- 1791-92 Spanish sea captain Alejandro Malaspina conducts a maritime scientific expedition along the northern Pacific Coast.
- 1792-1795 English explorer George Vancouver surveys the Pacific coastline from the Gulf of Alaska to southern California.
- 1795 Mission Indians in Southern California rebel against the Spanish.
- 1802-1805 Tlingits rebel against the Russians in Alaska.
- 1797-1811 Canadian trader David Thompson maps the northern Western region of the continent for the North West Company, meeting Blackfoot Indians.
- 1804-1806 The Lewis and Clark expedition: Americans Meriwether Lewis and William Clark travel from Saint Louis to the mouth of the Columbia River on the Pacific coast and back again to document the territory, guided by Shoshone woman Sacajawea, meeting many different tribes en route.
- 1805-1808 Canadian trader Simon Fraser follows the Fraser River west of the Rockies to the Pacific Coast for the North West Company.
- 1808 American John Jacob Astor charts the American Fur Company to compete with Hudson's Bay and North West Companies.
- 1810-1812 Astor sponsors ocean and overland trade expeditions from New York to the Oregon coast.
- 1824-1825 The Rocky Mountain Fur Company, under the leadership of William Henry Ashley, sponsors trading and trapping expeditions to the Northern Rockies and the Great Basin and provides guide services.
- 1825 Henry Atkinson conducts his Second Yellowstone Expedition to eastern Montana, where he negotiates treaties with 12 tribes.
- 1830-1836 George Catlin travels to the Western region to document Native American life in paintings and drawings.
- 1833-34 Swiss painter Karl Bodmer travels with German Prince Alexander Philipp Maximilian zu Wied to paint Native American scenes.
- 1841-1842 Charles Wilkes conducts an official United States Exploring Expedition to the Pacific Northwest coast.
- 1842-1853 John C. Frémont conducts five expeditions to the American West.
- 1846 Oregon Territory is annexed as part of the United States.
- 1847 Cayuse War in Oregon Territory, ignited by epidemic of measles among children at Presbyterian mission school. Cayuse Indians blame the missionaries. They conduct a vicious attack, killing founder Marcus Whitman, his wife, and 10 others and take hostages. A volunteer militia retaliates. Hudson's Bay Company negotiates for the release of the hostages, wanting to maintain good relations. The incident leads to increase in military posts and



- takeover of Indian lands.
- 1848 Gold is discovered by John Sutter in foothills of the Sierra Nevada Mountains in California.
- 1849 California Gold Rush.
- 1850 California becomes a state. Control shifts from Mexico to the United States.
- ca. 1850's The Dreamer religion is founded in the Pacific Northwest by Wanapam Smohalla, based on the earlier Waashat ceremonialism of drum ceremonies, salmon feasts, and song rituals practiced by Columbia Plateau Indians. Smohalla claimed to have visited the spirit world and brought back a vision of the resurrection of an all-Indian world and the disappearance of their white oppressors, which he preached could be invoked by meditation through music and dance. The cult spreads throughout the Northwest.
- 1850-1851 Mariposa Indian War in California when Yokuts and Miwok Indians mounted a resistance to gold miners in the Sierra foothills, burning a trading post, and the state militia was called out against them.
- 1851 Uprisings in Arizona and California of Yuma and Mojave Indians and Mission Indians.
- 1855--1856 Walla Walla Council in Washington Territory promises Plateau tribes tracts of land, schools and livestock from the U.S. government in exchange for promising to relinquish their territories within 2-3 years, but Gov. Isaac Stevens then declares the area open to settlement 12 days later, arousing hostilities and retaliation for the next six months.
- Nesqually Salish people to the west revolt when Gov. Stevens orders their removal to a reservation.
- 1858 Gold rushes in Washington and British Columbia.
- 1866-1868 Snake (Northern Paiute Walpapi and Yashukin bands) War in Oregon and Idaho. Soldiers released from the Civil War engaged in combating Paiutes who were raiding mining camps, stage coaches and ranches.
- 1869 Tlingit Kake War in Sitka, Alaska. In a disagreement between Tlingits and Alaskan traders, the Tlingits retaliate against killings by traders. In turn, U.S. soldiers destroy several villages.
- 1872 Earth Lodge religion founded in northern California and southern Oregon, predicting the end of the world and the return of the Indians' ancestors.
- 1872-1873 Modoc War in Northeastern California. Disenchanted Modocs who had been relocated to the Klamath Reservation in southern Oregon return to their ancestral lands in northeastern California and request a new reservation there. Encroaching settlers complain and a cavalry is sent to escort them back to the Klamath Reservation. The Modoc under Captain Jack hide out in lava beds. A separate group resists a civilian posse who had killed an elderly woman and a baby while trying to round them up. They retaliate by attacking ranchers, triggering a full-scale war. In defeat, the leaders who had tried to find a peaceful solution are hanged, and the leader of the group that had attacked the ranchers and the other survivors are sent to Indian Territory.
- 1877 Flight of the Nez Perce from the Wallowa Valley in northeastern Oregon. When white homesteaders and gold seekers try to push them out of the valley that previous Gov. Isaac Stevens had agreed to let them keep, President Grant sets aside the valley as a reservation, but pressure from settlers causes his administration to capitulate and order the Nez Perce to land in Idaho. A few Indians retaliate by killing settlers. The tribe decides to flee eastward and eventually to try to reach the Canadian border, but they are relentlessly pursued. Crow Indians act as spies against them. The few surviving Nez Perce are sent to Indian Territory.
- 1881 Indian Shaker Religion, a blend of shamanism and Christianity characterized by practicing a meditative state to induce the body to twitch as a means to exorcise sins, is founded by Squaxon Indian John Slocum in the Northwest. Practitioners resisted government attempts to do away with their native customs.
- 1882 Tlingit uprising sparked by murder of shaman followed by a reprisal by Tlingits, bringing about a massacre by the U.S. Navy.

- 1885 The Canadian government prohibits the practice of the Potlatch by Northwest Coast Indians. Canada's Transcontinental Railroad is completed.
- 1896-1898 Alaska Gold Rush.
- 1904 The Feather Religion, or Spinning Religion, is founded by Klickitat shaman Jake Hunt in the Pacific Northwest, whose practitioners would spin around during ceremonies.
- 1974 U.S. District Court grants fishing rights to Indians in Washington State on ancestral treaty lands.

## Bibliography

<http://www.usgs.gov/United States Geological Survey website>.

Pohl, Francis K., *Framing America: A Social History of American Art*. New York: Thames & Hudson, Inc., 2002.

Sellers, Charles, and Henry May, *Synopsis of American History, Berkeley Series in American History*. Chicago: Rand McNalley, 1963.

Waldman, Carl, *Atlas of the North American Indian*, revised edition. New York: Checkmark Books, imprint of Facts on File, 2000.



## **Chapter 4: MAPS**

### **Ancient and Pre-Contact Cultures and Sites:**

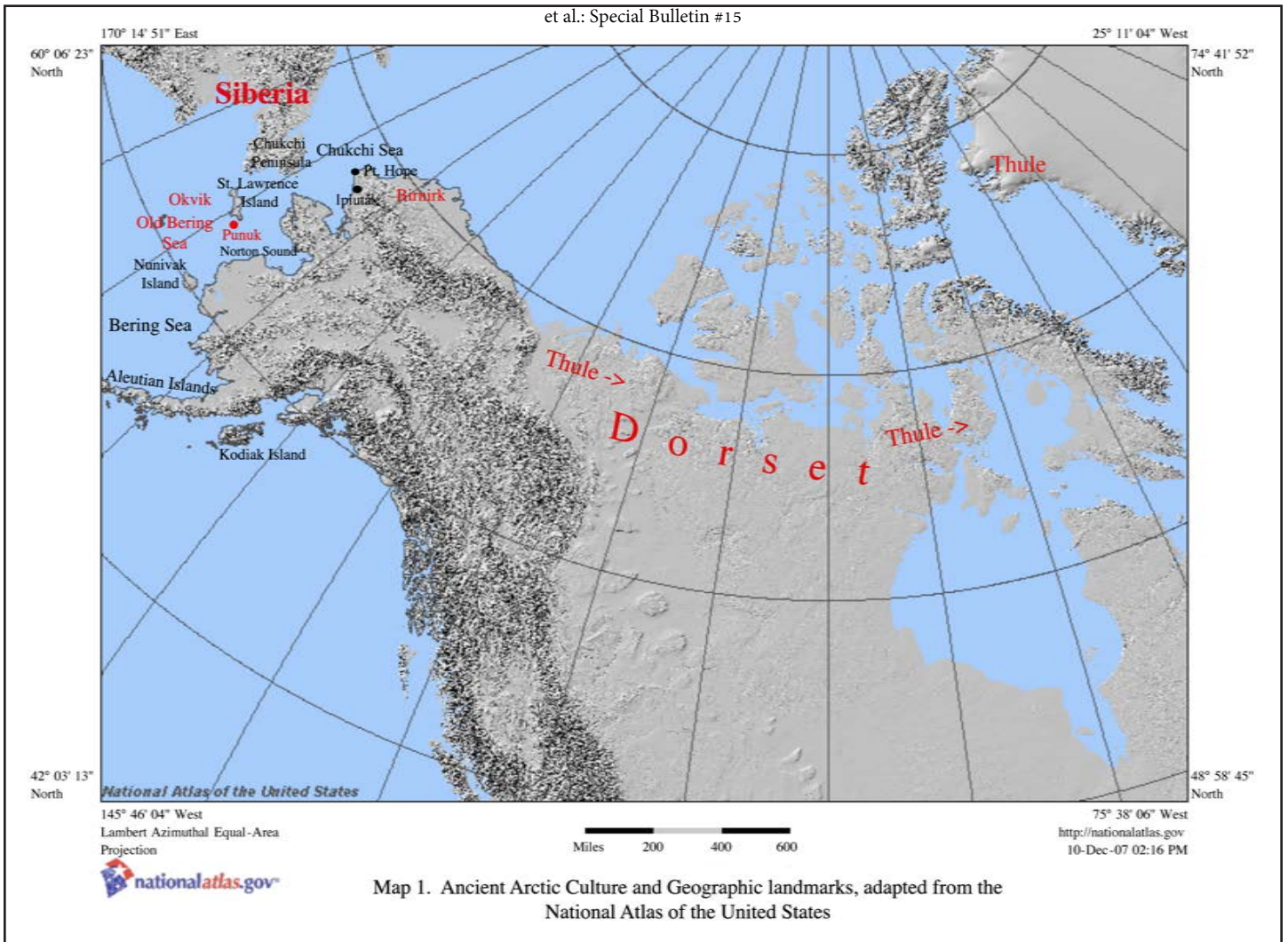
1. Arctic Region
2. Northwest Coast Region
3. Eastern Woodlands Region: Late Archaic Sites
4. Eastern Woodlands Region: Woodland Period Sites
5. Eastern Woodlands Region: Woodland Period Ohio River Valley Sites
6. Eastern Woodlands Region: Mississippian Period Sites
7. Southwest Region Culture Areas
8. Southwest Region: Anasazi Sites
9. Southwest Region: Anasazi Sites, Chaco Canyon
10. Southwest Region: Anasazi Sites, Mesa Verde
11. Southwest Region: Hohokam Sites
12. Southwest Region: Mogollon Sites

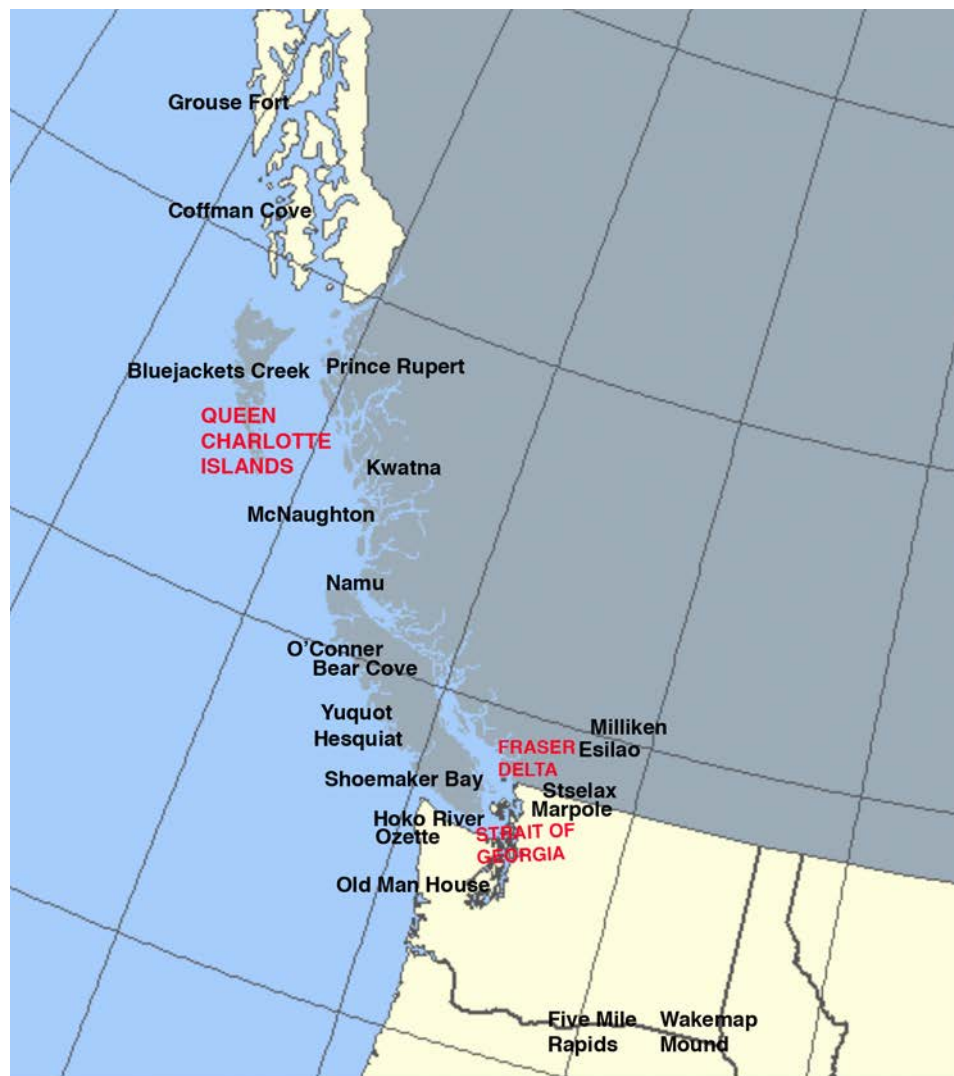
### **Traditional Culture Areas and Sites:**

13. California Culture Areas in the Historic Period
14. Northwest Coast Region cultures in the Historic Period
15. Northwest Coast Region: Haida sites of the Queen Charlotte Islands
16. Southwest Region: Pueblo Villages after 1500

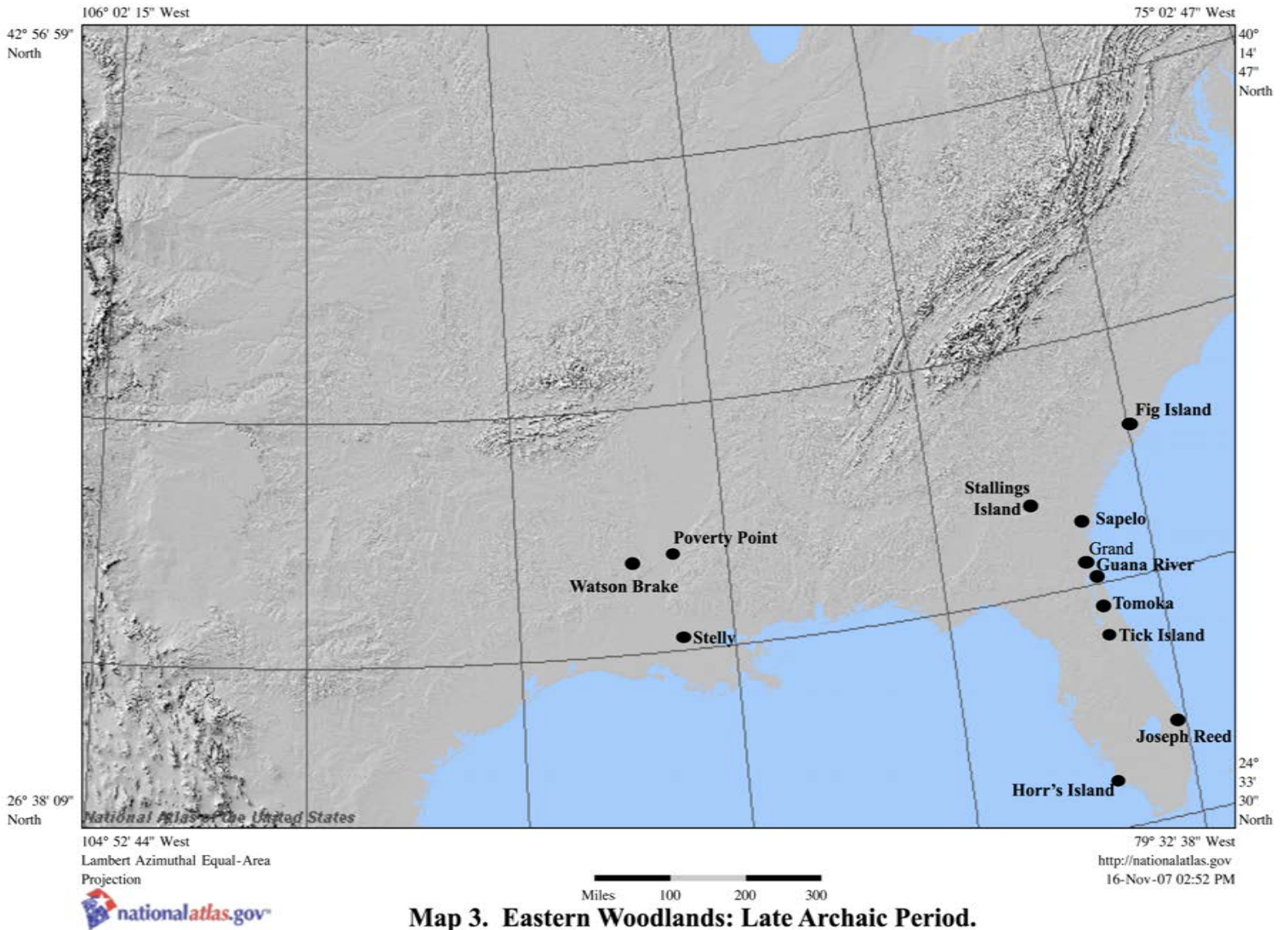
### **United States and Canada Overlay**

