

# chapter 3

## heritage themes and related resources

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### **DEVELOPMENT OF THE HERITAGE THEMES**

The seven heritage themes in this chapter emerged directly from public input. During Meeting Two of the series of four Working Group meetings described in Chapter 1, participants were divided into small groups and given large maps of the Little Colorado watershed. They were then asked a series of four questions designed to elicit responses that would describe the heritage of the region.

- ◆ If you had a two-week dream vacation in the Little Colorado River watershed, where would you go?
- ◆ If you had to describe this area to someone who had never been here, what would you say?
- ◆ When friends or family come to visit, where do you take them?
- ◆ If “something” were to leave this area forever, what would you miss most?

Participants drew or wrote their responses on the maps. In most cases, the maps were completely covered with sites, references to historical

events, notes about the current diversity of cultures found in the watershed, and lists of activities related to outdoor recreation or local festivals. Continuing in their small groups, participants reviewed all of the items placed on the maps and devised between four and six themes that would capture all of the items. Each small group then reported its themes to the whole group. The whole group then worked all of themes suggested by each smaller group into one set of between four and six themes. This process took place at five meetings in five different locations across the watershed and resulted in a total of 25 heritage themes being suggested. Many of the themes from a Working Group in one meeting location were virtually the same as themes suggested by one or more Working Groups in other meeting locations, thus giving evidence that particular themes indeed identified prevalent, consistent, and over-arching characteristics of the region. The Heritage Programs Coordinator reviewed all 25 suggestions and found seven common themes that united the most frequently suggested themes by the Working Groups. Those seven unifying themes became the seven

heritage themes described in this chapter:

- ◆ Sacred and Enchanted Landscapes
- ◆ Trails, Roads, and Rails of the West
- ◆ Native Nations
- ◆ Living from the Land
- ◆ Archaeology
- ◆ Expressions of Art and Life
- ◆ Outdoor Recreation

After establishing the seven heritage themes, the next round of Working Group meetings focused on identifying resources within the watershed that reflected, interpreted, or embodied one or more themes. The seven themes

were written on large pieces of paper and participants wrote down the name of the resource (a site, event, organization, business, etc.) and its general location on the paper of the particular theme the resource fit. Participants were asked to identify resources that related to tourism as well as those that served local communities, although often a single resource fulfilled both functions. Often, too, a single resource reflected more than one theme. The related resources sections that appear in each heritage theme chapter are a direct result of data generated during these Working Group meetings.

# Theme 6

## Expressions of Art and Life

### SUMMARY OF THEME

The American Southwest has long been noted for its association with Native American arts and crafts. For literally thousands of years, this region has been home to cultures and tribal groups who developed complex and sophisticated societies that incorporated a broad range of religious activities, governmental systems, transportation and communication networks, agricultural practices, architecture, science, astronomy, and the technology required to manufacture, utilize, and trade a number of craft items that were necessary adjuncts to daily life routines. For over 2,000 years, the vast Colorado Plateau has been home to the Basketmaker/Anasazi/Pueblo culture. In late prehistoric times, this culture became one of the most advanced societies in all of North America, in spite of the difficult terrain and unpredictable weather patterns.

The quality and originality of the art produced reflects the sophistication of the culture in general. Navajo arts and crafts production is as impressive as that of Pueblo tribes. Both Navajo and Pueblo cultures are known for pottery, jewelry, weaving, and basket making as well as other forms. The Native Southwest artistic style is recognized the world over. The style embodies key elements of the cultures including belief systems, the surrounding environment, and various cultural practices. Native arts serve to connect and reconnect the artist to the spiritual and physical landscape, as well as primary sources of income. In the non-Native world, Native Southwest arts

are highly prized by museums, private collectors, and individuals.

From the late 19<sup>th</sup> to the late 20<sup>th</sup> century, trading posts were the primary locations where Native artists took their pieces and where non-Natives could purchase them. Trading posts also served a crucial role in the household economies of most Native families and were a centerpiece of any community. Traders served a key role in the community, keeping necessary supplies available during economically lean times and often serving as liaisons between the Native community and outsiders.

Several Little Colorado communities are graced with impressive murals that honor the multi-layered history of their respective locations. Painted by Native and non-Native artists alike, their subjects cover the full range of history, geography, and cultural diversity. The murals, some more than 50 years old and some completed just last year, are vibrant and engaging testimonies to the richness of the region.

### DESCRIPTION OF THEME

#### Pueblo Arts

The ancient culture, variously known as the Anasazi, Hisatsinom, or Ancestral Pueblo, once ranged over the entire southern portion of the Colorado Plateau. The two most western branches, the Zuni and the Hopi, occupied the drainages of the Little Colorado River. One of their most significant crafts centered around the tradition of ceramics. Pueblo pottery is

perhaps the most distinctive, versatile, and long-lived craft found among any North American Indian group.

Until the end of the 19<sup>th</sup> century, pottery was primarily a household craft. Since the beginning of the ceramic tradition in the 1<sup>st</sup> century, millions of pots have been created for cooking, food storage, holding water, serving foods, and for ritual uses. Eventually the pots would be given away, traded, or worn out, broken, and discarded.

By the middle of the 19<sup>th</sup> century, with metal pots and pans, and later plastic and glass containers, readily available at the trading posts, pottery making quickly declined. Modern pottery is only occasionally utilitarian and, when made for use within the Pueblos, it is mainly for ceremonial use. Irrespective of its historical value, almost all contemporary Pueblo pottery is valued purely on the basis of aesthetics and the reputation of the potter. It is produced by one culture largely for the appreciation of another culture that buys and collects it.

Generally speaking, Hopi pottery of the 19<sup>th</sup> century was coarsely made, with crude designs, and poorly fired. A major change occurred in 1897 when J. Walter Fewkes, the distinguished anthropologist of the Bureau of American Ethnology, came to the Hopi villages and began to excavate the long-abandoned ruin of Sikyatki. Here he found quantities of beautiful and well-executed pottery dating back some 400 years. Among his Native workmen was a man named Laysoo, whose wife, a Hopi-Tewa, became extremely interested in the old pieces and determined to revive the old styles.

This woman, known to all students and collectors of Hopi pottery as Nampeyo,

was successful in revitalizing pottery making among Hopi artisans. Her children carried on the tradition, and now many of her grandchildren are continuing the craft, still using local supplies of clay and temper, manufacturing the vessel by the coil technique, painting Sikyatki style designs, and firing the pots in outdoor kilns utilizing sheep dung and locally mined bituminous coal. Today, pottery is made in all the villages throughout the three mesas on the Hopi reservation, but painted, or decorated vessels are only produced on First Mesa. Pottery from Second and Third Mesas are always plainwares with a red slip.

The Pueblo of Zuni witnessed a similar decline of pottery production throughout the 19<sup>th</sup> and early 20<sup>th</sup> centuries. After World War II, almost every family in the Pueblo was engaged in some facet of silversmithing, and only three or four families – and mostly the women of the families – continued to produce traditional pottery. In the mid-1960's, Zuni High School initiated an art program that included pottery making. A granddaughter of Nampeyo, Daisy Hooee, who had married a Zuni, was hired to teach the course. She made a point of teaching only the Zuni style pottery and even took her students to various museums in the Southwest to view and study their Zuni pottery collections. By 1975, when Jennie Laate took over the program, 78 students had gone through the classes. Currently, these former students, both men and women, and their children form the nucleus of the community's pottery makers. Although most adhere to the traditional methods, several now tend to utilize commercial clays, and fire the vessels in an electric kiln.

In the 21<sup>st</sup> century, pottery is a vital craft for both Hopi and Zuni.

Production is not limited just to women, as Lawrence Namoki (Hopi) and Randy Nahohai (Zuni) can attest. In a number of cases, the younger craftspeople are not just producing the traditional bowl and jar forms. Their sculptural pieces are adding a new, fresh dimension to both contemporary Hopi and Zuni ceramics.

Another Pueblo craft that is rooted in antiquity is textile production. The technique of utilizing plant fibers by interlacing two elements, the warp (foundation) and weft (binder), resulting in a basket, plaque, or even sandals, can be traced back some 6,000 years to the Folsom culture. In fact, the earliest phases of the Anasazi/Pueblo culture has been referred to as "Basketmaker" because of the tremendous amount of baskets and containers produced by these people 1,500 to 2,000 years ago.

The people of the past were able to utilize a wide variety of plant and animal fibers, including yucca, agave, milkweed, hemp, sotol, bear grass, human hair, dog hair, and strips of rabbit fur which were incorporated into yarns made on a yucca-fiber core. The more rigid fibers were used in making baskets and sandals, while the more flexible strands, spun together to make a long yarn, were favored for weaving blankets or sashes.

A significant change occurred about 500 A.D. when cotton was introduced into the region. A species of a long-staple cotton, *Gossypium hirsutum*, which needed almost 200 days to maturity, was grown in large amounts by the Hohokam in the lower Salt and Gila river drainages. For several centuries, harvested raw cotton was traded to the northern Mogollon and Anasazi/Pueblo peoples for their weaving needs.

Eventually, the peoples of the Colorado Plateau developed a sturdy, drought-resistant species of cotton that required only 85 frost-free days for maturity.

Known as *Gossypium hopii*, it soon became a fiber of choice among the northern villages. By the 13<sup>th</sup> century, the ancestors of the Hopi, Zuni, and Acoma were growing and harvesting great quantities of this cotton.

Tradition indicates that while women assisted in de-seeding the bolls and spinning the fibers into yarn, it was the men of the village who did the actual weaving. The first Spaniards who came into the area were very impressed with both the quality and quantity of Pueblo blankets. Antonio de Espejo, who visited the Hopi village of Awatobi in 1582 recorded, "Hardly had we pitched camp when about 1000 Indians came laden with maize, ears of green corn, pinole (corn meal), tamales, and firewood, and they offered it all together with 600 widths of blankets, small and large, white and painted (colored) so that it was a pleasant sight to behold."

In late historic times, it seems that the Zuni stopped growing cotton and depended entirely on the Hopi for this raw material. As Spanish-introduced sheep and goats made wool and mohair readily available, the use of cotton yarn was reduced to the manufacture of traditional ritual garments. The last recorded harvest of cotton on the Hopi reservation occurred in 1942. After World War II, commercially produced cotton yarns became available, and today the few Hopi men who still produce woven textiles mostly utilize commercial cotton yarns colored with commercial dyes. Most of their products are shoulder blankets, kilts, and sashes worn in ceremonies and also traded to the Zuni, Acoma, and Laguna Pueblos for the same purposes.

Besides the crafts discussed above, the Hopi are also well known for their carvings using the root of a cottonwood tree. Begun hundreds of years ago as simple renditions of their holy messengers (kachinas) they were intended as teaching tools for the children. By the middle of the last century, with the availability of modern carving tools, files, and knives, these carvings became more life-like and the masks and body paints of the figurines more detailed. These uniquely crafted carvings soon caught the attention of both visitors and collectors. Today, finely carved kachina figurines are recognized as one of the most artistic and sophisticated art forms produced by any Native American group.

### **Navajo Arts**

The various Apache tribes, including the Navajos, are descendants of an Athabaskan migration that arrived, and began to settle in the Southwest during the early years of the 15<sup>th</sup> century. By the time the Spaniards arrived, a northern branch of these Athabaskan-Apaches had converted from the traditional hunting-gathering society to one heavily involved in agriculture. Their Tewa Pueblo neighbors referred to them as “Nabaju,” or People of the Great Planted Fields.

By the end of the 18<sup>th</sup> century, Navajos again re-structured their economy and lifeways to compensate for the large flocks of sheep and goats that they had acquired from the Spanish. Consequently, they began a shift to the south and west of their original homeland in a constant search for new pastures. It was during these times that the Navajo women, using wool from their flocks, began to weave garments and blankets, first for their own use

and then using the surplus for trade. Navajo oral tradition states the knowledge of weaving was a gift taught by Spider Woman, one of the Holy People. Spider Woman’s husband, Spider Man, built the loom for her, using elements of the earth and sky, lightning rods, and sun rays for its construction. This symbolism shows the great connection and reverence for the natural world in Navajo weavings. Weaving is as much a spiritual practice as it is a task necessary for the production of needed items.

Nearly all Navajos were forced from their homeland to live at Bosque Redondo in eastern New Mexico from 1864 to 1868. The Treaty of Peace signed on June 1, 1868 established the first part of the current Navajo Reservation and during the last three decades of the 1800s, the Navajo population and economy grew, as did their land holdings. By 1890, Navajos were selling over two million pounds of surplus wool to the various trading posts, who in turn shipped the wool to eastern markets. But it was what the Navajos did with the wool and mohair they kept that soon created a national market.

Up until this time, and even during the forced exile at Bosque Redondo, Navajo women took the wool they sheared from their sheep, washed, carded, spun, and dyed it, and wove blankets and women’s dresses incorporating plain stripe motifs. Although well woven, the designs were always simple, the colors limited, and the sizes fairly standard. In response to suggestions from the various traders, Navajo weavers soon began to enlarge their looms, tighten up the warp, experiment with both commercial and natural dyes, produce a variety of sizes, and adapt new designs, including borders.

Since weaving was a year-round activity, the sale and trade of textiles was a constant source of income for Navajo families and provided a consistent flow of product to the trading posts. A concerted effort by several traders, including Lorenzo Hubbell, Sam Day, Cozy McSparron, J. B. Moore, and Mike Kirk, soon produced a national market for these textiles, which were promoted as rugs rather than blankets. Literally tons of Navajo rugs were shipped off the reservation to rail centers in Gallup, Winslow, and Flagstaff and on to eastern and California markets. As time went on, the personal preferences of the traders, especially regarding designs and color combinations, became strong influences on the local weavers and soon resulted in the so-called area or regional rugs. Within the Little Colorado region, some of the most widely recognized regional rugs are Ganado Red, Wide Ruins-Pine Springs, Burntwater, Storm-pattern, Pictorial, and Gallup throw. More recently, trader Bruce Burnham in Sanders has encouraged weavers in the Nahata Dziil Chapter (or New Lands) area to recreate the old traditional Germantown designs—Germantown, Pennsylvania being a source of some of the early commercial yarns used on the Navajo Reservation.