17. Historical Territorial Acquisitions by the United States Government
18. Historical Territorial Acquisitions by the Canadian Government
19. Contemporary United States Federal Lands and Indian Reservations, by Administrative Agency

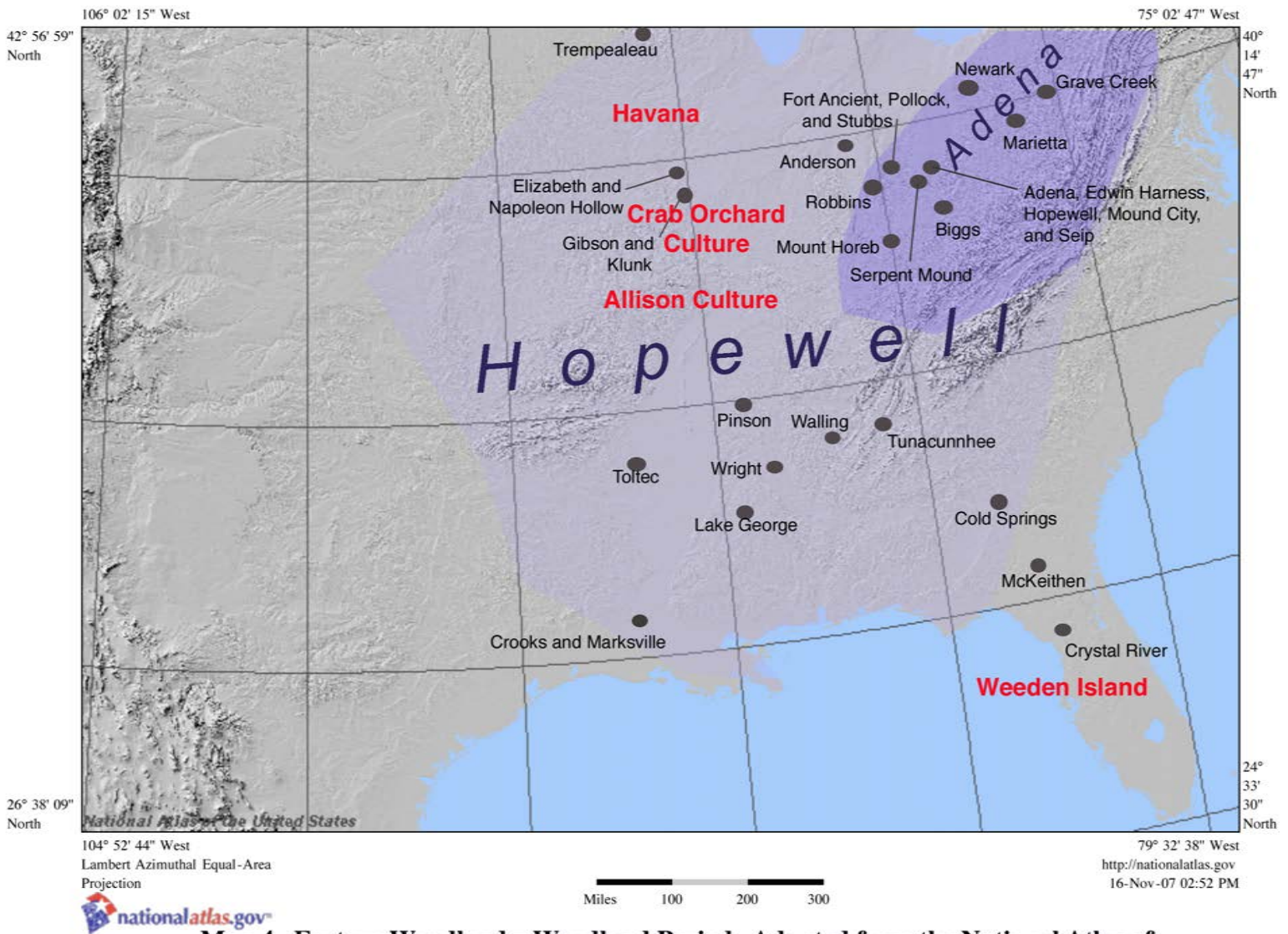




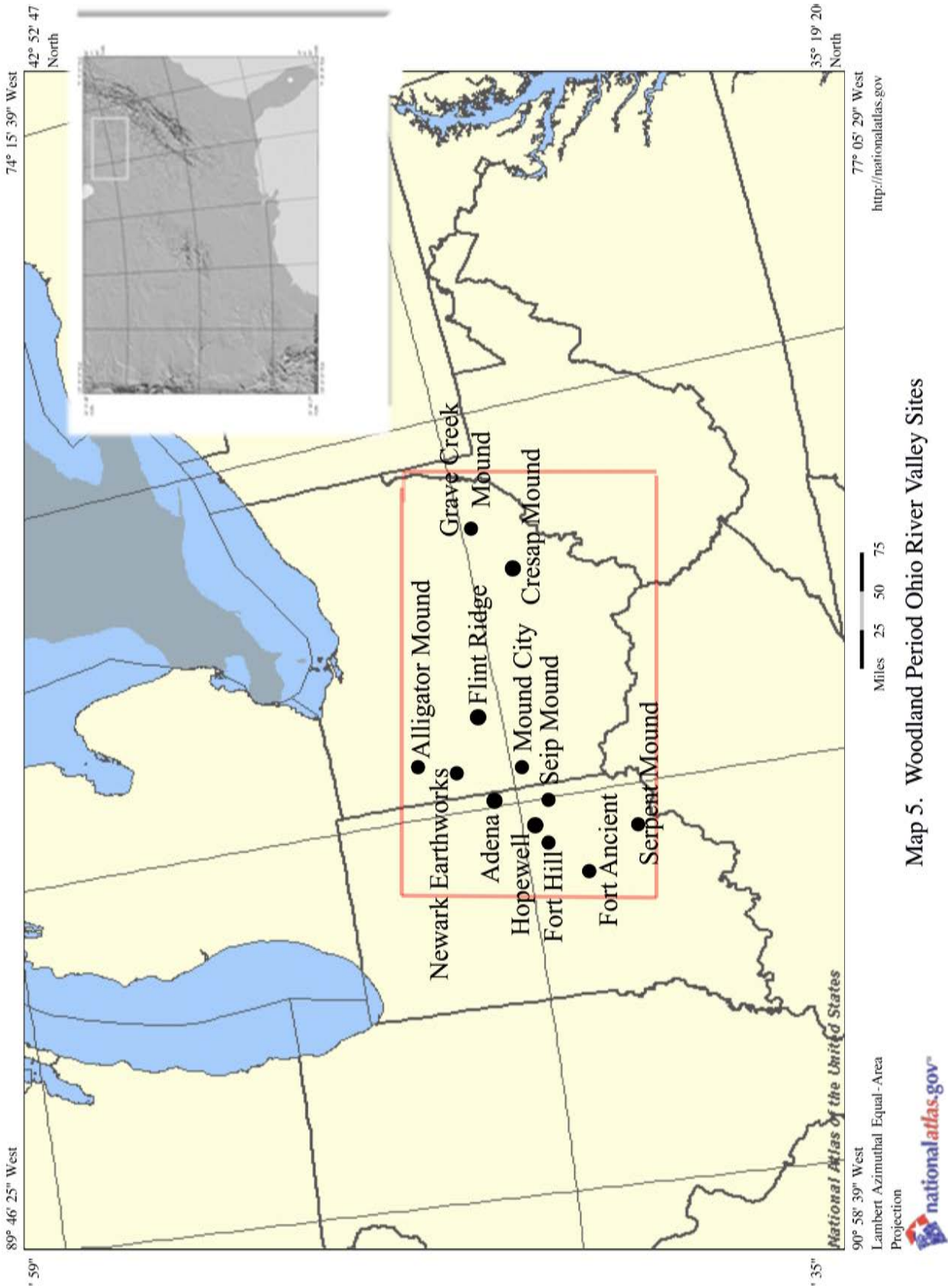
**Map 2. Ancient Northwest Coast Sites, adapted from the National Atlas of the United States**