Currently, Navajo weaving is still a vibrant craft and is both a source of pride as well as income for many families. One of the major changes in modern times has been the wide availability of commercially processed wool yarns, making the time-consuming steps of shearing, washing, carding, spinning and dyeing much less common.

One of the few positive aspects of the years spent at Bosque Redondo may have been the training some of the men

received in blacksmithing and metalworking. Once they returned home, several continued practicing what they learned and began to work in silver rather than copper. One Navajo silversmith, Atsidi Chon (Ugly Smith), after establishing himself as a well-known craftsman, moved to Zuni Pueblo in the mid-1870s. In exchange for room and meals, he made jewelry to sell and also taught several young men the basic techniques of cast and stamped items. It has been reported that he was the first silversmith, in 1880, to set a piece of turquoise on a ring, and this wonderful combination of silver and turquoise has been a hallmark of Southwestern Indian jewelry ever since. A decade later, one of Atsidi Chon's sons repeated his father's tactics and moved in with a Hopi family on Second Mesa. Again, in exchange for room and meals, he created custom-ordered jewelry to sell to the Hopis and also instructed several men in the art of silversmithing. Generally speaking, for awhile, Navajo, Zuni and Hopi jewelry styles were indistinguishable from each other.

The Fred Harvey Company took note of the possibilities of selling Navajo jewelry to non-Indians riding the railroad or staying at any one of their guest lodges. The idea proved to be an immediate success, and soon traders in Gallup, Winslow, and Flagstaff were responding by ordering large quantities of lighter-weight jewelry from the local craftspeople and reselling the pieces to the Fred Harvey Company. By the mid-1920s, this commercialization had produced an enormous awareness and demand for Native jewelry, but also had cheapened the product. The jewelry typically consisted of bracelets, rings, pins, bolo ties, earrings and necklaces of light-weight silver stamped with so-called Indian designs, and set with a few small turquoises.

Both the Depression and World War II played havoc with the production and sale of Indian jewelry, although by the early 1950s, the situation had turned around. Returning Navajo veterans, finding jobs scarce, took up silversmithing as a home-based industry. A number of Hopi veterans, with financial support through the G.I. Bill, formed the Hopi Silversmiths Guild and concentrated on producing a distinctive style of overlay jewelry. Zuni silversmiths, with newly developed precision tools, emphasized cluster work, petit-point and inlay using a variety of semi-precious stones.

This renewal of jewelry making was coupled with a post-war economic boom. After years of gas rationing, Americans were on the move like never before. Traffic on old Route 66 was almost bumper to bumper, and these people were in a mood to stop at a roadside booth, or a store downtown, and buy – pottery, rugs, paintings, and jewelry.

Jewelry production is still a good source of employment and income among the Zuni, Hopi, and Navajo to this day. Changes and improvements in equipment and tools have made it easier to produce fine, and very expensive, items of jewelry. However, the indiscriminate use of treated turquoise, other stones of poor quality, and the flooding of the market with look-alike pieces that are not produced by Native Americans in more recent times have negatively impacted the buying public's trust and interest in acquiring and wearing Native American jewelry. Much effort on the part of individual artists, artists' guilds, tribal agencies, and other organizations has been put into public education campaigns to teach ways in which to discern authentic pieces from fakes.

## Trading Posts

Both historically and in the present-day, large amounts of Native arts and crafts can be found in the region's various trading posts. The history of Indian trading practices goes back to the itinerant Spanish-Mexican trader with his pack train who would wander from pueblo to pueblo, or visit *rancherías*, clusters of Navajo hogans, scattered throughout the mountainous headwaters of the San Juan River. A few Mexican settlements such as Cubero and Cebolleta also served as trading centers, as did the larger pueblos at Jemez, Acoma, and Zuni. During the early years of the American period, second generation Santa Fe or Taos traders began edging closer to the Little Colorado region. Romulo Martinez moved back and forth along the eastern escarpment of the Chuska Mountains. Juan Anaya, who in his youth had been captured and raised by the Navajos and spoke their language fluently, began a trading post in the 1850s near "Pass Washington" (now Narbona Pass) on what is now New Mexico Route 134.

Most trading posts in the Little Colorado region, however, developed after 1868 when the Navajo were transferred from Bosque Redondo to their own reservation. It was the military that stripped Navajos of their self-sufficient household economics, but it was the trader that aided in that recovery and started many households in a new direction. The four years at Bosque Redondo, followed by ten years of rations distribution once the reservation was established, accustomed Navajos to manufactured American goods and basic foodstuffs. The trader provided these in exchange for the Navajo products of wool, blankets, jewelry, livestock, and other goods. Manufactured goods, of course,

were also sought by other tribes and non-Natives living in the vicinity.

For the most part, Indian agents appointed from Washington to supervise these newly-designated reservations were in office too short a time to begin to understand the people or to care about their problems. On the other hand, traders had a real vested interest in the welfare of their customers. In this post-Civil War period, firearms were not usually a trading post commodity, nor was whisky freely dipped from a hidden barrel as many Hollywood movies depict; the trader, wishing to stay alive, placed too high a value on his life. Traders who moved in with an idea of making quick fortunes found no hard money in circulation—many trading posts issued tin tokens in exchange for goods—and the Indians too clever to trade long with anyone who cheated them.

Simple integrity, leavened with understanding, humor, personal courage, and commitment were prime requisites for a successful trading venture. John Lorenzo Hubbell, founder of the trading post that is now the Hubbell Trading Post National Historic Site and one of the most successful and respected traders of his time, wrote in 1907 that, "...The first responsibility of an Indian trader...is to look after the material welfare of his neighbors" (Blue 1986:17). Modern-day trader Bruce Burnham elaborates in this way:

*I would say that the role of the trader in the community was almost family-like, inasmuch as you had a responsibility to take care of your customer. You had a responsibility of making sure they ate year-round. A trader couldn't just merchandise his wares,*

*because what would happen would be, the temptation would be just too great for the customer to just spend all their buying power in a six-week period, and then have two, three months of no ability to buy at all. And so a trader had a grave responsibility of budgeting his customer... You knew always, within ten dollars – I don't know how we did it – but a good trader always knew within ten dollars of what every customer owed. And you knew that they would have ten, twelve bags of wool, or you knew that they would have seventy-five or eighty head of lambs to sell. So you knew what their capacity was to pay their bill, so you kind of gauged 'em and only would let 'em spend so much every month, knowing that by the time wool season was here, or the time lamb season was here, they would be pretty much at their limit...We knew within ten dollars of how much a customer owed. We knew within ten or fifteen dollars how much they would have in assets to pay. So it was a funny system, but that was probably the gravest responsibility that a trader had. But it wasn't something that was explained to him, it was just something that you took for granted, and your customer took it for granted, and that's just the way it was. You didn't do anything that would put a family in a position of not being able to eat.*

(Burnham 1998)

In the early days, most traders had only a grammar school education but they soon found themselves bilingual and playing the roles of a doctor, banker, advisor, peacemaker, and even mortician. They also found themselves thrust into a position of being the

bridge between their community and the various government agencies.

They came from various backgrounds. Among the first in the Little Colorado region were a German named Hermann Wolf, who established a post in the 1870s near Canyon Diablo, and the legendary trader, Berrando, who also about 1870 built “a kind of trading post” at Horse Head Crossing – later known as Holbrook, Arizona – and put up a sign at the door reading “If you have money, you can eat. No got money, eat anyway.” Some were Mormons like Joseph Lehi Foutz and his sons and sons-in-law who settled in the Tuba City area along with Jacob Hamblin. Fellow Mormons David Udall and his sons established themselves around St. Johns and Seth “Shush” Tanner and his sons scattered in and around the Gallup area. A number were Civil War veterans, from both North and South, sick of war and crowding civilization: men like Anson Damon and Samuel Day. Damon was a son of Irish immigrants and a veteran of the California Column who had been stationed at Ft. Sumner during the last two years of Navajo incarceration. He married a Navajo woman and returned with them to their reservation in 1868 and set up a trading post in Ft. Defiance. Day served with an Ohio Infantry Regiment during the Civil War, then came West as a surveyor, and eventually to the Navajo Reservation where he and his sons established several trading posts near St. Michaels and Chinle, Arizona. Others were Englishmen, Irish, Germans, or Czechs. A rare few were survivors of the old mountain-man trade, their leathery skins bullet-scarred and sun-cured.

Many of these early traders had very little collateral or financial backing but would manage, somehow, to get

enough credit to assemble a wagonload of pots and pans, staples like flour, coffee, and sugar, some bolts of cloth, and a variety of tools. At the same time they would initiate the difficult and thorny process of obtaining a trader’s license from the Indian Service, a process dependent more on who you knew, rather than what you knew. With license and inventory in hand, the would-be trader began to look for a good location – easy for his Native customers, but not too close to his competition. In most cases, this resulted in locating near a spring or other source of water used by locals for their domestic and livestock needs. Since they had to make periodic trips to the water source, the trader could count on their business at the same time. Historical records are replete with the names of traders who stayed in the business less than a year, but a number of them stuck it out and made a life-long vocation of it, like Dan DuBois at Rock Springs, Charles Cousins at Cornfields, Thomas Keam at Hopi, David and William Babbitt at Red Lake, Flagstaff, Willow Springs, Cedar Ridge and Tuba City. By the beginning of the 20<sup>th</sup> century, there were nearly 50 active trading posts throughout the southern portion of the Navajo Reservation, the area embraced by the Little Colorado River and its tributaries. Lorenzo Hubbell owned or managed about two dozen of these posts, including a retail business in Winslow.

In Zuni, and the region to the north, traders like C.G. Wallace, Charles Kelsey, and the Vanderwagens were responding to the request by Fred Harvey to furnish his company with Indian-made jewelry. For more than four decades, almost every family in Zuni had at least one active silversmith. The Navajos to the north also became highly involved in this

lucrative jewelry manufacturing business.

This demand also led to the production of imitation jewelry, and in an effort to curtail this activity, a number of traders banded together to form the United Indian Traders Association (UITA) in 1931. The initial function of this organization was to fight for legislation that would insure authenticity of Indian arts and crafts. But then came the Depression, and World War II, followed by a period of dramatic transformations throughout Indian Country. With the demise of passenger trains, the need for Indian jewelry and souvenir crafts by the Fred Harvey Company likewise diminished. For awhile, however, this was offset by increased automobile traffic on national highways such as Route 66.

Indian craftspeople took advantage of this increased traffic by setting up little road-side booths and selling their jewelry, pottery, and rugs directly to the tourist. For the first time, Navajos, Zunis, and Hopis became entrepreneurs, resulting in less and less dependence on the middleman—the trader. At the tribal level, guilds and co-ops were established to encourage consistency in products, provide raw materials, and develop regional and national markets. All these activities replaced the role the local trader had played in the area of arts and crafts.

By the end of the 1960s, paved roads crisscrossed the Navajo and Hopi reservations, and almost all families had replaced their wagons with pickups. This made travel a lot easier and trips to border towns, like Gallup, Holbrook, Winslow, and Flagstaff, became routine for shopping purposes. This, too, further eroded the need to rely on the local trader for foodstuffs and gasoline.

At the same time, communities on the various reservations became more cosmopolitan. Ramah, Zuni, Window Rock, Ft. Defiance, Ganado, Keams Canyon, Polacca, Tuba City, and Pinyon were supporting grocery stores, gas stations, restaurants, laundromats, churches, public schools, post offices, and a motel or two. In many cases, the old traditional trading post was closed down, or converted into a convenience store.

Things came to a climax in 1972, with a series of hearings carried out by the Federal Trade Commission, responding to complaints over relationships between some traders and their customers and abuses of the pawn system. For over a century, the practice of pawn was a central part of Navajo household economics and, to a lesser degree, for the Apache, Hopi, and Zuni. For the Navajo in particular, their major source of income came in the late spring and early summer with the sale of wool and lambs. For the rest of the year, they had to rely on their ability to produce and sell woven rugs and/or pieces of silver and turquoise jewelry. In many situations, it was the practice of pawning individual property that provided the necessary funds for acquiring foodstuffs, clothing, and supplies for immediate domestic needs.

Because trade in Indian country existed on a system of barter and credit, the most successful traders were those who extended enough credit to keep their clientele through the lean months, but not to the extent that they bankrupted themselves. Collateral for this credit was usually jewelry, Pendleton blankets, guns, or even saddles that were deposited as pawn with the trader. Government regulations determined the amount of interest the trader could charge, and the length of time the trader had to keep the item

(usually six months) after the last principle/interest payment had been made before he could consider the loan in default and take possession of the item (then considered “dead” pawn).

Most traders carried some families on their books indefinitely, and when a trading post changed hands or went out of business, it was often found that the owner was owed large sums of money in uncollected debts. In the vast majority of cases, traders conducted their pawn business with utmost honesty and integrity, and Native families scrupulously made their interest and principle payments on time and redeemed the items in proper fashion.

Unfortunately, within a system of barter and exchange such as this, there was bound to be situations, on both sides, that would lead to controversy, arguments, and accusations. As a result of the FTC hearings and recommendations, Congress enacted new regulations regarding the procedures dealing with pawn. These stifling regulations were appealed by UITA, but to no avail. Within a year or so, pawn, which had been a constant form of exchange between Navajos and traders for over a century, ceased almost altogether. Today, only a few businesses in border towns continue to deal in pawn, in spite of all the new restrictions and paper work.

By the end of the 20<sup>th</sup> century, the classic trading post era was over. The Hubbell trading post and home in Ganado had been purchased and restored by the National Park Service as a National Historic Site and UITA had been disbanded. Many other posts lie alone and abandoned, their stark, decaying walls mute testimony to one of the most unique and fascinating stories of the life in the Southwest.