**Map 3. Eastern Woodlands: Late Archaic Period.**  
**Adapted from the National Atlas of the United States**

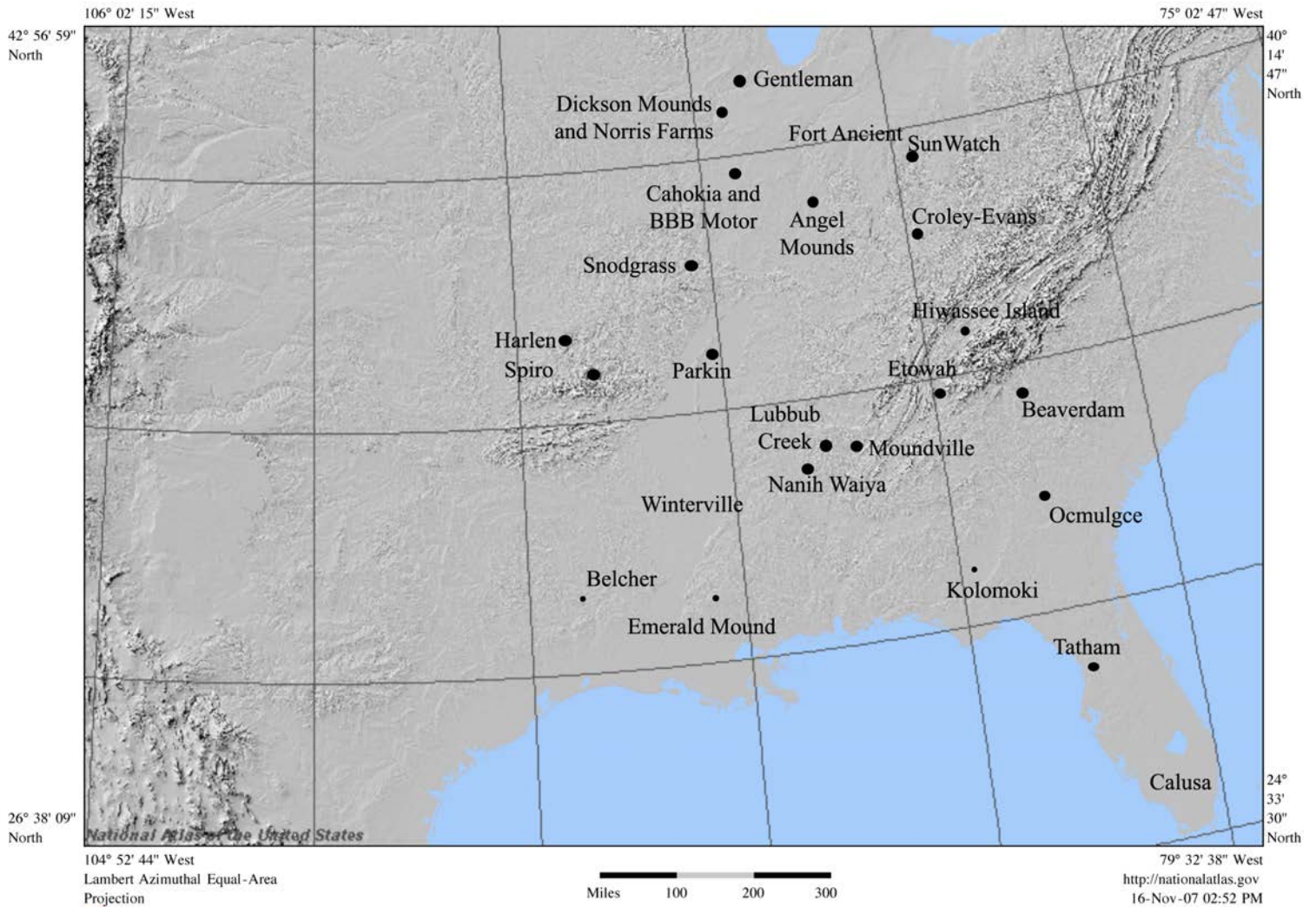


**Map 4. Eastern Woodlands: Woodland Period. Adapted from the National Atlas of the United States and Milner (2004).**

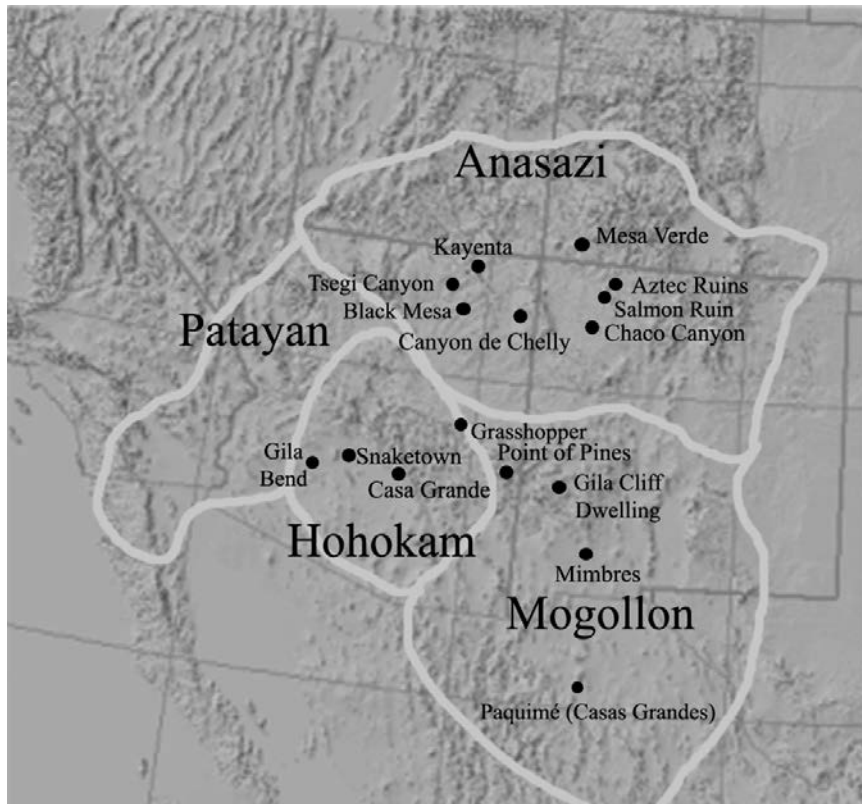


Map 5. Woodland Period Ohio River Valley Sites

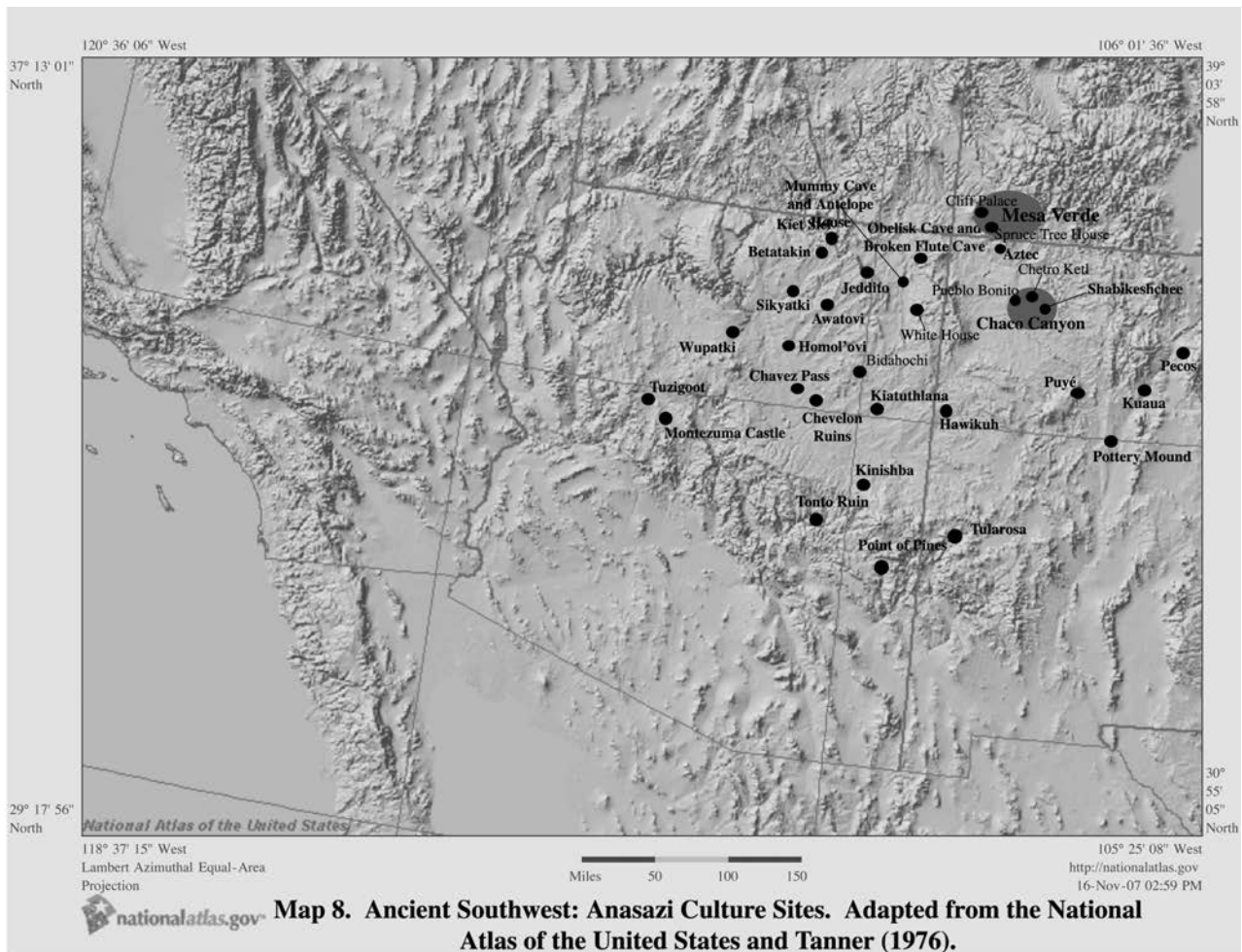


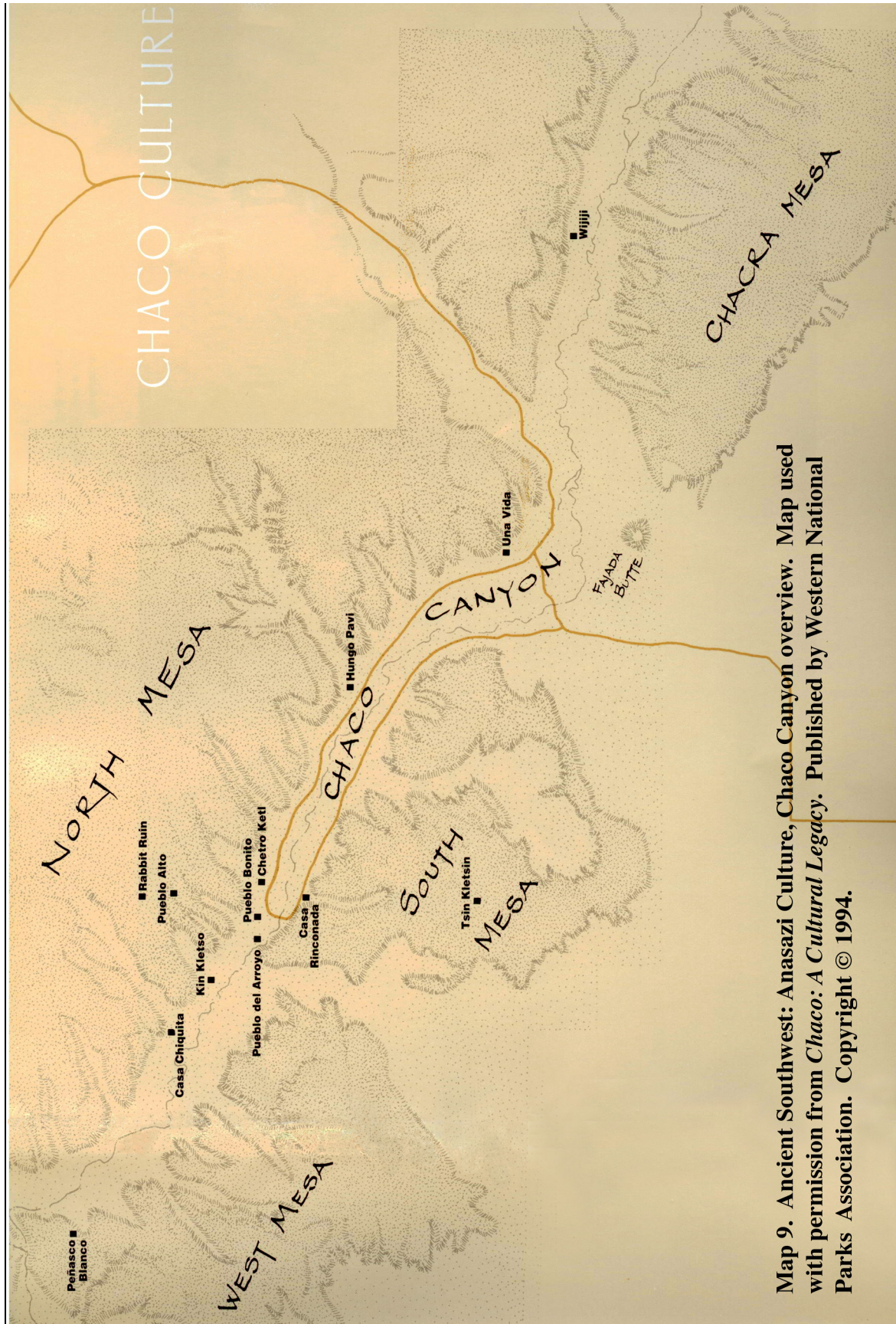


Map 6. Eastern Woodlands, Mississippian Period sites. Adapted from the National Atlas of the United States and Milner (2004)



**Map 7. Ancient Southwest. Precolumbian Cultures and Sites.**  
Adapted from the National Atlas of the United States and Cordell (1984)





Map 9. Ancient Southwest: Anasazi Culture, Chaco Canyon overview. Map used with permission from *Chaco: A Cultural Legacy*. Published by Western National Parks Association. Copyright © 1994.



**Map 10: Ancient Southwest, Anasazi Mesa Verde Sites.**  
Adapted from Plog (1994).

119° 37' 45" West



National Atlas of the United States

117° 46' 33" West

Lambert Azimuthal Equal-Area  
Projection

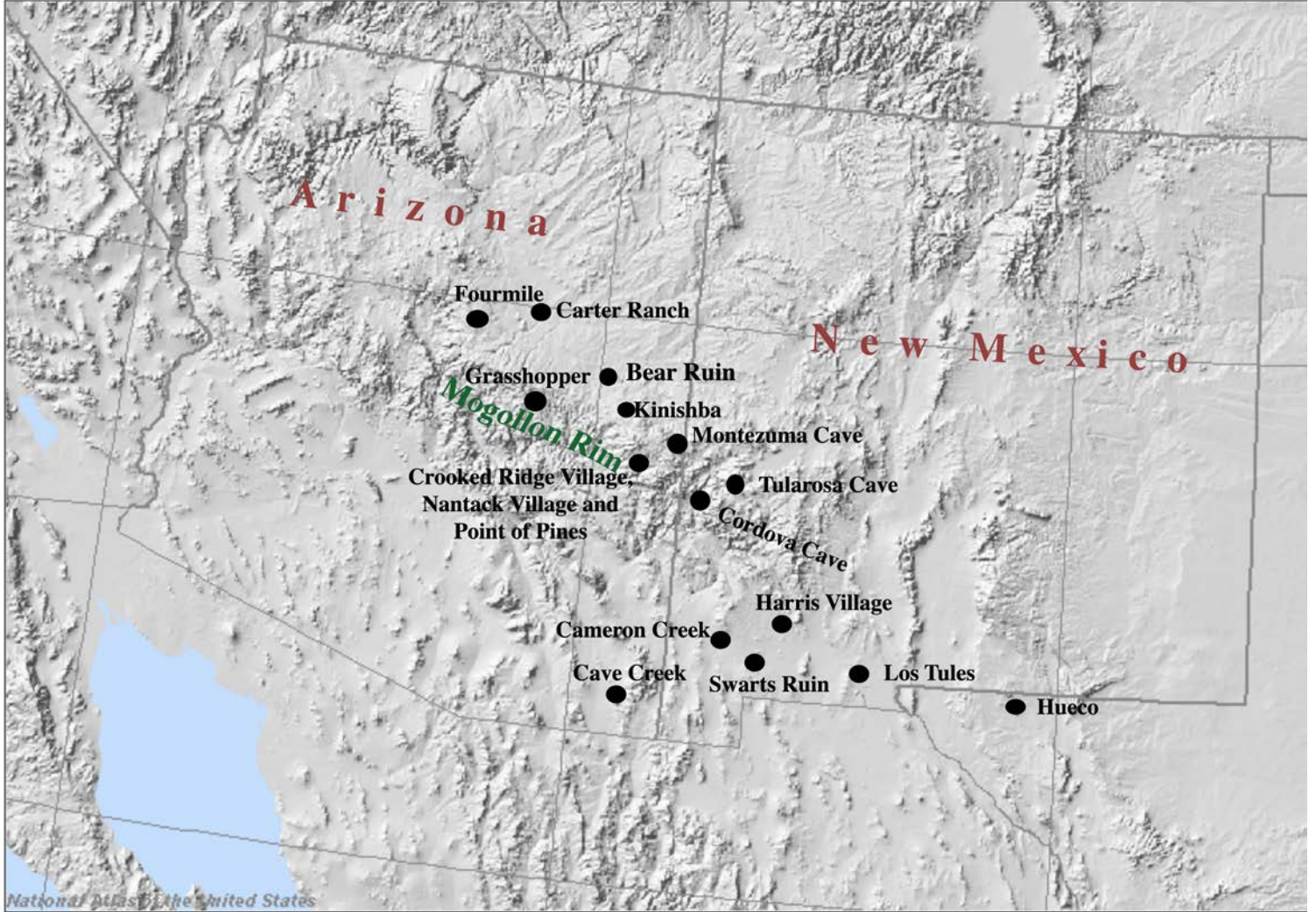


Miles 25 50 75

**Map 11. Ancient Southwest Hohokam Sites. Adapted from the National Atlas of the United States and Tanner (1976)**

116° 50' 29" West

102° 38' 11" We



National Atlas of the United States

115° 15' 57" West  
Lambert Azimuthal Equal-Area  
Projection



102° 22' 52" We  
<http://nationalatlas.gov>  
11 Jun-08 06:11 PM

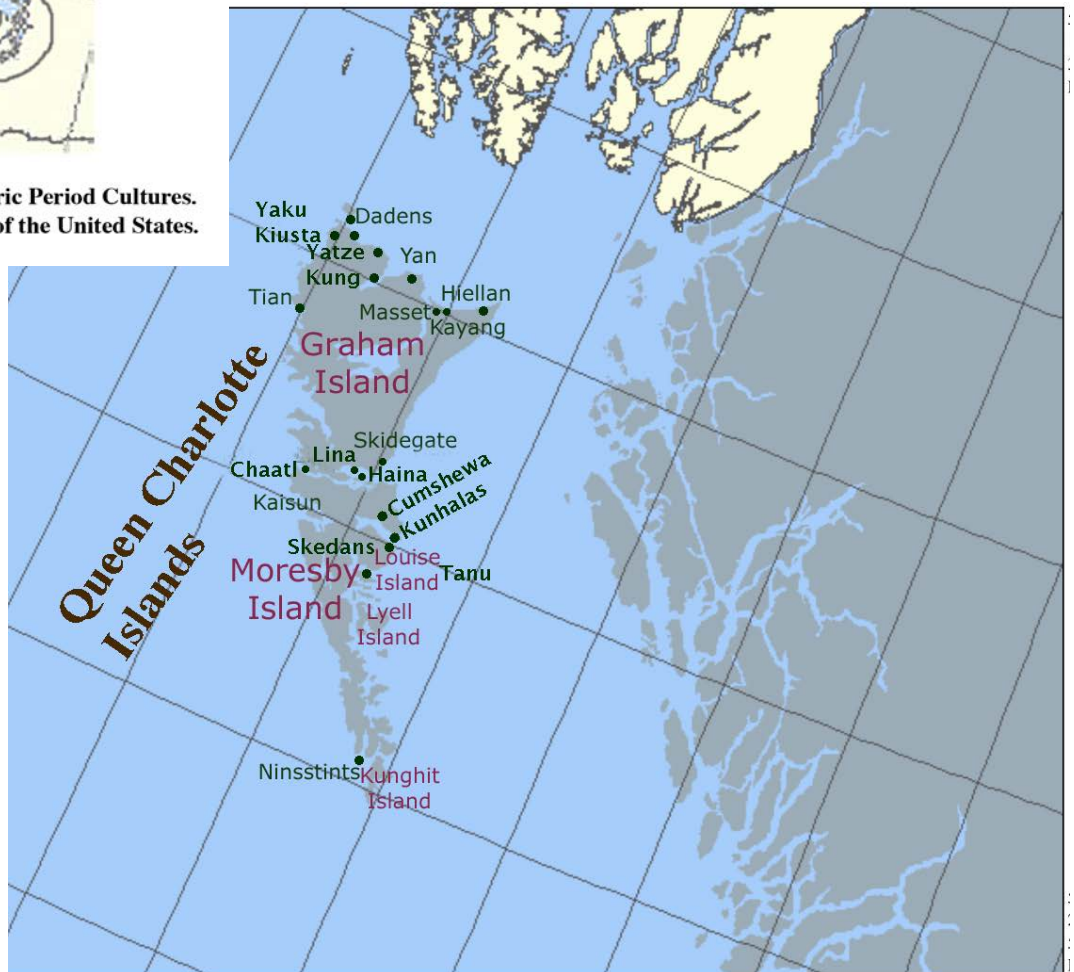
**Map 12. Ancient Southwest Mogollon Sites. Adapted from the National Atlas of the United States and Tanner (1976). Note that Tanner does not include Paquimé as a Mogollon site.**



Map 13. California Native Cultures before Spanish, Mexican and United States occupation. Adapted from California Indian Library Collections (<http://www.ka-cha.com/images/Pre-Contact%20map.gif>)



Map 14. Northwest Coast. Historic Period Cultures. Adapted from the National Atlas of the United States.