Bruce Burnham describes the future of his profession in this way:

*The future of Indian trading, I think, is going to swing more and more in line with rug weaving and arts and crafts. The traders are no longer going to be general merchandise Indian traders as we've known 'em, but they're going to become specialized traders of dealing in arts and crafts. The trading posts, as a trading post, is doomed, and we're on the last legs of it now... And we're just one of many, many businesses in the United States that have made the crossover into the computer age and not survived it. It was more pronounced for us, because we went from seeing our customers riding in a wagon to data processing, in forty years. That's a tremendous change. It hasn't been that long since I've seen Navajos coming into the store in a wagon.*  
(Burnham 1998)

However, a vestige of that era still remains in Gallup, and to some extent, along the Route 66-Interstate 40 corridor. Perhaps the store that most retains the atmosphere of the old-time trading post is Ellis Tanner Trading Company. It includes a complete line of groceries, plus a meat counter (always fresh mutton), a cafeteria that serves the best fry bread and lamb stew in town, a very active pawn department, and a sizable selection of Indian arts and crafts for sale. In the spring there are clerks who will assist their Indian customers in filing their income tax forms. They pay good prices in the spring for wool, and for pinyon nuts in the fall. Another major operation in downtown Gallup is Richardson's Trading Post. The business has been in the family since 1911, and the family patriarch, 86-year-old Bill Richardson,

still works at least five days a week. His business is centered around the buying and selling of Indian crafts, mainly jewelry, rugs, and paintings, but he does carry on a lively pawn business. Two other stores, Perry Null's (formerly Tobe Turpen's) Trading Post and Bill Malone's Shush Yaz Trading Post also deal in pawn, as well as buying and selling arts and crafts. Griswold's Trading Post, just east of Window Rock, conducts a similar business.

In the Sanders, Arizona area there are also two traditional trading posts that, although visitor/tourist oriented, do a good business with their Navajo customers. One is Indian Ruins Trading Post owned by a second-generation trader, Armand Ortega, and the other is Burnham Trading Post, owned and operated by fourth-generation trader Bruce Burnham.

### **Gallup: Home of the Inter-tribal Indian Ceremonial**

In the 1920s Gallup was a dry, dusty town spread along the rail tracks of the Atchison, Topeka and Santa Fe Railroad. People and buildings alike were constantly pounded by the unrelenting winds, and covered with a combination of dust and coal soot. Many streets in town were not yet paved. The town boasted almost 2,000 residents, a railroad depot, several hotels and cafes, a number of saloons, and Kitchen's Opera House. Both in town and scattered throughout the vicinity were a number of trading posts that catered primarily to Navajos and Zunis. Thanks to businesses like the Fred Harvey Co., Navajo and Zuni, as well as some Hopi, jewelry and other crafts were getting recognized by the general public. Therefore, it seemed likely that a broader exposure to

Native American customs, dances, traditional foods, rodeos, and other games would expand public appreciation of Native arts and crafts, and thus, increase the demand.

At a Kiwanis Club meeting in the spring of 1922, trader Mike Kirk proposed that the community undertake an annual tribute to Native people from around the region. With the financial backing of the railroad and the Kiwanis Club, Gallup hosted a four-day gathering in the early fall of that year. Indian families arrived from all directions in their horse-drawn wagons, bonfires attracted Indian and visitor alike, and automobile headlights were used to illuminate the night dances. Over the years, the Inter-Tribal Indian Ceremonial became firmly rooted in Gallup's calendar of activities and was attended by thousands of Southwestern Indians, tourists, craft dealers, and collectors from all over the country.

In 1952, the Gallup Ceremonial welcomed its most famous guest. Having just won the Republican nomination for president, Dwight D. Eisenhower accepted an invitation to attend that year's event. He felt it was most appropriate since that was the first time Navajos could vote in both national and state elections.

The mid-1970s saw a major change in the Ceremonial. The old performance grounds were incorporated into the right-of-way for the new Interstate 40 and land was purchased about five miles east of Gallup, near Churchrock, for the new facility. In 1975, the Gallup Ceremonial held its first event in the new arena and grounds at Red Rock State Park. Today, the Gallup Inter-Tribal Indian Ceremonial, the largest Indian related event in North America, is still a major attraction. Held during

the second week in August, the event consists of a colorful and exciting assortment of arts and crafts booths, food booths, exhibit hall of juried art, craft demonstrators, fashion shows, cultural workshops, rodeos, song-and-dance competitions, golf tournament, pow-wows, queen contest, parades, entertainment, long-distance runs, and its famous Night Performances which proudly depict traditional songs and dances of almost two dozen tribal groups from the western United States, Canada, and Mexico.

### **Native American Arts Shows and Auctions**

Throughout the Little Colorado River Valley, or nearby, a number of art shows and/or auctions in addition to the Ceremonial are conducted annually.

The Hubbell Trading Post National Historic Site in Ganado, Arizona sponsors two extraordinary Native American Art Auctions every year. Both auctions include contemporary and antique Navajo weavings, Pueblo kachina carvings, pottery, paintings, sculptures, and baskets from many tribes. Sale of items usually ranges from \$20 to \$4,000. All contemporary items are submitted for sale by the artisans themselves, some of whom attend the auction and will pose for a picture with their item and the winning bidder. In association with the auction are a number of booths selling a variety of native foods.

The Museum of Northern Arizona in Flagstaff conducts three major Native American Festivals of Art and Culture each year. The Zuni show is usually held at the end of May, and is a good opportunity to experience traditional Zuni dances and flute playing. Visitors

can also watch artisans, weavers, inlay jewelers, fetish carvers, potters, and painters demonstrate their crafts. The Hopi show always takes place around the Fourth of July weekend, and features numerous artists and craftspeople from the twelve Hopi villages who continue to create and innovate upon centuries-old arts and crafts traditions. Up-close demonstrations, dance groups, music, traditional foods, and insightful discussions about the Hopi values of humility, cooperation, respect, balance, and earth stewardship fill the Museum grounds throughout the weekend. The Navajo show takes place in early August and is augmented by cultural seminars and workshops on Navajo language and philosophy, traditional songs and dances, a retrospective fashion show, presentations by contemporary native filmmakers, booths selling native foods, and craft demonstrations, including weavers working on upright looms.

These three shows have a fascinating history. In the 1920s, the new director of the Museum of Northern Arizona, Dr. Harold Colton, and his wife, Mary-Russell Ferrell Colton, a recognized artist in her own right, became very concerned over the deterioration of traditional crafts among Southwest Indians. Their efforts to help remedy this situation centered on their creation of an exhibit and sale on the museum grounds. This exhibit, specializing on the Hopi, and the subsequent ones focusing on Navajo and Zuni, have a four-fold objective: (1) to encourage the manufacture of objects of artistic and commercial value which have fallen into disuse and are becoming rare; (2) to stimulate better workmanship among all the people; (3) to encourage the development of new forms of art of purely Indian design and the application of old arts to modern uses;

and (4) to create a wider market for Hopi (and Navajo and Zuni) goods of the finest type.

In 1930, the Coltons established the annual Hopi Craftsman Exhibit at the museum to provide a place for Hopi craft work to be shown and sold and to furnish an incentive for excellence in the work. At first they concentrated on pottery, basketry, and weaving, but by 1940 jewelry also became an item of interest. The shows were discontinued during World War II, but started up again in 1947. At that time, the Coltons worked closely with Paul Saufkie, Fred Kabotie, and 18 Hopi veterans who established the silversmithing training classes under the G.I. Veterans' Program. This project not only produced a number of fine Hopi silversmiths, but was also instrumental in the development of an overlay technique that became distinctively Hopi.