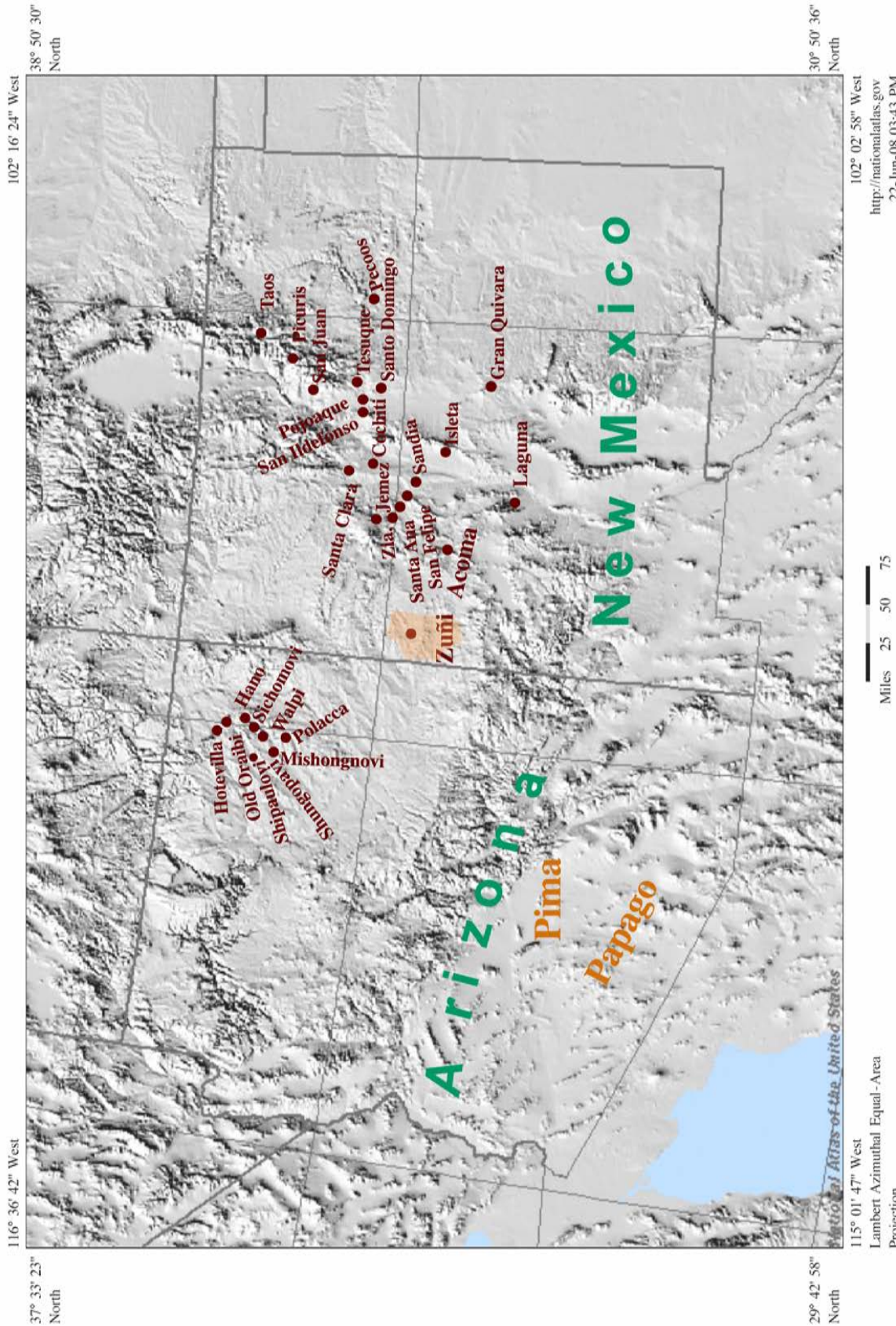


125° 57' 20" West  
<http://nationalatlas.gov>  
27-Jul-07 07:06 PM

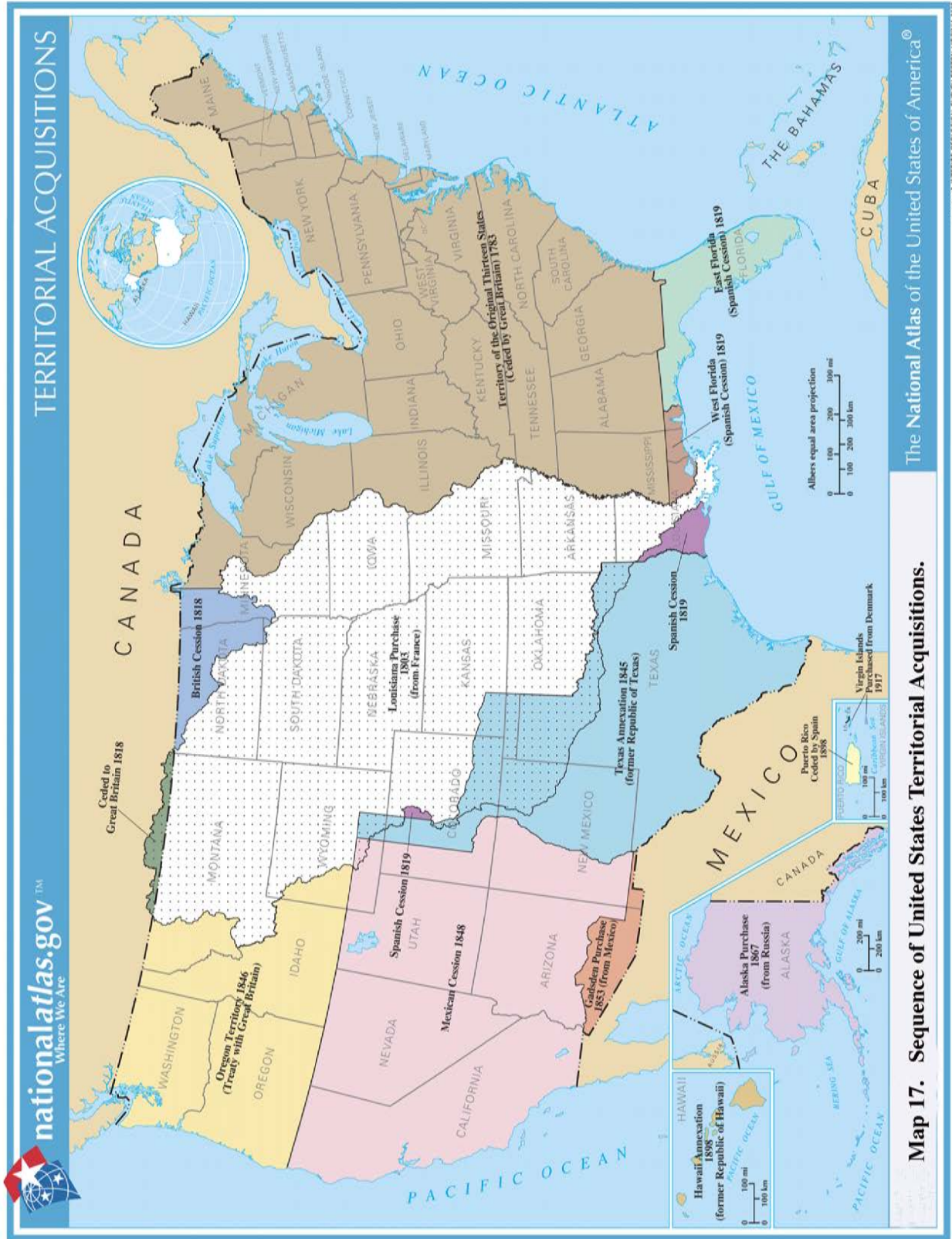
Miles 20 40 60

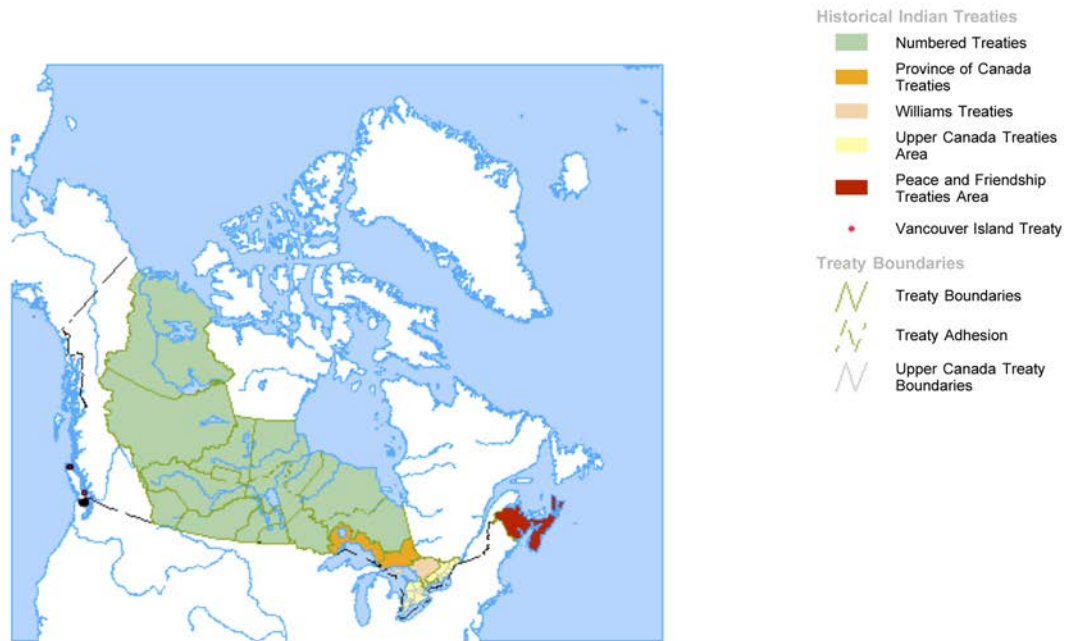
Map 15. Haida sites of the Queen Charlotte Islands (Haida Guaii) off the coast of British Columbia, Canada. Adapted from the National Atlas of the United States of America and MacDonald (1983).





Map 16. Southwest Culture. Puebloan Villages and neighboring peoples after 1500, adapted from Dozier (1970) and *Road Map of Navajo and Hopi Nations*, published in Flagstaff, Arizona by Map Publishers of Arizona and the Southwest, 1992.





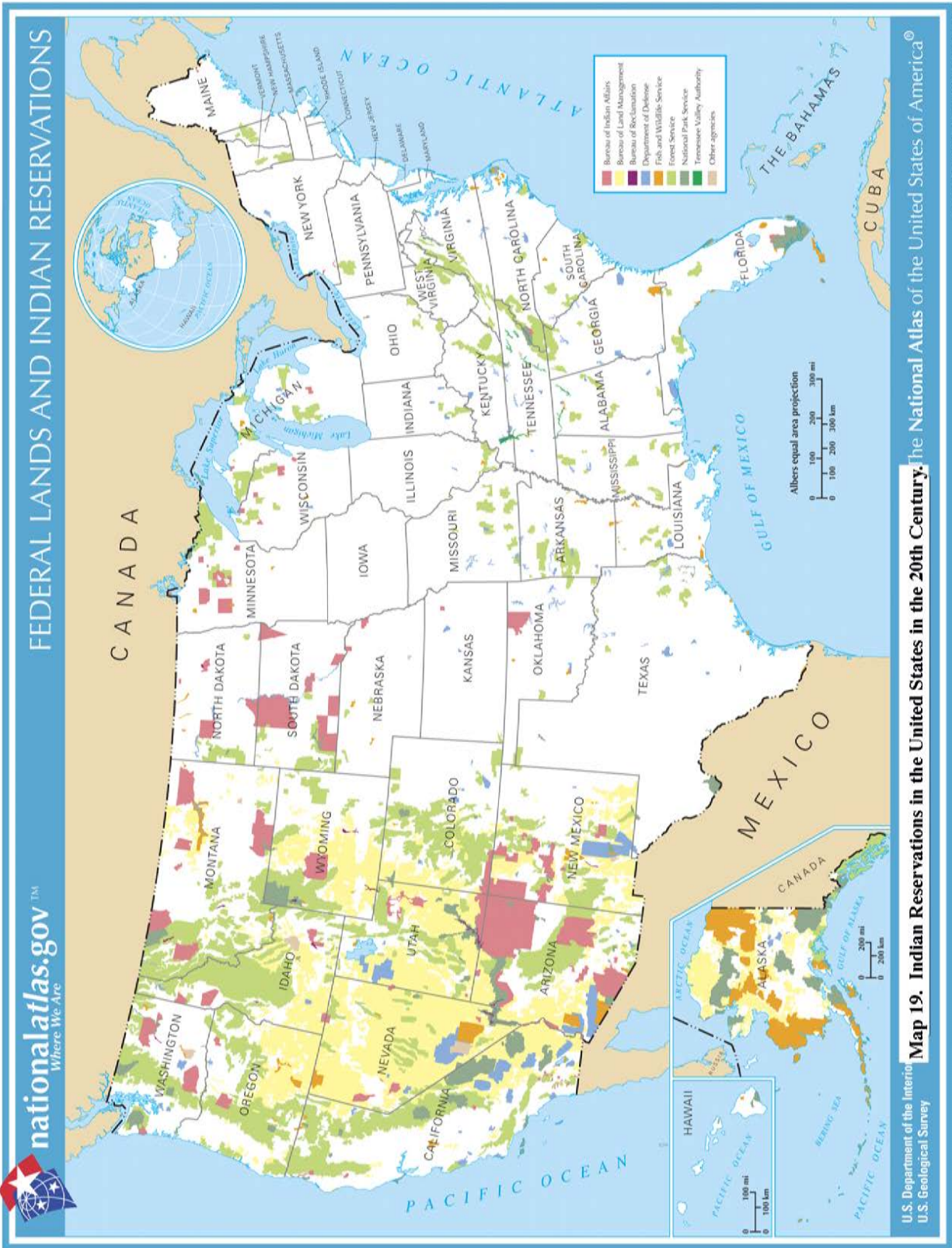
**Abstract:**

The geographical extent of the historical Indian treaties from 1725 to 1923 are shown on this map. Indian treaties have been generally classified into two groups: Pre-Confederation and Post-Confederation. Pre-Confederation treaties were made with the Crown through representatives of the British Government. Post-Confederation treaties were made with the Government of Canada. Peace and Friendship Treaties did not involve the transfer of land title and are therefore not individually represented on the map. Also, available is the historical Indian Treaties Timeline, which briefly describes chronologically the major treaties including the individual Upper Canada treaties.



© Her Majesty the Queen in Right of Canada, 2008.

**Map 18. Geographical locations of historic treaties with First Nations peoples. Reprinted with the permission of Natural Resources Canada 2008, courtesy of the Atlas of Canada.**



## Chapter 5: INDIGENOUS MOVEMENTS AND SCHOOLS

While cultures inevitably change over time, the effect of colonization of North America by Europeans threatened the viability of the cultures of indigenous people. Displaced natives often found themselves severed from the lands that defined their traditions and provided their sustenance. Europeans who immigrated to North America arrived in small numbers at first and shared cultural exchanges in some cases. Viking explorers settled briefly along the coast of Newfoundland around the end of the tenth century. Spanish, French, and British explorers began to penetrate the continent in the mid 1500s. Colonies were established during the following century. French trappers intermarried with Native farmers in the northeastern woodland regions, but relations changed as the British began to compete for the fur trade and colonization increased. The success of the fur trade took precedence over farming among Native men and altered their economic base. Native populations were an impediment to European colonization and they were killed in combat, decimated by imported diseases, and pushed westward into different geographic regions and smaller parcels of land, often thrown together with Natives from other regions with different traditions and languages.

By the middle of the nineteenth century, the majority of Native peoples from the eastern seaboard and the Plains had been relocated to the newly created Indian Territory of Oklahoma or were standing their ground in Florida. New movements and schools formed to reaffirm Native values. Hybrid art forms were created by unrelated groups who had been thrown together. Some tribes produced commercial art to nurture tourist trade for survival and to satisfy demand. Anthropologists and white teachers at Indian schools and agencies independently encouraged talented students to explore European art forms as a way to document their culture.

### 19th Century Movements & Styles

#### Ghost Dance Religion

The Ghost Dance was a millennial religion that originated circa 1870 in Nevada with a Northern Paiute prophet named Täviso, who worked as a ranch hand. Täviso preached that the Indians could bring back a golden age when game and plants were plentiful and their old way of life would be restored, if they gathered together for night-long dances wearing special deerskin robes made for the occasion. His prophecies spread to tribes in California and Oregon. Accounts differ on whether the White man was excluded from his vision of Paradise, where everyone would live in peace and abundance, because the prophet spoke limited English and the translations of his prophecies were subject to different interpretations.

A man named Wovoka, another Paiute mystic who may have been Täviso's son, worked for a white rancher named David Wilson. He took the name Jack Wilson. He reinvigorated the Ghost Dance movement in the 1880's with elements of Christianity learned from the Wilson family. The movement quickly spread eastward among the Plains tribes, especially the Arapaho and the Sioux, who gathered in large numbers to perform the Ghost Dance. Their robes usually had images of birds and celestial bodies in paint or beadwork. Some Plains Indians used materials other than deerskin. The gatherings aroused fear and suspicion on the part of the United States Army. One particular such gathering was the impetus for the massacre at Wounded Knee. In Northern California, the Ghost Dance religion was expressed as the *Bole Maru Cult* among the Wintus and the Pomos. Local leaders, called Dreamers, would initiate new dances that they had dreamed to bring about the revitalization of Native culture.

#### Prairie Style

The Prairie style is a fusion of the aesthetic styles of Woodland, Plains, and Southeastern tribes who were thrown together in Oklahoma Territory after the Indian Removal Act of 1830. Their glass bead embroidery is characterized by multiple bright pastel contrasting colors in abstract floral shapes outlined in white. Rows of beads follow the contours of the shapes. Designs are usually bilaterally symmetrical or asymmetrical.

## Argillite Carving

Argillite (shale or black slate) carving is one of the earliest hybrid art forms. In the 1820s the Haida people of the Queen Charlotte Islands in British Columbia, Canada began using this brittle stone to carve smoking pipes that became popular with European traders. When the Charlotte Islands population was decimated by a smallpox epidemic in 1862, the surviving carvers began to create caricature figurines of Europeans and their ships as a source of income. Other subjects include traditional themes found on shaman's rattles, illustrations of folktales, and miniature totem poles. Charles (ca. 1839-1920) and Isabella (1858-1926) Edenshaw were the most famous carvers.

## Ledger Drawings

Plains Cheyenne and Kiowa leaders were imprisoned at Fort Marion, Florida from 1875-1878 to prevent them from instilling rebellion among their people as the United States government relocated them to Oklahoma Territory. To help them occupy their time and to overcome homesickness, they drew scenes of home life on ledger paper and other surplus paper with colored pencils provided them. These drawings were sold to tourists who visited the Fort. The term is also used to refer to drawings made by other Plains Indians for white people. The style emanates from the tradition of painting histories on tipi covers and buffalo robes (The Long Count and Winter Count). The Carlisle Indian School, founded in 1879 by Colonel Pratt from Fort Marion, continued to encourage the practice. Paul Caryl Zotom (c. 1853-1913; Podaladalte [Snake Head]), Kiowa, and Bear's Heart (Nah-Koh-Hist), Cheyenne, were two prominent Fort Marion artists.

## 20th Century Movements & Styles

### The Degikup

The Degikup was a style of basket invented by California Washoe Indian Louisa Keyser (d. 1925). A larger basket than other traditional Washoe forms, the degikup curves in toward the top and the designs cover most of the surface of the basket, changing in proportion to the basket's width. Merchants Abe and Amy Cohen supported Louisa Keyser in exchange for her providing them with baskets to sell under the name Dat-So-La-Lee, which they marketed to tourists at their Emporium in Lake Tahoe and Carson City along with baskets by other Native California women in the early 1900s.

### Anthropologists in the Southwest

Jesse Walter Fewkes (1850-1930), who was excavating Ancestral Puebloan sites in the Southwest in the late nineteenth and early twentieth centuries, helped inspire local potters in the revival of the designs he found on ancient pottery sherds. Fewkes was sponsored by a wealthy Boston collector named Mary Hemenway and by the Smithsonian Institution. Nampeyo of Hano (1860-1942), the Hopi/Tewa wife of one of his Native assistants on the Hopi Mesas in northeastern Arizona, became famous for her original pottery designs based on motifs on the pottery they found at Sikyátki in the 1890s. She inspired her descendants and fellow potters throughout the Pueblo region to create new variations in Pueblo pottery based on designs that had fallen into disuse.

Maria (1887-1980) and Julian (1879-1943) Martinez, of San Ildefonso Pueblo in New Mexico, developed a new firing technique using cow dung from the cattle that had been introduced by ranchers. They painted variations on motives from the old pottery, but producing a matte black decoration on a polished black surface. Other artists experimented further with this technique, introducing deep carving and applied materials. After the completion of the Transcontinental Railroad in 1880, the Santa Fe, Atcheson, and Topeka Railroad, along with its partner, the Fred Harvey Company, introduced tourism to the region, creating a ready market for the new pottery.

Many anthropologists visited the Southwestern Pueblos in the early 20<sup>th</sup> century. Circa 1915-1917, anthropologist Edgar Lee Hewett (1865-1946), founding Director of the School of American Research and the Museum of New

Mexico at Santa Fe, hired young Hopis to record their culture through illustrations of their ceremonies. A group of successful artists from New York, including Andrew Dasbourg, John Marin, and Georgia O'Keefe, established an art colony in New Mexico. In 1923 they established an Indian Arts Fund to collect and preserve Indian Arts. Among other projects, they commissioned a mural at the Santa Fe Indian School. Prominent artists who worked for Hewett and the Indian Arts Fund included the Hopi artists Fred Kabotie (1900-1986), Awa Tsireh (1898-1955), and Otis Polelonema (1902-), and San Ildefonso Pueblo artist Crescencio Martinez (1879-1918).

### **The Studio School**

Dorothy Dunn (1903-1991), a white woman hired by the Bureau of Indian Affairs, taught at Santo Domingo Pueblo Day School for the Indian Service in the late 1920s. She used art projects as visual aids for teaching English. While the Indian Schools were known for teaching Indians to assimilate into White society, she recognized the need of students to respect their own cultural traditions. She left the Day School for four years, from 1928-1932, to obtain an art degree from the Chicago Art Institute, and then returned to establish a painting curriculum at the Indian School. She had a very narrow idea of how and what students should paint. The students were instructed to paint scenes of traditional Indian life employing traditional motifs, with flat, opaque colors and minimal backgrounds. She used the illustrative drawings produced for Edgar Hewett at the School for American Research as models. The style of painting produced at the Studio School came to be called the "Bambi Style", because of its resemblance to Walt Disney cartoons. Despite its limitations, the school attracted students from the Plains as well as the Southwest. The Studio School shared a regular exchange of ideas and artwork with a similar program in Oklahoma. Notable graduates of the Studio School include Oscar Howe (Sioux, 1915-1983), Harrison Begay (Navajo, 1917-), Fred Kabotie (Hopi, 1900-1986), Gerald Nailor (Navajo, 1917-1952), Allan Houser (Apache, 1914-1994), Pablita Velarde (Santa Clara Pueblo, 1918-2006), and Andrew Tsinajinnie (Hopi, 1918-).

### **The Kiowa Five**

The Kiowa Five were young boys at the Kiowa Agency on a reservation in Andarko, Oklahoma. In 1914, Mrs. Susie Ryan Peters, who had been raised in Oklahoma Territory, was assigned to teach home economics at the Agency as part of the effort to assimilate native children and teach them useful skills. She was particularly impressed by the drawing talent of five of her students and wanted to encourage them. At her own expense, she brought in Sister Olivia Taylor, an art teacher from St. Patrick's Mission School, to provide drawing lessons. As the students progressed, the two women introduced them to Oscar Jacobson, an art instructor at the University of Oklahoma. He established a separate, non-credit art program for them and encouraged them to experiment while remembering their traditions. Like Dorothy Dunn, Jacobson emphasized traditional subject matter but, unlike the Puebloans, the Plains artists painted warriors and hunting scenes and their work exhibited brighter colors and dynamic movement.

The Kiowa Five artists were Stephen Mopope (1900-1974), Monroe Tsatoke (1904-1937), Jack Hokeah (1902-1969), James Auchiah (1906-1974), and Spencer Asah (1905 or 1910-1954). A young woman named Lois (Bougetah) Smoky (1907-1981) joined them at the University of Oklahoma. These students had come from prominent families. Their relatives had participated in the Ghost Dance and the Fort Marion experience and were skilled at painting on buffalo hides. Jacobson exhibited the drawings of his students in Czechoslovakia at an international art festival and sold several.

### **Bacone Baptist College**

Bacone College in Muskogee, Oklahoma had been established as an Indian College in 1880. Three Native artists, Acee Blue Eagle (Creek, 1907-1959), Woody Crumbo (Potowatomi, 1912-1989), and Walter Richard West, Sr. (Cheyenne; 1912-1996), headed the art department there from the 1930s to the 1970s, promoting a traditional Native American painting style similar to the curriculum at the Studio School.

### **Philbrook Art Center**

The Philbrook Art Center in Tulsa, Oklahoma sponsored an annual Native Art Exhibit from 1947 to 1974 that championed the narrow, traditional painting style promoted by the Studio School and Bacone College.

## Indigenous Art Schools

### Inuit and Eskimo Co-operatives

In the Canadian Arctic region, the government set up permanent villages in the 1950s. The natural resources in the region upon which they had traditionally relied have been depleted over the last two centuries. The communities established artists' co-ops where local artists sell their drawings. The income they are able to earn from the drawings offsets the loss of their former livelihood. Drawings are translated into prints and textile tapestries; then marketed. The West Baffin Eskimo Co-operative at Cape Dorset is the oldest and most famous, having been established in 1959.

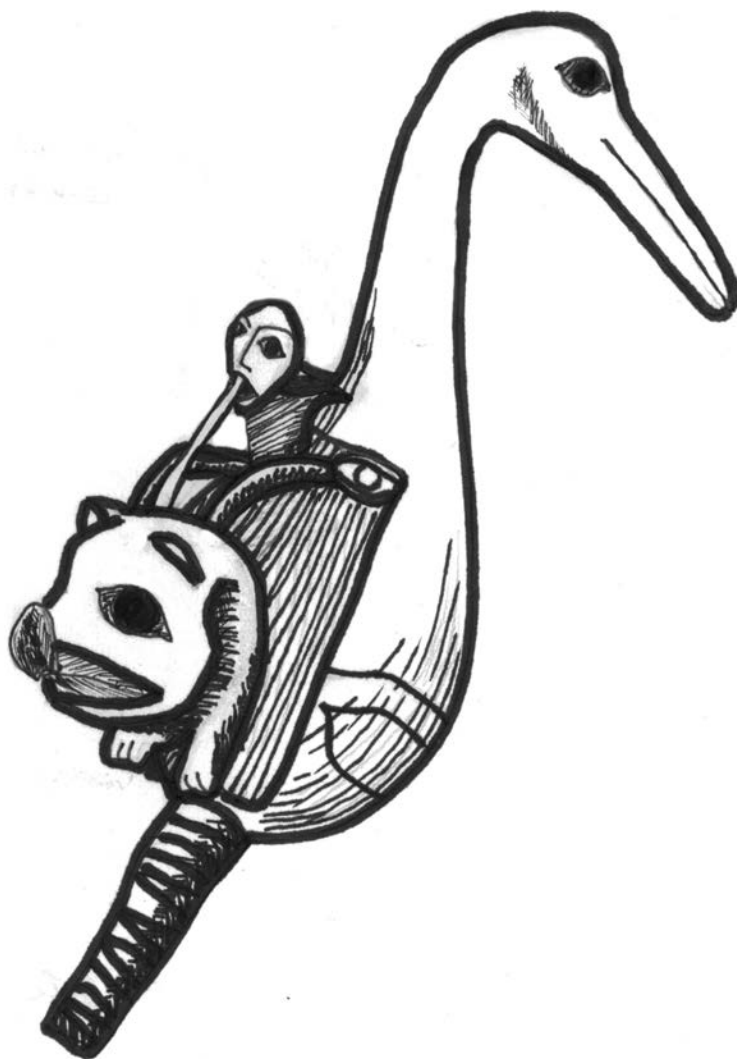
### The Institute of American Indian Art

The IAIA was established in 1962 in Santa Fe, New Mexico, on the site of Dorothy Dunn's Studio School at the American Indian School. The idea for the Institute was born at a summer art program and during workshops conducted from 1959 to 1962 sponsored by the Rockefeller Foundation. President Franklin Roosevelt's New Deal Program had created the Indian Arts and Crafts Board, whose mission was to promote the economic welfare of Indian tribes. A much-heralded exhibit of Native American art at the Museum of Modern Art in New York in 1941 had demonstrated that arts and crafts could be a viable tool for economic survival for Native Americans.

The Arts and Crafts Board and the Bureau of Indian Affairs, a subdivision of the Department of the Interior, sponsored the Institute. The faculty are Native Americans and the curriculum was designed by Native educators. Fritz Scholder (Luiseño/California Mission, 1937-2005) and Allan Houser (Apache, 1914-1994) were two of the earliest faculty members at the IAIA. They promoted a much bolder agenda than their predecessor, combining images from Native traditions with a mainstream modernist painting style and social commentary on the relationship of the Native American to 20<sup>th</sup> century American life.

### 'Ksan Art School and Culture Center

Mungo Martin (Kwakwaka'wakw, 1879-1962) and Bill Reid (Haida, 1920-1998), great-nephew of the Edenshaws, established the 'Ksan Art School and Culture Center in Victoria, British Columbia, in the 1970's. The two carvers had been commissioned in the 1950s to restore totem poles at the British Columbia Provincial Museum and to recreate a ceremonial house at the Royal British Columbia Museum in 1953. They revived the art of woodcarving in the Northwest by training and instructing a new generation who are carrying on the tradition and experimenting with different materials such as printmaking and textiles. Robert Davidson (Haida, 1946-) and Joe David (Nuu-Chah-Nulth, 1946-) have produced original prints based on Northwest coast legends, and Dorothy Grant (Haida, 1955-) has become well known for her striking textile designs based on the formline pattern.



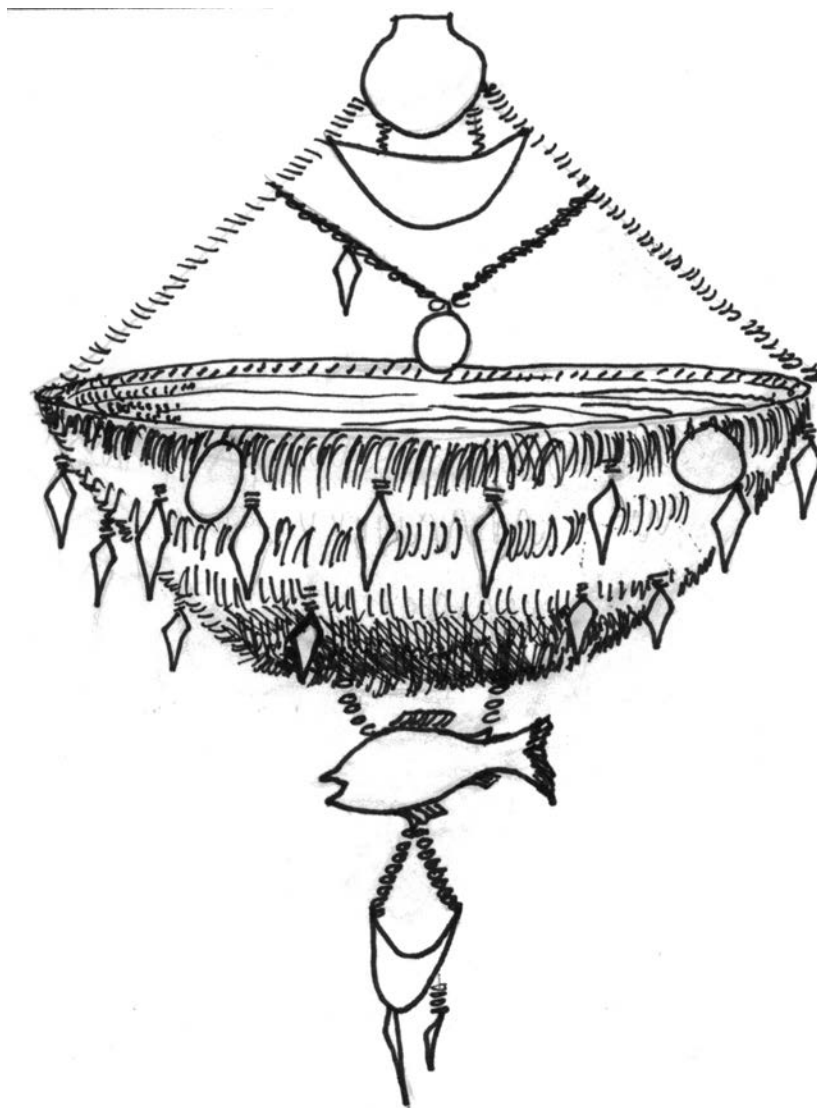


### **Ojibwe Cultural Foundation**

The Ojibwe Cultural Foundation was established on Manitoulin Island, Lake Huron in 1974 to promote understanding of Anishinaabe culture. It hosted annual art summer camps during the late 1970s-1980s.

### **The Woodland Cultural Center Museum**

The Woodland Cultural Center Museum was established in 1975 on the Iroquois Reservation in Brantford, Ontario by Tom Hill, a Seneca artist and curator and presents an annual exhibit program.



### **Indian Federated College**

Formerly Saskatchewan Indian Cultural College, IFC has an Indian Art program founded by poet and painter Sarain Stump (1945-1974) in 1972.

### **Crow's Shadow Institute of the Arts**

Crow's Shadow is a printmaking studio founded in 1992 by Walla Walla tribal member James Lavadour (1951-) on the Umatilla Indian Reservation in southeastern Oregon. Impressed by his experience at the Center for Innovative Print and Paper at Rutgers University, where he had studied with the help of a fellowship, Lavadour created the institute to provide opportunities to Native Americans through artistic development. The Umatilla Reservation is home to Umatilla, Walla Walla and Cayuse Indians, as well as some Nez Perce and Metís people from further north and east.

## Chapter 6: SHAMANISM

Shamanism is a term that generally has been associated with societies engaged in hunting and gathering economies. It describes a set of rituals performed for the purpose of communication with supernatural forces in order to cure illness or to bring harm to individuals in the community and to assure success in hunting, abundance of food, and harmonious community relations. It is not a term associated exclusively with Native American cultures. The word “shamanism” itself was coined to describe a complex of activities in a particular society in Siberia, but it has come to be used more broadly to describe similar activities among different cultures. This chapter will describe the different ways the term has been applied by scholars to Native American ritual activities and the iconographic themes typically associated with shamanism.

Mircea Eliade’s work on the subject is considered a standard text<sup>1</sup>, but for a briefer reference, Esther Pazstory’s comprehensive essay<sup>2</sup> is a concise source on shamanism. This chapter is essentially a summary of her article. In it Pazstory describes four major themes that are usually represented in art objects employed by shamans. Mircea Eliade used the word to refer to the cosmology of cultures with shamanistic practitioners who go into a trancelike state.

The presence of shamanism as a general practice in society seems to be related to population size, subsistence sources, and closeness to nature in the life of a given people. Where and when agriculture is introduced to hunting and gathering economies, spiritual practice has incorporated a priesthood that replaces the shaman as intermediary between the people and the spiritual world. The practice of agriculture creates a measure of distance between the individual and the immediate forces of nature. It gives the individual a sense of greater control over his survival. It requires greater awareness of the changing seasons. These factors change the relationship between the community and its spiritual leaders, its expression through worship, and the nature and appearance of objects made in association with ceremonial practice. However, elements of shamanism still can be traced in priestly traditions, as well as in 20th century urban life.

The term “shamanism” was originally used by Westerners to refer to a specific religious system practiced in northern Siberia. Regardless the etymology of the term “shamanism”, the practice it describes is very ancient. It has been applied to similar practices in parts of the world other than Siberia and to the earliest periods in man’s existence. A shaman is a person, either male or female, who acts as mediator between the human and other realms of existence by going into a trance state to gain control of powerful forces in nature for the group. An animal would guide the shaman as a helping spirit. The shaman would travel between upper and lower worlds (i.e., the sky and underworld) to perform such deeds as recapturing lost souls of the living who were ill or disoriented, escorting the dead to the underworld, interceding with the spirits of game animals to ask that the animals sacrifice themselves for food by letting themselves be caught, and re-establishing equilibrium in nature when cataclysms occur. Generally, shamans do not choose their calling. It calls them. They have no choice but to accept their role if they pass their training experience.

Asian immigrants may have imported shamanism to North America during the last ice age. It may have diffused southward throughout the Arctic, the Northwest Coast region, and California. Esther Pazstory makes a distinction between “general shamanism” and “individual shamanism” in different cultures. The eastern Woodland, Plains, and Southwestern Navajo cultures exhibit some traits of general shamanism. She uses the term “general shamanism” to refer to societies other than the Siberian model with the following two traits:

- (1) the shaman is the most important person in society;
- (2) the shaman enters a trance-like state to communicate with the supernatural world on behalf of society.

As she describes it, general shamanism is found in cultures that produce few material objects. Artisans craft musical rhythm instruments such as drums and rattles as tools for inducing a trance. They use charm stones

and sucking tubes to extract malevolent spirits from victims. Art objects made for shamanistic rituals are not necessarily made for aesthetic purposes or for permanence. In fact, objects created for the purposes of exorcising bad spirits are often purposefully destroyed after the ceremony. They are dynamic, as opposed to static objects. Music, song, and drama are considered more important than visual effect. Accordingly, many of the objects made by societies with a shamanistic tradition are musical instruments, such as rattles, drums, bells, and whistles; and costume items, such as masks, headdresses, belts, aprons, and other apparel.

In contrast, individual shamanism is a more personal experience, limited to ceremonies commemorating transitional moments in life. In larger groups, trance states are employed more specifically as part of the initiation process into societies. The rituals of individual shamanism also incorporate elaborate costumes and paraphernalia. The practice of individual shamanism is more closely related to the practice imported from the Siberian peninsula to North America.

## Themes

Four major themes are found in shamanistic visual imagery. These four themes are: the human figure, power animals, animals interacting with humans, and cosmic charts.

Human figures in shamanistic objects usually are depicted in a frontal pose with an orant gesture. Often, the figure's skeleton will be depicted, especially the rib cage. The bones represent the essence or life force of the body that doesn't die, since bones do not rot like flesh. Other common attributes are a heart, animal horns, and a mask. Humanlike figures may represent deities or helping spirits. They may be hard to distinguish from the shaman's image.

It is not surprising that animals would figure prominently in a ritual that originates in hunting societies, especially the image of the hunted animal. In addition to animals that are hunted for food, nocturnal animals and other animals of the region perceived as being powerful are represented. Power animals may represent a deity, the shaman's helping spirit, or the shaman's disguise. In the Arctic, the Bear is a common theme; felines and birds of prey are common images in the tropics. Sharks are common images on the Northwest Coast. In the Eastern Woodlands, the mythical thunderbird and underwater panther are found on tobacco pouches, tobacco being an important ritual offering. The Tlingit shaman's rattle illustrated in figure 1 depicts a shaman licking a bear, who in turn projects its tongue. The shaman rides the back of an oystercatcher, a shore bird of the Northwest Coast. The oystercatcher's gesture captures a rare liminal moment of courtship behavior.