In 1949, the Coltons expanded their efforts at promoting Indian crafts by initiating a Navajo Crafts Show, and in 1986 the museum added an exhibit and sale of Zuni crafts and jewelry.

The Museum of Northern Arizona also sponsors a "Celebraciones de la Gente," or Celebration of the Day of the Dead (Dia de los Muertos). This is an ancient Mesoamerican holiday held throughout Mexico, Latin America, and in the Hispanic American Southwest. This festival offers the visitor an insight to traditional rituals, songs, foods, and a wide assortment of Hispanic crafts and art.

The Navajo Nation conducts a series of fairs throughout the fall at several locations. Each of these fairs include rodeos, carnivals, queen contests, 4-H and livestock exhibits, pow-wows, a parade, evening programs and

traditional dances, as well as a large assortment of contemporary arts and crafts. The Navajo Nation Fair in Window Rock and the fair held in Tuba City are truly spectacular cultural events.

### **Ancient Way Arts Trail**

A recent development has been undertaken to expand the old Trail of the Ancients Byway into an Ancient Way Arts Trail. This trail will incorporate Route 53 from Grants, New Mexico, to Zuni Pueblo, and then north on Route 602 to Gallup, and then follow Route 491 to Newcomb. The goal of this designation is to better market the artists and craftspeople who live along the route and to enhance regional economic development by providing additional advertising and exposure to trading posts, art galleries, museums and other tourist-related facilities that can be found along the Trail. The corridor between El Morro National Monument and the small community of Ramah is active year-round with some type of art-related event. To the south, the Navajo families around Pine Hill, have formed the Ramah Navajo Weavers Guild. The association utilizes a traditional 8-sided hogan as their office, meeting place, and sales room. These weavers maintain their own standards for beautiful rugs and pillows. All products are woven with locally grown, handspun, naturally dyed, Churro wool. Members are available for craft demonstrations and/or lectures on the history of Navajo weaving.

Zuni Pueblo includes an Arts & Crafts Enterprise, a Visitor Center, the A:shiwi A:wam Museum and Heritage Center, the Zuni Craftsman's Cooperative, and several privately

owned and operated galleries and studios. Tours can be arranged to visit artists at their workrooms in the homes and to the old Spanish mission church which has beautiful murals of Zuni kachinas. An annual Zuni Arts Expo is always held on the same weekend as the Inter-Tribal Indian Ceremonial in Gallup and the annual Zuni Tribal Fair follows shortly thereafter. Two active trading posts, Turquoise Village and Silver Rain Jewelry, provide a wide assortment of Zuni jewelry, fetishes, paintings, and pottery.

On Route 602, Joe Milo's (Joe Milosevich) Whitewater Trading Co. is an active, modern trading post representing a legacy of the working relationships between a trader and his Navajo and Zuni customers.

In Gallup, a new facility, the Gallup Performing Arts Center (GPAC), plays host to a number of cultural activities, including dance and music classes and recitals, monthly art shows featuring local artists, bluegrass sessions, teacher workshops and private musical instrument lessons. Generally, GPAC broadens the base of understanding, appreciation and support for the performing and visual arts through meaningful educational initiatives and community partnerships.

### **Hopi Festivals**

The Hopi villages also offer a variety of outstanding crafts including plainware and decorated pottery, overlay jewelry, ceremonial textiles, and kachina figurines. They are the only Pueblos who still produce baskets in fairly large numbers and in a variety of techniques (plaited, coil, and wicker). The Hopi Cultural Museum and craft shop on Second Mesa maintains an expansive inventory, as does the nearby Hopi

Silvercraft Guild. Cecil Calnimpewa a well-known kachina carver also operates a gallery on the outskirts of Old Oraibi, near the Monongye Gallery.

Since 2000, the Hopi Putavi Project has sponsored Tuhisma, the Hopi Indian Arts & Crafts Market Show. It is held every Columbus Day weekend on Second Mesa and consists of a number of Hopi craft vendors, social dances, and native food booths. Another annual show and sale of crafts takes place on a Saturday in July during Suvoyuki Day at Homol'ovi Ruins State Park. Dances, art demonstrations, and food booths are all part of this event and a larger arts and crafts sale occurs the following day in the village of Sipaulovi. Furthermore, on most Saturdays during the summer, the Park hosts a series of cultural programs and lectures on Hopi culture.

### **Economic Impact of Native Arts**

Native American arts are a key factor in the continuing development of tourism, especially heritage tourism. Tourism has been and is a significant contribution to the economic prosperity of both New Mexico and Arizona. The estimated overall economic impact of the arts and crafts produced and sold in McKinley County alone amounts to approximately 20 percent of the total economy for the county. A fairly representative sample of statistics can also be seen in data provided by McKinley County for 2003. The first quarter of Arts & Crafts Cluster wages for McKinley County was \$4,524,910 out of a total amounting to \$29,516,517. This equates to 15.3 percent of all wages for that quarter in the county that were directly associated with the Arts & Crafts Cluster. For the same quarter, the data show that 3,493 jobs

were linked to the Arts & Crafts Cluster out of a total of 14,015. This computes to almost one-quarter of all the jobs in the county being related to the business of supplying the raw materials, producing, buying, or selling Native American arts and crafts.

The simple acts of buying and selling are one facet of the economics related to arts production. Engaging people in the experience of arts and crafts production adds another layer. More and more, people are seeking educational, authentic experiences and one-on-one interactions when they travel—and research shows they are willing to pay for the privilege. Artists who are willing and able to host guests can provide the unique experience and opportunity to learn about a culture that many travelers are seeking.

### **Mural Art Reflects Life in Little Colorado Communities**

For decades, Gallup has been graced with murals, both indoors and on the walls of buildings throughout the downtown area. Remnants of a painting of a 1920s-style tour bus on a south First Street building is perhaps the oldest public mural in town. In the 1980s and early 1990s, several murals were commissioned by the Main Street, U.S.A. Program. These included Elmer Yazzie's rendition of Pyramid Rock - Church Rock scene, "The Rainmaker" by Ken Van Brott, and "Historical Buildings" by Mike Wallace. In 2001, Be Sargent was commissioned to paint what is now the largest (18 ft by 60 ft) outdoor public mural in the downtown area. The mural honors the famous Navajo Code Talkers, a group of World War II Marines who used their native language as a code in many Pacific battles. The mural depicts these Navajo warriors in cultural scenes before,

during, and after World War II. In 2005-06, Sargent completed two more murals on the front of the Gallup-McKinley County Adult Detention Center. The "Work of Mind" is on the left side of the main entrance and is balanced by the "Work of Heart" mural on the right. At the same time, the county sponsored a contest for a mural design that would enhance the new addition of the County Administration Building. The winner was Navajo artist Jerry Brown who conceived, produced, and installed a 20-ft by 25-ft mural using hundreds of ceramic tiles to create a mosaic depicting an idealized rural landscape of McKinley County.