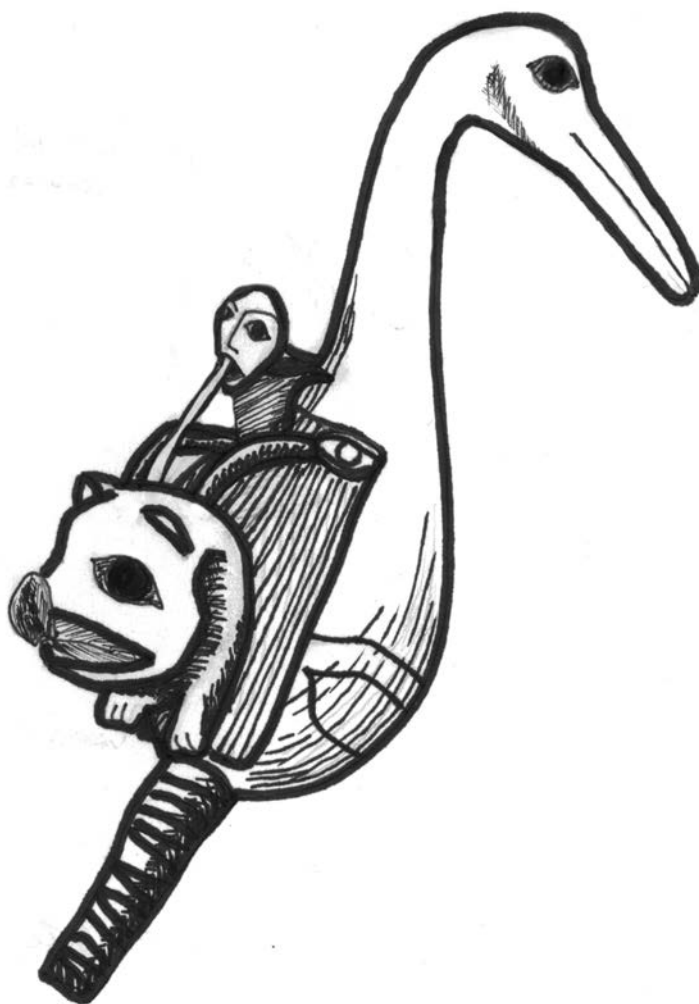


Figure 1. Tlingit Shaman's Oystercatcher Rattle, ca. 1870-1890. Thaw Collection, Fenimore Art Museum, Cooperstown, New York. Drawing by the author.

Humans and animals often are portrayed in a struggle. The interaction between the two may be a depiction of a shaman's initiation, a struggle between good and evil forces that the shaman sets up in order to vanquish the evil, or it may represent either a protection from or threat of danger.

Cosmic charts are props used in curing ceremonies. They represent maps for the shaman's journey to the upper and lower worlds during his or her trance to communicate with the spirit world. A three-dimensional model of the cosmos is often a feature of séances. In rare examples, models are two-dimensional. Sometimes the chart is displayed on a costume or mask. The charts show the upper and lower worlds and the axis that joins them, which is often represented as a tree (axis mundi). The axis can also be a line representing the earthly plain. As an example, Ojibwa tobacco pouches usually have a horizontal line representing the division between the underworld and the land or water, while another line represents the boundary of the sky with stars or birds above it to indicate the sky realm. The Pomo basket illustrated in figure 2 is a three-dimensional cosmic chart. The feathered basket represents the earth; the fish hanging below represents the ocean; the crescent-moon above and the diamond-shaped bits of shell hanging from the basket represent the heavens.

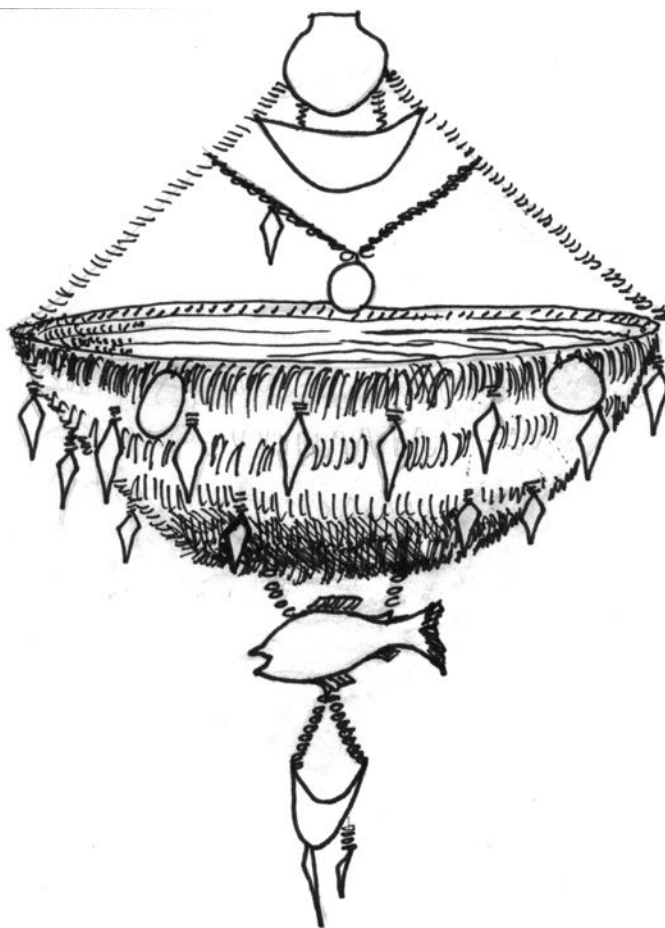


Figure 2. Pomo feather gift basket with hanging shell pendants, representing the earth, the heavens, and the ocean, forming a cosmic chart. Smithsonian Institution, Washington D.C. Drawing by the author.

## Regional Variations

Northwest Coast shamans conduct curing rituals, make war magic, and pray for fish and game. The Tlingit and Tsimshian shaman's costumes are very similar to the Siberian shaman's costume. Northwest Coast cultures introduced masks to the shamanic ritual. They developed this innovation in their initiation society rituals. During a Coastal Salish ritual for curing the sick, the shaman and the other participants simulate a journey to the underworld to retrieve the patient's stolen soul. They lean planks against the walls of the room to represent a canoe and helping spirits. Then the participants portray the act of rowing a canoe to the underworld.

Chumash and Luiseño petroglyphs in Southern California and Paiute petroglyphs in eastern California and Nevada exhibit shamanistic imagery. Painted or incised images are superimposed on each other over time at the same place. The art is the activity of traveling to the place at a particular time and adding to the image in a particular place. The practice suggests that the people returned to the same location for a given ritual on a cyclical basis.

In the Northeastern Woodlands, the Medewewin (Midewewin) Society (Grand Medicine Society) of the Ojibwa practice rituals using drums, rattles, sucking tubes, and wooden figurines. The Society has four grades. Initiates must pay to join the society and to advance to each grade. For each step, there is a mock death and rebirth ritual with songs and established traditions. The participants achieve spiritual power, but not through a shamanic

experience. The deity who bestowed the society on the Ojibwas is represented on scrolls as a shaman, with images of birds on poles that represent the sky. The shamanic experience is a vicarious one. By sharing the story of this being, initiates come to share a tradition with their colleagues and gain status in their community.

The Plains Indian vision quest has elements of individual shamanism. Each individual who approaches adulthood attempts to experience a trance state in order to receive a vision that will establish his unique identity and social status. This experience is not reserved for a special person and is not for the purpose of communicating with the supernatural on behalf of the whole group as in Siberian shamanism. The individual achieves this end by fasting, bodily mutilation, and exposure to the elements. After the experience, the individual emblazons the design received in his vision onto his shield and tipi covers.

There are shamanistic elements in the Southwest in Navajo culture. The Navajo migrated to the southwest from the Subarctic region at some time between 1300 and 1600 CE. Their spiritual practice is a blend of the hunting tradition of the Athapaskan culture in the northern land of their origin with components of the agricultural Pueblo society in their adopted land. The sand painting ritual is their most important religious ceremony. It is a combination of shamanic and priestly exercise. Sand painting is performed for the general welfare of the community. It is performed for the curing of illness, exorcism of evil witchcraft, and for success in warfare and hunting. The Navajo sand painter goes into a trance state but does not actually go on a spirit journey. He has memorized several hundred paintings and chants. Some are prescriptions for specific ills that require precise duplication. The chants tell the story of the shamanic journey of a mythical hero who receives power from good and or evil spirits he or she encounters. The shaman returns, teaches people these powers, then leaves. The sand painter has to create exact copies of the original paintings taught to the first sand painters by the heroes. These paintings usually represent several repeating figures within a cosmic chart in the shape of a square or a circle. The four cardinal directions and the center are marked. There are spirits in each quadrant. The color symbolism for each direction and the four quadrants is taken from Pueblo agricultural symbolism. The Navajo scheme differs from other Siberian-derived shamanic cosmic charts particularly in its horizontal orientation.

## Comparing Ceremonialism in Shamanistic and Priestly Societies

In both the Medewewin and the Navajo ceremonies, the shamanic experience is indirect, in the form of a story about a hero or a deity's journey in the distant past that instructs the initiate or the sand painter. In agricultural economies, where plants are cultivated instead of collected and animals may also be bred, priesthoods are associated with spiritual experience, taking over this role from the shaman. Social organization is usually more complex, and a calendrical cycle of events marks the planting, nurturing, and harvesting seasons. One or more priests preside over the liturgical year, observing ceremonial dates. Communication with the spiritual world takes a different form. However, shamanism survives in the imagery priesthoods employ to describe the journeys ancient heroes embark upon to the underworld and the sky, their symbolic death and rebirth, their struggles with demons, the elements of the cosmic chart that survive in the itineraries of their journeys, and the representation of opposing forces in the universe. In four of the major modern world religions, Judaism, Christianity, Buddhism, and Islam, the stories of Moses, Jesus Christ, Gautama Buddha, and Mohammed illustrate aspects of these themes.

Pazstory argues that the evolution of priestly religion elevates the importance of the visual arts and their static qualities. Power is transferred from the shaman as performer to the objects used in rituals that convey the spiritual messages. Permanence becomes valuable. So do skill in execution, iconographic meaning and formal invention.

In contrast, the shamanic ritual is a performance in time. It occupies a mental state of transition or conscious awareness that is the threshold between two states of being, such as occurs at marriage ceremonies, the moments of birth and death, and at sunrise and sunset. This mental state is called a "liminal" state. Shamanism puts value

on individualism, variation, and movement. It arises from the consciousness of people who follow shifting resources from place to place. Hunters and gatherers work individually to obtain adequate sustenance. Only occasionally for hunting certain game do communities need to cooperate as a single body.

Priestly religion, on the other hand, promotes continuity. Agriculture requires observation of the seasons in order to know when to plant and harvest and how to assure adequate rainfall. The priest is responsible for keeping track of the calendar, performing prescribed rituals, and reciting standard prayers. An agricultural economy makes possible a larger population that in turn requires more cooperation between individuals. This leads to the formation of groups to perform the seasonal chores that make possible a large enough harvest both to feed everyone and provide a surplus. In reality, shamanism and priesthood behaviors are not mutually exclusive.

The changing nature of technology in the twentieth century has probably contributed to the modern fascination with shamanism. The majority of the population, especially in urban areas, is not directly engaged in the production of food that fosters intense awareness of the changing seasons. People utilize communications technology in their work and at home that brings people in virtual close proximity, creating a new kind of community dynamic. The shift from print to electronic media particularly modifies our relationships with each other and the world. Even before the days of personal computers and cell phones, Marshall McLuhan, a popular social scientist in the 1960s, theorized that “the medium is the message,” arguing that the invention of television and other new electronic media have caused our brains to process our perceptions in a more dynamic and random way. On a television or computer screen, the eye does not read the information presented in a linear fashion as with print. Instead the entire picture is absorbed as one whole. The reappearance of time-based forms of visual expression, such as performance and video art, and the particular appeal of these art forms to many contemporary Native American artists may be related to this phenomenon.

To summarize the phenomenon of shamanism, it is characterized by the actions of a single powerful person in a community who undertakes a spirit journey to the underworld and/or a far distant and high place in order to gain the good will of the forces of nature for the good of the community, to ensure good health, plentiful crops, or hunting success, or to overcome an enemy or evil spirit, or, in some cases, to cause harm. In the process, this person may encounter powerful animals whose qualities he adopts. They may be guides or they may represent forces with which he does battle to gain his/her ends. He/she may undergo a symbolic death and rebirth. Some form of cosmic chart representing the realms that are traversed provides a map for his/her journey.



(Endnotes)

- 1 Eliade, Mircea, *Shamanism: Archaic Techniques of Ecstasy*. Bollingen Series LXXVI, Princeton University Press, 1972.
- 2 Pasztory, Esther, “Shamanism and North American Indian Art,” in *Native North American Art History*, by Mathews, Zena Pearlstone, and Aldona Jonaitis. Peek Publications, 1982.

## Chapter 7: SYMMETRY

Symmetry analysis is a tool for reading and comparing designs on objects. Understanding the basic concepts and terminology of symmetry analysis and learning to recognize the primary units of symmetry patterns will make it possible to indicate their presence in a descriptive record. Then the record can be tagged for further study by those who are pursuing this line of inquiry. The terminology for symmetry analysis may be unfamiliar to many, and there are multiple terms in use. If symmetry terms are employed as subject terms, it is essential to record them in a subject authority file and to indicate the sources used for the terminology. The vocabulary for analyzing symmetry patterns in surface decoration will be defined in this chapter.

Symmetry occurs all around us in nature and in our built environment. Many of our oldest art forms exhibit this property. The concept has long intrigued mathematicians. In the process of studying crystal formation in nature, some mathematicians developed a notation system to record their symmetry patterns and track them. Archaeologists adopted this system to analyze patterns created on cultural objects.

Cultures employ specific visual patterns, just as they select certain distinctive sound combinations and rhythms to form their languages. Phases within a given culture can sometimes be identified by the symmetry patterns employed in their designs. Certain symmetry patterns may convey precise cultural messages within a culture, if they are used only on specific kinds of objects or for particular ceremonies. Learning to read symmetry patterns helps one learn to distinguish different styles.

Ana O. Shepard provides a succinct definition of symmetry patterns and how to utilize them for identifying styles in her technical reference book, *Ceramics for the Archaeologist*<sup>1</sup>. Dorothy Washburn has used symmetry analysis in her research to postulate relationships between culture groups based on the similarities and differences of patterns on pottery in both the Neolithic Greek island cultures and the proto-historic North American Southwest. Washburn and mathematician Donald Crowe collaborated on an extensive primer on the subject that is replete with illustrated examples from around the world (see citation in Chapter One.)

Forms are said to be symmetrical in shape if the outer points or edges are equidistant from the center or from a line drawn down the center bisecting the object. The surface of an object may be decorated or unadorned. If the surface is decorated, the decoration may be symmetrical. The components of the decoration are defined as elements, complexes, designs, patterns, composition, and color.

### Terms

- Element (motif)
- Complex (set)
- Design
- Composition
- Pattern
- Dimension
- Radial symmetry
- Axial symmetry
- Finite design
- Infinite design

The simplest unit of surface decoration is called an *element* or *motif*. It is a singular form. Different *elements*, or multiples of the same *element*, may be combined to form *complexes*. This could be compared to elements in chemistry forming molecules. *Complexes* may themselves form symmetrical patterns within a *design*. The

*design* refers to the way that *complexes* of *motifs* or *elements* are combined on a surface. The resulting whole is referred to as the *composition*.

When an artist employs repeating motifs to form a regular pattern in a composition, the pattern is said to be symmetrical. Symmetry defines the structure of a design rather than its shape. There are a limited number of possible pattern combinations that can be formed. Motifs may be repeated around a single point or along a vertical or horizontal line, or axis, forming either radial or axial symmetry. Radial symmetry is also called *finite symmetry* and axial symmetry is also referred to as *one-dimensional symmetry* (Figures 3 and 4). *Two-dimensional symmetry* refers to symmetry patterns occurring on intersecting axes, i.e., in a grid pattern. One and two-dimensional symmetry patterns are considered infinite because they could theoretically extend infinitely in the same direction in space, while radial symmetrical patterns are bounded by their form.

## The Rigid Motions

- Rotation
- Translation
- Reflection
- Glide reflection

*Rotation* is only possible as a radial motion, i.e., around a point. A unit repeats in the same direction around a point. Rotation is the only possible motion in a finite form. The number of repetitions around the center is expressed as *n-fold*, for example, bi-fold or fourfold rotation. In *translation*, a unit repeats in the same direction along a single axis. In *reflection*, the unit repeats across the axis in mirror *reflection* of its form. Humans are said to be bilaterally symmetrical externally. The right side of our external body is usually identical to our left side along a single axis. If the *reflected* form repeats along the axis, the *reflected* form is said to repeat in *translation*. In *glide reflection*, the form is reflected along an axis, but alternates along the axis above and below it at regular intervals instead of being directly above and below the axis. If a unit alternates in *translation* without *reflection* above and below an axis, it is considered a pattern of rotation around repeating points along the axis, or a *bi-fold rotation in translation*. A pattern can be formed on a one-dimensional decoration only when a unit is repeated in *translation* at least once. On a two-dimensional decoration a unit must be repeated at least once in each direction.

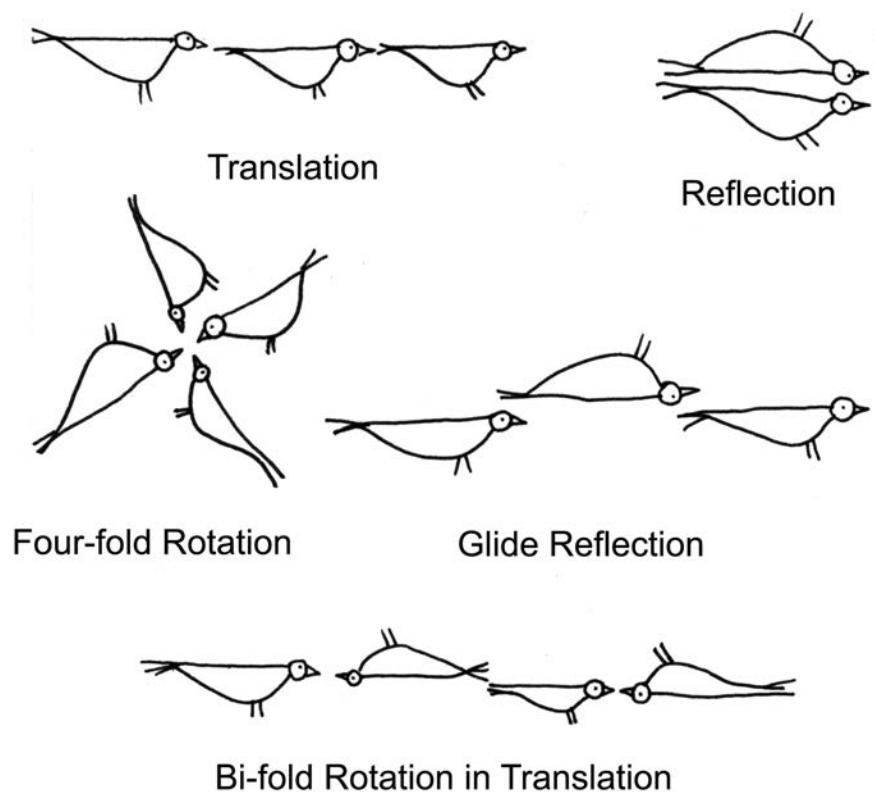


Figure 3. One-dimensional and finite symmetry patterns. Adapted from Washburn and Crowe (1988).



Color often plays an additional role in creating patterns on a surface, by alternating and repeating the expression of the design motifs in different colors. A composition may appear to be symmetrical, but the symmetry is negated if one element in the design changes or if there is a color shift. Then it becomes a question of whether the artist was inaccurate or was deliberately altering the symmetry for a specific purpose.

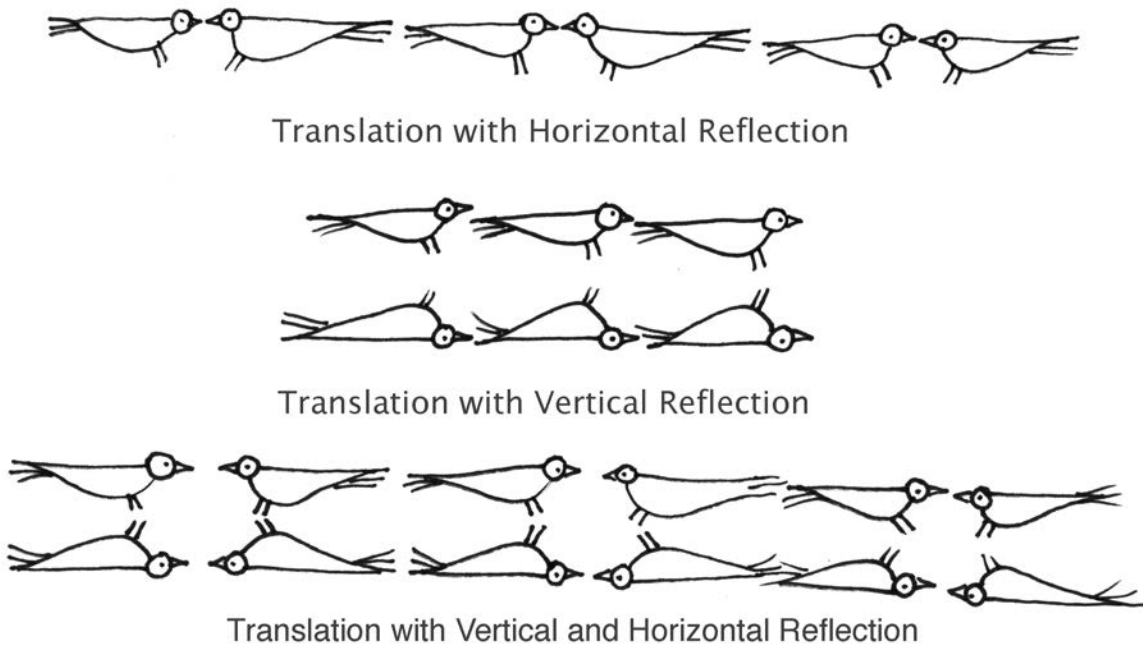


Figure 4. One-dimensional Symmetry patterns. Adapted from Washburn and Crowe (1988).

When illustrating works that display symmetry patterns, multiple views of an object may be necessary to reveal the patterns. For bowls and other objects that have the potential for decoration on both interior and exterior surfaces, placement of the decoration may identify the style. In some cases, when only fragments of objects have been recovered, archaeologists restoring the objects have assumed that patterns are repeated the same way in the missing sections and reconstruct them accordingly, which is not always an accurate assumption.



## ***Chapter 8: BASIC COMPONENTS FOR A SURVEY***

### ***COLLECTION OF NATIVE AMERICAN ART***

#### **I General**

Map of Geographic Regions  
Map of Language Groups  
Map of Migration Paths  
Maps of Annexation History by Spain, Britain, France, and the United States  
Map of Reservation lands  
Photographs of regional geography showing diversity of topography and climate

#### **II Pre-Columbian**

##### **Arctic**

Okvik Madonna  
Other Okvik human and bear figurines  
Old Bering Sea harpoon counterweights  
Ipiutak Ivory Burial Mask from Point Hope c.100-600 CE  
Dorset animal and human figurines  
Dorset shaman's sucking tube  
Kodiak Kachemuk stone oil lamp c.500 BCE-500 CE

##### **Northwest Coast**

Columbia River statues in the Portland Art Museum, Portland, Oregon  
Stone bowls in form of seated figures with skeletal outlines

##### **Southwest**

**Hohokam:** Architecture: plan of Snaketown  
Diagram of Snaketown irrigation system  
Ball Court  
Pottery representing 3 phases of development:  
    Pioneer  
    Colonial  
    Sedentary  
Frog effigies  
Palettes

**Casas Grandes:** pottery effigy jars  
Architecture of Casas Grandes-aerial view of city ruins, parrot pens

**Mogollon:** Early pottery  
Mimbres pottery: examples of different phases of development:  
    Three Circle Red-on-white  
    Boldface Black-on-white I  
    Black-on-white II  
    Classic Black-on-white III

Mimbres figurines: stone and wood  
Rock art  
Pithouse diagram

## **Anasazi**

### Architecture

#### Chaco Canyon:

Pueblo Bonito, aerial view, details, plan, reconstruction

Casa Rinconada

Fajada Butte Sun Dagers

Map of Canyon sites

Staircase

Chaco Road

#### Mesa Verde:

Spruce Tree House

Cliff House

Map of Mesa Verde sites

White House ruins

Betatakin

Keet Seel

Homol'ovi plans

Grasshopper Ruin plan

Puye Ruins

### Ceramics

Chaco black on white mugs

Mesa Verde Black on white

Kayenta Black on White

Tularosa Black on White

St. John's Polychrome

Pinedale Black on white

Four Mile Polychrome bowls with bird images

Jeddito Black on Yellow

Sikyatki Polychrome

### Textiles

Fragment of cotton garment

### Basketry

### Painting

Reconstructed mural at Pottery Mound

Mural fragments at Awatovi

Rock art from New Mexico

### Minor Arts

Jade mosaic

## **Fremont Culture**

Horseshoe Canyon pictographs

Fetish figure

## **Salado**

Ceramics: Gila and Tonto Polychrome

## **Sinagua**

### Architecture:

Walnut Canyon

Wupatki

## **Eastern Woodlands**

### **Late Archaic**

- Bannerstones
- Birdstones
- Gorget with incised drawings of animals

### **Early Woodland**

- Serpent Mound, southern Ohio (Adena or Late Woodland)
- Adena Culture
  - Miamisburg Mound, Montgomery County, OH
  - Poverty Point, Louisiana
  - Adena tablets: 2 or 3 examples (Cincinnati, Berlin)
  - Effigy Pipe in shape of human dwarf with serpent image on loincloth front, bird on back

### **Middle Woodland**

- Crab Orchard Culture: Seated figurines
- Havana and Allison Cultures
  - Pipes in the shape of animals
  - Pottery with incised and stamped bird designs
- Hopewell Culture:
  - Hopewell Mound
  - Newark Earthworks, Ohio: Octagon & Pentagon
  - Chilicothe
  - Mound City
  - Great Hopewell Road
    - Mica and copper sheets in the shape of hands, spirals, headless humans, animals, birds

### **Late Woodland**

- Weeden Island pottery effigy vessels c.400-900 in Florida

### **Mississippian**

- Powers Site
- Cahokia: Monk's Mound
  - Solstice marker ring
  - Aerial view
  - Reconstruction drawings
- BBB Motor Site: Statuettes of kneeling woman on coiled snake holding trowel
- Etowah: Grave figures, male and female couple c.1250-1450
- Spiro Site
  - Images of Mounds
  - Caddoan chief effigy pipe c.1200-1350 cross-legged figurine converted to pipe
  - Caddoan Culture mask with antlers from Craig Mound
  - Copper profile head cut out from Craig Mound
  - Seated wooden figures
- Caddoan incised ceramic vessels
- Ceramic Human effigy heads with tattooed faces
- Shell cup engraving of Falcon Dancer
- Shell gorgets with warrior scenes

Englishman John White's drawing of Powhatan Charnel House  
Natchez effigy Pipes in shape of Kneeling Prisoners  
Effigy mortuary Jars in shape of disfigured humans  
Stone effigy bowls with bird heads and tails  
Moundville phase gorget with engraved eye in hand  
Calusa culture kneeling wooden cat figure  
Nodena Culture pottery  
Proto-Iroquois Bird Effigy pipes

### III Historic Period

#### Arctic

Examples of Yupik houses  
Yupik mask types:  
    Naturalistic human  
    Distorted human comic faces  
    Inua (animal spirit) masks: Animal faces with human face instead of eye or human face in animals body  
    Tunghat (forces of nature) masks: Abstract, asymmetrical, distorted masks in shape of fantastic animals  
    Finger masks  
Shaman's garment  
Seal gut parkas and capes  
Aleut fisherman's visor hat  
Aleut basketry  
Aleut masks

#### Subarctic

Cree floral beadwork Hood  
Naskapi Hunting Coats, summer and winter versions

#### Eastern Woodland

Ribbon Appliqué Textiles  
Examples of Ojibwa medicine bundles and shoulder bags, in animal skin, fiber, and beaded versions, with Underwater Panther and Thunderbird imagery  
Iroquois carved wooden False Face masks, with examples of different expressions:  
    Crooked Mouth  
    Straight distended lipped or spoon-lipped, representing the Seneca World Rim Dweller  
    Hanging Mouth with the corners turned down  
    Mask with protruding tongue  
    Smiling mask, thought to represent the Common Faces of the forests  
    Whistler mask with puckered lips  
    Husk Face masks made of corn husks  
Longhouses  
Quilled bark boxes and cradles  
Wampum belts: especially denoting historic events  
Beaded and appliquéd moccasins representing various cultural styles  
Bearclaw necklace with otter fur  
Iroquois, Miami and Ojibwa Pipe bowls  
Animal and human effigy Iroquois, Miami and Ojibwa Feast bowls

War Clubs  
Ojibwa Medewewin fetish figures  
Ceremonial drums  
Ceremonial ladles with animal figures on handle  
Ojibwa Medicine Society bark drawings

## Plains

Parfleches-examples from different tribes showing variations in style  
Tipi covers  
Tipis  
Horse effigy dance stick  
War club  
War shields  
Cradle boards  
Buffalo robes with narrative scenes  
Buffalo robes with abstract patterns (women's)  
Diagram of different robe design patterns  
Prairie Style beadwork on various textile items  
Chief's robes  
Ghost Dance shirts and dresses  
Examples of leather and beaded clothing from different tribes  
Feather headdresses  
Pipe bowls  
Feast bowls

## Southeast

“Powhatan's Mantle”  
Beaded bandolier bags  
Seminoles leggings with beaded and appliqué decoration  
Calico dresses and skirts with patchwork patterns

## Southwest

Photographs of ceremonial dances: Hopi and Apache  
Katsina Dolls  
    Butterfly Maiden  
    Hesi  
    Koshare  
    Mudhead  
    Shalako  
Pueblo textiles  
Katsina Masks and costumes  
Hopi Altars  
Tablitas (headpieces)  
Pottery:  
    Acoma  
    Hopi/Tewa  
    San Bernardo polychrome  
    Santa Clara Relief Style  
    Zuni  
Nampeyo, especially jars with “Migration” pattern

Navajo blankets:

- 1<sup>st</sup> Phase Chief's blanket
- 2<sup>nd</sup> Phase Chief's blanket
- Germantown blanket

Sandpainting weavings

Navajo silver jewelry

Apache basketry

**Plateau**

Basketry and textiles from the Columbia River area

Woman's wedding regalia

**Great Basin**

Ghost Dance shirts and dresses

Basketry

**California**

Chumash rock art

Baskets: especially Pomo, Yokuts, Miwok, Chemehuevi, Washoe; burden baskets, cradle baskets, gift baskets, Degikup basket type by Washo Louisa Keyser (aka Dat So La Lee)

Hupa basketry hats

Jump Dance regalia (Hupa/Yurok)

White Deer Dance regalia, photos of ceremony (Hupa/Yurok)

Hupa women's ceremonial skirt

Hupa/Yurok/Karok elk horn spoons

Mojave and Cahuilla pottery

**Northwest Coast**

Mountain sheep ladles

Kwakwaka'wakw masks

Bent wood boxes

Diagram of formline design elements

Salish basketry with figurative and animal imagery

Coast Salish blankets

Coppers

Chilkat blankets

House screen with Thunderbird catching Killer Whale, from British Columbia

Interior of Tlingit long house

Tlingit and Haida Shaman's rattles

Photographs of Skidegate and other coastal towns with rows of totem poles

Kwakwaka'wakw Button robes with animal images

Kwakwaka'wakw transformation masks

Photograph of Hamatsa ceremony

Kwakwaka'wakw Dzonokwa feast dish

Dzonokwa masks

Totem poles

Oil dishes

Bella Coola masks

19<sup>th</sup> century argillite pipes and figurines for tourist trade

Crest hats

Tlingit war helmet  
Soul catchers  
Tlingit shaman's masks

#### IV Twentieth Century

Representative works by the following artists:

Arthur Amiotte (Ogalala Lakota Sioux painter)  
Dugan Aquilar (Maidu/Pit River/Paiute Photographer)  
Rick Bartow (half-Yurok painter and sculptor)  
Harrison Begay (Navajo painter)  
Acee Blue Eagle (Creek/Pawnee painter)  
Blackbear Bosin (Kiowa painter)  
T.C. Cannon (Kiowa/Choctaw/Caddo/Anglo/French painter)  
Woody Crumbo (Potowatomie painter)  
Joe David (Nuu-Chah-Nulth sculptor and jeweler)  
Robert Davidson (Haida sculptor and printmaker)  
Lewis De Soto (Cahuilla installation artist)  
Dorothy Grant (Haida fabric designer)  
Helen Hardin (Santa Clara Pueblo painter and printmaker) daughter of Pablita Velarde  
James Havard (Ojibwa/Choctaw abstract painter)  
Edgar Heap-of-Birds (Cheyenne/Arapaho/Tsistsistas painter, printmaker, and sculptor)  
Allan Houser (Chiricahua Apache Sculptor)  
Oscar Howe (Sioux painter) especially *Ghost Dancers*  
Fred Kabotie (Hopi painter)  
Frank La Pena (Wintu painter)  
James Lavadour (Walla Walla painter)  
James Luna (Luiseño performance) especially *Artifact Piece* and *Emendatio*  
Crescencio Martinez (San Ildefonso Pueblo painter)  
Maria Martinez (San Ildefonso Pueblo potter)  
Santana Martinez (San Ildefonso Pueblo potter)  
George Morrison (Ojibwa wood collage artist)  
Norval Morrisseau (Ojibwa painter)  
Nampeyo (Hopi/Tewa potter)  
Gerald Nailor (Navajo painter)  
Nora Naranjo-Morse (Tewa/Santa Clara Pueblo ceramicist and printmaker)  
Daphne Odjig (Odawa/Potowatomie/English painter and printmaker)  
Jane Ash Poitras (Cree/Chepewyan printmaker)  
Horace Poolaw (Kiowa photographer)  
Jaune Quick-to-See Smith (Cree/Salish/Shoshone) especially *Gifts for Trading Land with White People*  
Pablita Velarde (Santa Clara Pueblo painter)  
Bill Reid (Haida sculptor)  
Jolene Rickard (Tuscarora photographer and installation artist)  
Fritz Scholder (Luiseño painter)  
Susie Silook (Siberian Yupik/Inupiaq sculptor)  
Roxanne Swentzell (Santa Clara Pueblo ceramic artist)  
Hulleah Tsinhnahjinnie (Dine/Seminole/Muskogee photographic printmaker)  
Awa Tsireh (San Ildefonso Pueblo painter)  
Kay Walkingstick (Cherokee/Ho-Chunk painter)  
Denise Wallace, (Inuit jeweler)  
Emmi Whitehorse (Navajo painter)





## Chapter 9: GLOSSARY

**Argillite\*** A compact, clay-like sedimentary rock held together by silica, in the 19<sup>th</sup> century it became a popular medium for creating small sculptures and pipes for the tourist trade among Haida carvers in the Queen Charlotte Islands in the Northwest off of the coast of what is now Vancouver, Canada.

**Awanyu ([Hopi] Paalölöqangw, [Zuñi] Kolowisi)** In Southwestern Pueblo culture, a feathered serpent motif associated with water and found on pottery from Anasazi times to the present.

**Bandolier bags\*** General purpose bags carried by North American Indians in the Plateau, Plains and Southeast regions, with wide attached shoulder straps worn over the shoulder and across the breast. Usually made of wool, muslin, or buckskin and heavily decorated with beadwork, quillwork, or embroidery. The style derives from ammunition bags worn by European soldiers and appears mainly after 1750.

**Bannerstones\*** Carved stones that have been found at Archaic and more recent North American Eastern Woodlands grave sites. They may have been used as counterweights on atlatl, or spear-thrower, shafts, since some have been found on the middle of atlatl shafts in burials. They were carved of exotic stone such as granite, chalcedony and banded siltstone, often with beautiful striations. They rarely show signs of wear, so they may have been used primarily for ceremonial purposes.

**Birdstones** Stones carved in abstract bird shapes with lengthwise holes carved through their centers found at Archaic North American Eastern Woodlands burial sites. Like bannerstones, they may have been used as counterweights on atlatl, or spear-thrower, shafts.