Perhaps the grandest, and most expensive, mural project began in 2005. Known as the Downtown Mural Project, it consisted of eight buildings with unobstructed walls, eight subjects, and eight artists. Over the next two years the following artists all completed their assigned projects: Irving Bahe, "Ceremonial;" Andrew Butler, "The Coal Mining Era;" Geddy Epaloose, "The Zuni Mural;" Chester Kahn, "Native American Trading;" Paul Newman, "The Great Gallup Mural;" Leon "Ric" Sarracino, "Gallup Community Life;" Erica Rae Sykes, "Multi-Cultural Women's Mural;" and Richard K. Yazzie, "The (Navajo) Long Walk Home." In 2007, two additional murals were completed. One is a tribute to all the veterans from McKinley County, and the other, by Ric Sarracino is entitled "Gallup Hispanics."

Gallup is renowned for its indoor murals as well. The two most famous murals were done under the auspices of the Works Progress Administration (WPA). Both are inside the McKinley County Courthouse, which was also built with WPA funds. On the ground floor is a 60 square-foot mural entitled

“Zuni Pottery Woman” done by Anna Keener Wilton. On the second floor, in the main courtroom, all four walls are covered with a mural by Lloyd Moyan entitled “History of New Mexico.” This 2,000 square-foot mural is the largest WPA painting in the state of New Mexico. Both murals were executed in 1940.

Without doubt, the most ambitious undertaking, at least from the private sector, has been Ellis Tanner’s “Circle of Light.” In 1994, Tanner commissioned Navajo artist Chester Kahn to paint murals of prominent Navajos on the walls of his business, Ellis Tanner Trading Company, for the purpose of inspiring Navajo youth. The seven-year project resulted in 58 individual panels honoring prominent Navajo people of the 20<sup>th</sup> century. From nationally recognized traditional and contemporary artists, musicians, sports figures, published scholars, journalists, physicians, educators, entrepreneurs, tribal government and community leaders, to lawyers, scientists, and veterans, these individuals exemplify the tenacity and commitment of the Navajo to succeed in their chosen fields while still maintaining a strong sense of cultural affiliation and pride. Three additional murals, the “Return from Ft. Sumner,” “Honoring the Veterans,” and “The Working People” represent significant events and accomplishments of the Navajo people as a nation.

Once the murals were finished, Tanner expanded the project in several directions to continue the idea of inspiring Navajo youth. He established a non-profit organization, the Circle of Light Navajo Educational Project (CLNEP), whose objective is to foster a strong sense of cultural pride and self-worth in Navajo youth. Today, the project has a full-time staff, gives tours of the murals, has created publications

and a research library, and has developed an outreach program available to schools.

Tanner, a fourth-generation Indian trader, sees this Circle of Light Mural project as a means to pay honor to the people with whom he has worked for most of his life. This unique set of murals is a visual rendering of Navajo history and culture, and can be as popular with tourists and visitors as it is with his Navajo customers.

In Window Rock, the Navajo and Bureau of Indian Affairs buildings that were to comprise the new Navajo Tribal administrative center were built between 1933 and 1935. The Navajo Tribal Council Chamber was constructed of sandstone blocks, in an 8-sided configuration, resembling a traditional Hogan. The interior walls are covered with a mural that depicts the history of the Navajo people. Using WPA funds, Indian Commissioner John Collier hired Gerald Nailor and his assistant Hoke Dinetsosie to use the fresco technique for painting the mural. Over the years the mural has been subjected to abuse and leaky ceilings, but at present, has been restored and is properly attended to, in recognition of its true historical value.

In Zuni, unusual and fascinating murals appear on two interior walls of Our Lady of Guadalupe Mission. Built in 1629 and restored after the Pueblo Revolt of 1680, the church gradually fell into disuse in the latter part of the 19<sup>th</sup> century. In 1966, that the Catholic Church, Pueblo of Zuni, and the National Park Service cooperated in a project to restore the church. The effort was completed in 1970 and the mission was formally rededicated on May 29, 1972. It was then that the noted Zuni artist Alex Seowtewa approached Fr. Niles Kraft with the idea of painting

representations of traditional kachinas on the walls of the restored mission. Permission was granted and Seowtewa laid out his plans for the two murals. On the north wall, the main subject would be the Shalako who would be associated with all the other Holy People that are active and present in the winter dances and ceremonies. On the south wall, he planned to paint renditions of all the kachinas that dance in the summer months when villagers seek rain and bountiful crops. Seowtewa's son Kenneth finished the murals three decades later and the paintings have received both national and international recognition. Mass is no longer celebrated in the mission, but guided tours are available from the Zuni Tourism Office.

Painting murals inside religious buildings is nothing new to Pueblo artists. Kivas – traditional, semi-underground, Pueblo sacred structures used by men – were also sometimes painted with murals that represented clan and other sacred ceremonies, deities, or other important subjects and events.

Both Winslow and Holbrook boast many downtown murals. Large and small, they depict different aspects of life in the two frontier towns including the railroad, shootouts, Native American trading, cattle grazing, the Pony Express, Route 66, and the mythical jackalope. A look at these murals is a look back in time.

One of Winslow's murals, however, has a more modern reference. In the early 1970's, a song written by Glenn Frey and Jackson Browne, *Take It Easy*, became the first hit song by The Eagles. The verse, "Standin' on a corner in Winslow, Arizona" peaked people's interest in this small town on Route 66. The corner, at the intersection of

Second Street (Route 66) and Kinsley Avenue is now the most famous spot in Winslow. There is a life-size bronze statue of a young man holding a guitar and a two-story mural depicting the story behind the famous song. On the last weekend in September, the townspeople turn out for the annual Standin' On The Corner Festival. This two-day street party features a variety of live music and numerous arts and crafts booths (mostly Navajo and Hopi). In conjunction with the festival is the annual show and sale of the High Desert Piece-makers Quilt Guild. This unique show features the products of more than 20 Winslow artists. The Guild has their own workshop, a converted home, where the members can share the work space, tools, and sewing machines. Quilting is a quintessential American art tradition, reflecting the creativity and resourcefulness of the quilter. Quilts from the High Desert Piece-makers reflect Southwest and Native-influenced designs as well as more common quilt patterns. Another activity tied into the festival is the Just Cruzin' Car Show. This event is a showcase for antique and restored vintage autos that come from around the nation. It features a large array of automobiles of all styles and sizes.

Holbrook, in addition to its murals, has its impressive courthouse. In 1895, Navajo County was created from western Apache County, and Holbrook was designated the county seat. The imposing courthouse was completed in 1898, and served in that capacity until 1976. Today, the courthouse is home to a fascinating museum. Visitors step back in time and learn about the area's wild history. A walk through the old jail, with walls covered in prisoners' artwork, is especially interesting. During the summer months, Native American dances are held in the



*The mural and bronze sculpture that comprise "Standin' on the Corner Park" on Route 66 in Winslow are already a focal point of the community. The Route 66 Performance Plaza being built adjacent to the park will add additional interest and life to the downtown.*