**Bladder Festival** An annual four-day festival among the Arctic Yupik people to honor the seals that had given themselves to the Yupik hunters during the previous year. The hunters would inflate the bladders from all of the seals that had been caught and hang them from the rafters of the *qasqig*, and then participate in feasting, masquerades, songs, and dances to please the *inua* of the seals, thought to reside in their bladders. Then they would pop the bladders and cast them into the sea, in hopes that they would be reborn to continue to provide for the community.

**Bole Maru** A religious cult that developed among the Native peoples of Northern California as a far western expression of the Ghost Dance Religion. The cult survived into the second half of the twentieth century among the Pomo Indians in Sonoma, Lake, and Mendocino Counties. Dances were performed in specially built roundhouses.

**Chickee** A house on stilts, used in the Southeast, especially among the Seminole and Miccosukee, above swampy ground or on a hillside. They are usually about 3-4 feet above ground, with a wooden platform and thatched roof and open to the air on one side.

**Chilkat** A subnation of the Northwest Coast Tlingit people. The term is most frequently used in reference to a style of woven regalia such as leggings, aprons, robes, shirts, and tunics with **formline** geometric animal designs and long fringe. The designs are composed by men on boards and then translated into garments by women, using mountain goat wool and a finger weaving technique developed at the beginning of the 19<sup>th</sup> century from a much older tradition adapting the formline style to a geometric art form. The technique spread among all the northern coastal tribes, but due to epidemics and repression of native cultures, the Tlingit are the only ones still practicing this form.

**Copper** Among the Kwakwaka'wakw, Haida, Tsimshian, and Tlingit of the Northwest coast, coppers are decorated sheets of beaten copper used as prestige symbols. They were given names describing their material worth and

traded in auctions for blankets and other objects of worth that would then be distributed in the community by the seller of the copper. Copper is thought to have magical properties and to symbolize the necessities of life, including light and salmon.

**Cradleboards** Especially among Plains and Southwest peoples, a board for carrying infants and providing a place to let them rest off the ground, with straps across the middle and a framework to hold the head in place and provide shade from the sun. California Indians made **Cradle Baskets** for the same purpose.

**Crest** In the Northwest Coast region, crests are images not unlike British coats of arms, representing an important person, a clan, or a lineage, in the form of animals, mythical beings, inanimate objects, or features of the natural world, depicted on masks and costumes worn at potlatches and other performance events.

**Dance fans** (*tequmiak* or *taruyamaarutek*) Objects in pairs made to cover the hands of dancers among Arctic Yupik people, worn by both men and women to cleanse them and contain their spirits. Circular objects made of split willow roots with feathers attached to resemble fingers were worn by men; finger masks (which see) were worn by women.

**Dzonoqua** (preferred) (Dzunuk'wa, Tsonoqua, Tsonokwa, Wild Woman, Wild Woman of the Woods, Property Woman (Tlingit)) In Northwest Coast folklore, Dzonoqua is the mother of the creatures of the forest who guards them with her supernatural powers and strength. A giant, sleepy, hairy, wide-eyed monster, she captures children who wander into the forest and gathers them in a basket on her back to eat them, but she can be overcome by those who know that her weaknesses are her vanity, clumsiness, and stupidity. She is usually painted black with upthrust hands, a large head, large eyes, large breasts, thick red lips and long dark hair. Children anointed with water from large ceremonial basins in the shape of Dzonoqua will have remarkable strength because she controls the magic "water of life". Her house is filled with treasures of food of the forest and coppers. When chiefs gave away coppers at potlatch ceremonies, they wore a Dzonoqua mask depicted as a male.

**False Face** Curing ceremonies performed among the Iroquois of the Eastern Woodlands to ward off disease. Some of the participants wear grotesque masks also called False Faces carved from living tree trunks to represent gods of Wind and Disease.

**Finger masks** The women's equivalent of men's dance fans among the Arctic Yupik, tiny wooden circular or square masks with a smiling male face on one side and a frowning female or seal face on the other, painted with red, white and blue pigments and framed with haloes of caribou neck hair and feathers. Sometimes they illustrate family history and are passed down through families. They are worn on the women's fingers during dance ceremonies performed in the winter and spring to sing to the ancestors and request abundance for the coming year. Women are passive or dance standing in place while wearing the finger masks, moving only their upper bodies and arms.

**Formline** A distinctive abstract style of representation of animals in Northwest Coast art that utilizes the entire surface of objects. Forms are reduced to a small vocabulary of oval, eye, and U-shapes, line widths, and colors, and animal parts are sometimes scattered across the surface in ways unrecognizable to the casual viewer.

**Gaan** Class of spirits in the Apache religion in the Southwest who appear at girls' puberty ceremonies in the guise of dancers wearing costumes representing the four directions, to protect the girls and the audience during their transformation into womanhood.

**Ghost Dance** A messianic movement of the 1870's originated by a Paiute-Shoshone prophet named Wovoka from Nevada, who predicted that the world of the white man would vanish and the old ways would be restored if people were kind to one another and if they also gathered together and danced themselves into a hypnotic trance

all night, wearing special shirts and dresses made especially for this purpose.

**Green Corn Ceremony** (Busk) The major traditional religious ceremony of the Creek, Seminole, and other Southeastern groups and one of the oldest in the Western Hemisphere, it is thought to have been observed continuously since the Mississippian period. This 4-8 day event in late June or early July recognizes the ripening of green corn and the beginning of the new year and brings with it an association with fertility, agricultural renewal, thanksgiving, and forgiveness of trespasses. Ceremonies include fasting, prayer, medicine rituals, offerings, dancing and games. A new sacred fire is kindled in the town or tribal community square, and a feast of new corn is prepared and eaten.

**Hamatsa Society** The social group among the Kwakwaka'wakw, Tsimshian, and Haida of the Northwest Coast responsible for a ritual every winter in which adolescent boys are initiated into adulthood. The boys disappear into the woods for a period of time with a Hamatsa impersonating a spirit, then return and behave wildly, alternately biting people, running back into the woods, and acting crazy during a four-day ritual. A Hamatsa cannibal spirit, 2 female attendants, a cannibal raven, 2 long-beaked bird monsters, a cannibal grizzly bear, and a fool dancer soothe him and gradually civilize him, along with feasting and dancing.

**Hogans** (Hooghans) Navajo single-family dwellings, generally low and roughly conical, usually constructed of logs and sticks covered with mud, sod, or adobe.

**Husk Faces** (Bushy Heads) In the traditions of the Onandaga and the Seneca of the Eastern Woodlands, a society of mythical people who live on the other side of the world and who act as messengers of corn, beans, and squash. They arrive in villages and capture the leader to act as their interpreter, since they are mute. They dance with the people and prophesize fertility for their crops. The term also refers to a type of mask worn by them, made from braided or twined corn husks or a combination of wood and corn husk fringe, to represent the supernatural beings that taught them how to hunt and cultivate plants.

**Inua** In Eskimo world view, the innate spirit in all things, animate and inanimate, including seasons and shadows as well as animals, plants, and stones. The inua has human characteristics and can be manifested in human shape.

**Jacal** A Spanish term for wall construction used in the Southwest composed of brush sticks sealed in adobe mud plaster.

**Jeddito** A style of proto-historic Hopi ceramics fired with coal, characterized by a yellow pottery body decorated with brown or black usually asymmetrical designs, named for the Jeddito Wash below the Hopi Mesas, circa 1325-1600, the period when the Hopi first settled on the mesas in northeastern Arizona where they remain today.

**Jumping Dance** Among the Yurok and Karok of the Northern California coast, an annual dance of renewal performed in the fall along with the White Deer Dance, to beseech the spirits to provide adequate salmon and wild foods for the coming year. Dancing lasts several days. The name refers to the jumping steps performed in the dance.

**Kachinas** (katsinas, katsinam, katchinas) Benevolent spirits who spend about half of every year in the Hopi and Zuñi villages in the Southwest to help assure that there will be adequate rainfall to grow plants to sustain the communities. In Hopi legend they originated as children who fell off their mother's backs while fording a river during their migrations and were transformed into spirits who inhabited an underwater world and then would return to the villages in the form of migrating birds. It is said that when Hopi people die they believe they are transformed into kachinas who are manifested as rainclouds so that their descendants can thrive. Kachinas are physically represented in communities in the form of masks used in dance ceremonies and dolls used to educate children.

**Kivas\*** Pueblo Indian buildings used as men's clubhouses and for ceremonial and social activities. Originating in Anasazi and later Mogollon building complexes in the Southwest, they are usually underground or at a lower level than the other rooms of multi-room structures and accessed by ladders or through outer corridors. These rooms are modeled on the more archaic pithouses of the Basketmaker period. The interior walls are usually flanked with benches and there is a small hole in the center called a *sipapu* (which see). They may be round, rectangular, D-shaped or keyhole-shaped and range in size from around 8 feet to over 50 feet wide.

**Koluwalawa** In Pueblo legend in the Southwest, the lake from which the kachinas emerge to return to the mesas each year.

**Libaiyé** A clown in Apache ceremony in the Southwest, also called the "Gray One," who represents unpredictability in life. He pantomimes a whirlwind and dances with the Gaan in the girls' puberty ceremony, acting as their messenger, guide, and protector.

**Manitou** The name for the omniscient, all-powerful spirit among the Algonquian people of the Northeastern Woodlands, especially the Ojibwa of the Great Lakes region.

**Masauu** (Earth God) The god of death among the Hopi people of the Southwest, Masauu is in charge of the passage in death to the Underworld, and also of the movement of the kachinas when they return to the Hopi villages every winter. He rules the surface of the earth. He may sometimes appear during the non-kachina season, disguised as a young man with huge feet.

**Medewewin** (Midewewin, Grand Medicine) A secret society among the Ojibwa of the Eastern Woodlands. Individuals can apply for membership by paying a fee and going through four successive stages of initiation over two or more years, during which they receive instruction in the legendary history of the Ojibwa, the songs performed, and the cures to illness. If they succeed in completing all four levels, they acquire considerable prestige in the community. Their powers can be used for good or ill.

**Natutshikan** Among the Ojibwa, a curative necklace worn for the rest of one's life after an illness, a necklace made only by shamans with special designs for men, women, children, husband, and wife.

**Niman** (Nimaniwu) The name of the final phase of the Kachina ceremonial season for the Hopi people in Arizona. The Kachina spirits visit the Pueblos for approximately half of the year, during Winter and Spring, to bless the planting and growing seasons and to promote community cooperation, and then return to their mountaintop home in the San Francisco peaks. The Niman ceremony marks the annual farewell to the Kachinas in early July after the summer solstice.

**Paho (baho)** In the Southwestern Pueblos, prayer sticks typically made of cottonwood with attached feathers and painted decorations of squash blossoms and left in places where they will please the spirits. They are also used in dance ceremonies.

**Parfleches\*** From the French *parer fleche*, which means rawhide. An envelope-shaped storage container made by Plains and Plateau peoples, usually made from rawhide, for carrying foodstuffs and dry goods. They were made by women and painted with colorful abstract geometric designs. Some later examples are decorated with beadwork.

**Potlach** Among the Kwakwaka'wakw of the Northwest Coast, a formal, elaborately orchestrated occasion of feasting, dancing, and gift giving to publicly display and distribute wealth as a means to affirm status in a community. Such occasions celebrate important transformative events in life, especially marriage, initiation into dancing societies, mourning, promotion in rank, a new house, and the introduction of a new chief.

**Powamu** (Powamuya) The name of the middle phase of the Kachina ceremonial season for the Hopi people in Arizona, in late February and early March, when beans are force-grown inside the kivas so they can be planted outside after the frost subsides. Ritual cleansing ceremonies are performed, children are initiated into the Kachina Society, food is distributed among the Pueblos, and the planting fields are prepared.

**Pow Wow** An intertribal gathering. The word comes from the Eastern Algonquin (Woodland) word *Paw-aw-as*, which means alternatively, a gathering of people, a celebration, and the leader of a ceremony.

**Prairie Style** A pan-Indian style of beadwork appliqué, characterized by bright pastel colors, abstract floral motifs, bilateral symmetry or asymmetry, and white outlines; developed in the nineteenth century as different primarily Plains and Woodlands tribes were pushed together by Western Expansion across the continent by white settlers.

**Qasqig** A communal house where ceremonies are performed in the Arctic region.

**Regalia** Ritual objects worn by participants in ceremonies, indicating the rank and role of the wearer.

**Rim Dweller** (Great Defender [Seneca], Great Humpback [Onondaga], Grandfather [Iroquois]) Among the Eastern Woodlands peoples, an ancient giant said to have come from the Rocky Mountains, who challenged the Creator for the title of Master of the World. Before he met the Creator he had caused great turmoil on the earth. After a mountain-moving competition in which the giant's face was smashed in by a mountain, he agreed to do good in the world in the future by curing disease and preventing misfortune if the people would carve his likeness from trees and make offerings of tobacco to him.

**Sachem** In Northeast cultures, a supreme ruler of a group.

**Sedna** Goddess in Arctic (Inuit) religion who lives at the bottom of the sea. Shamans travel to the bottom of the sea to seek her guidance in hunting. A festival is held in her honor in the fall. According to legend, as a young girl she was transformed by a tragic experience into the mother of all sea animals.

**Shamanism** A religious practice usually found among cultures with a hunting and gathering-based economy. The practice consists of curing and overpowering harmful and destructive forces in society and conducting final ceremonies for the dead. Shamanistic practice entails going into trance-like states in order to interact with invisible forces who may subject them to a spiritual death and rebirth, going on spiritual journeys to remote mountains and/or underwater to find animal spirits who can transfer their power to them, and by creating a representation of the cosmos. The word comes from a specific tradition in northern Siberia, but has come to be used as a general term.

**Shaman** An individual who practices shamanism. Individuals are usually chosen by nature to manifest such powers. Once recognized, they are initiated and trained by elders who already possess these powers.

**Sila** In the Arctic peoples' world view, the name for one of the primal forces of nature, including the seasons, the weather, and the universe itself.

**Sipapu** In Pueblo communities in the Southwest, a small hole in the center of a **kiva** which represents the entrance to the Center Place, the First world inside the earth that is considered the origin of the Puebloan peoples, and from which they emerged to their present state living in what they call the Fourth World.

**Sikyatki** A style of decorated pottery made by the Hopi people around the 14-16<sup>th</sup> centuries after they migrated to the mesas in northeastern Arizona where they continue to live today. It is characterized by a light buff slip and

complex abstract polychrome designs, often with step terrace patterns and animal references, especially parts of birds such as wings and tail feathers. The distinctive colors are achieved by the use of coal from Black Mesa to fire the ware.

**Society of Faces** The body of people who have been cured by the False Face Company of the Ojibwa in the Northeastern Woodlands during their spring and autumn rituals.

**Southern Cult** (Southeastern Ceremonial Complex, Buzzard Cult, Southern Death Cult) A term describing a phenomenon of the Late Woodland and Mississippian periods in the Southeast, circa 1150-1350. Widespread distribution of elaborately engraved shell gorgets with similar motifs found in mortuary complexes in the Tennessee Valley and to the west and east, at the Moundville, Spiro, Etowah and other sites, provides evidence of large-scale trade in shells and finished goods and possibly shared religious beliefs related to the development of agricultural practices.

**Soyalangwu** The beginning of the annual Kachina ceremonial season in Hopi culture, soon after Winter Solstice, when the Kachina spirits return to the Hopi villages.

**Tarqeq** among the Arctic Inuit people, a moon spirit, one of the three primal forces of nature.

**Thunderbird** Among Eastern Woodlands peoples, especially in the Great Lakes area among the Ojibwa, Cree, Winnebago, Potawatomi, and Menomoni, a personification of goodness who lived in the sky. He controlled the weather, bringing storms when angry and good weather when appeased. He brought thunder by flapping his wings and lightning by flashing his eyes. He could be a personal guardian of man, providing protection and success. They were sometimes depicted with anthropomorphic qualities. They often appear on Woodland and Plains regions tobacco pouches and later **bandolier bags**, as part of a cosmological diagram in tandem with the **Underwater Panther**.

**Tlanuwa** Among the Southeastern Cherokee, a mythical hawk of the upper world. They are represented by human Falcon Dancers depicted on shell cups of the Mississippian period.

**Tsonokwa** See **Dzonoqua**

**Tunghat** In Arctic Eskimo belief, an **inua** that is especially powerful, often referring to the spirit of a departed soul.

**Uktena** A monster depicted in engravings on Mississippian period shell cups with a serpent body, deer antlers, and bird wings representing the cosmological forces of the lower world.

**Underwater panther** Among Eastern Woodlands peoples, especially in the Great Lakes area among the Ojibwa, Cree, Winnebago, Potawatomi, and Menomoni, a personification of evil who dwells underwater, the diametric opposite of the Thunderbird. They caused deaths by drowning and were responsible for fatal medicines. They were usually depicted as giant animals with short yellow fur, a very long tail, and long horns

**White Deer Dance** Among the Yurok and Karok of the Northern California coast, an annual dance of renewal performed in the fall along with the Jumping Dance, to beseech the spirits to provide adequate salmon and wild foods for the coming year. Dancing lasts several days. Dancers carry white deer hides with stuffed heads on poles, so that they appear to dance also.

**Wigwam** A domed dwelling over a shallow pit, used in the Northeast. A pole framework is covered with birch or elm bark, woven mats, or animal skins, and earth is piled around the base to seal the dwelling from the wind.

A smoke hole in the center allows smoke to escape.

**Wikiup** A domed dwelling similar to a wigwam used by Apache and Paiute peoples, made with a center pole and covered with reed mats, grass, or brush.

**Winter Count** a pictographic calendar history composed of ideographs or glyphs marking the time from the beginning of one winter to the beginning of the next, often painted on tipi covers among the Plains Blackfeet, Mandan, Kiowa, and especially the Lakota or Teton Sioux.<sup>1</sup>



---

(Endnotes)

\* Indicates terms included in the Art and Architecture Thesaurus as of 2007.

1 Thorpe, Tanis, <http://eee.uci.edu/clients/tcthorne/wintercount/whatisawintercount.html>, (accessed June 20, 2007)