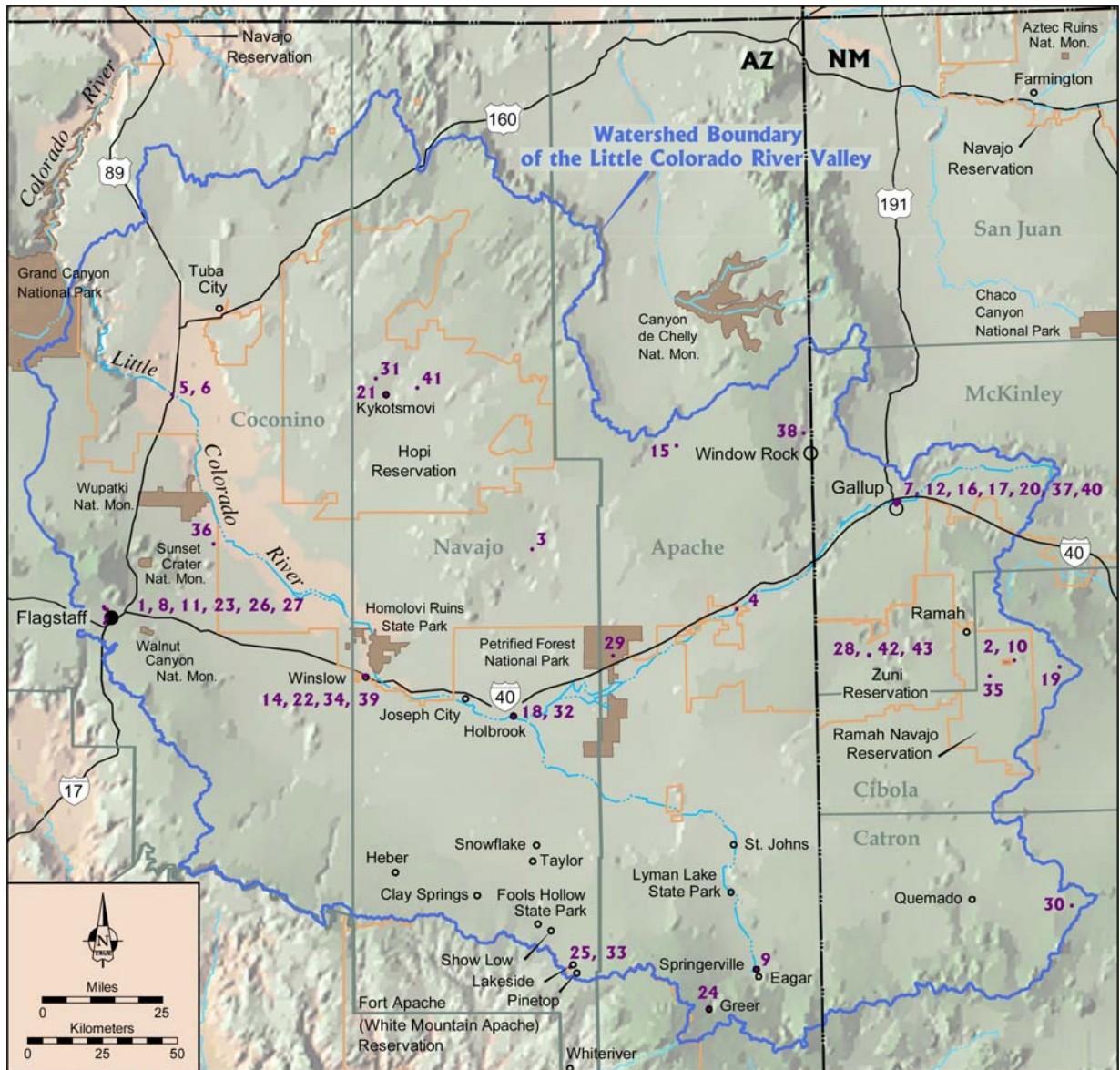
courtyard on weekday evenings. Many special events also center around the courthouse, such as Old West Days in August which features arts and crafts booths in addition to other kinds of entertainment.

### **DISTINCTIVENESS OF THEME**

Native Southwest arts and crafts are among the most recognizable artistic styles in the world. Navajos, Hopis, and Zunis share in this rich tradition, developed over thousands of years, and yet exhibit techniques and specialized forms and patterns that distinguish their art from other Southwest cultures. Native art, whether of traditional or contemporary design, continues to enjoy popularity with collectors and individual enthusiasts worldwide. Arts and crafts production is one of the mainstays of Native economies and one way culture and customs are transmitted from one generation to the next. Trading posts, one of the iconic images of the American Southwest, were in reality as influential in the shaping of the Southwest in the late 19<sup>th</sup> and 20<sup>th</sup> centuries as was the railroad or other industries. As places where diverse cultures met, staple goods were obtained, and the business of daily life was conducted, their role in their respective communities was significant and long-lasting, sometimes to this day. Numerous murals in Little Colorado communities depict the impact of Native arts, trading, and other significant aspects of life in the Southwest. While the mural art form itself is not exclusive to the Little Colorado River Valley, the distinctive subject matter of the paintings is. The subject matter reflects both major milestones or aspects of local history and culture and major national events and their impact on the local region.

### **RELATED RESOURCES LIST**

- ♦ **1<sup>st</sup> Friday Art Walk, Flagstaff:** A popular event in Flagstaff for years, the many downtown art shops and galleries stay open late, host artist receptions, and otherwise celebrate the arts once a month. The vast majority of the businesses feature Native arts or arts by non-Native locals.
- ♦ **Ancient Way Art Trail, New Mexico:** A designated route that takes travelers through Navajo, Zuni, and other artistic points of interest in western New Mexico.
- ♦ **Bitahochee Trading Post, Indian Wells:** A trading post in the past, a new non-profit hopes to make the historic site a center for Navajo arts and cultural education in the future.
- ♦ **Burnham Trading Post, Sanders:** Operated by fourth-generation trader Bruce Burnham and his wife, who also comes from a long line of traders, Burnham's is one of the few remaining posts that still trades in the traditional way. Part convenient store, part trading post with pawn, and part Navajo arts gallery, the post is a source for wool dyed by hand using vegetal dyes, rugs woven in the New Lands style, and other exquisite Navajo arts.
- ♦ **Cameron Overlook Market, Cameron Chapter:** Roadside vending of arts and crafts has been a common practice among many Native artists. Highway 64, leading from Cameron to the South Rim of the Grand Canyon, has been one of the most popular locations. Arizona Department of Transportation concerns over the safety of cars exiting and entering the highway from vending stalls led to the idea of



**Art and Life**

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|--|--|---|
| 1 1st Friday Art Walk  | 15 Hubbell Trading Post National Historic Site | 32 Quilt Shows  |
| 2 Ancient Way Art Trail  | 16 Octavia Fellin Public Library               | 33 Quilt Shows  |
| 3 Bitahochee Trading Post  | 17 Indian Dances                               | 34 Quilt Shows  |
| 4 Burnham Trading Post   | 18 Indian Dances                               | 35 Ramah Navajo Weavers Association   |
| 5 Cameron Overlook Market  | 19 Inscription Rock Trading Post               | 36 Roden Crater   |
| 6 Cameron Trading Post   | 20 Inter-Tribal Indian Ceremonial              | 37 Sacred Heart Cathedral and Church of the Good Shepherd                   |
| 7 Circle of Light Murals   | 21 KUYI Hopi Radio                             | 38 Sacred Heart Cathedral and Church of the Good Shepherd                   |
| 8 Coconino Center for the Arts   | 22 La Posada Hotel                             | 39 Snowdrift studio and gallery   |
| 9 Cushman Art Museum   | 23 Museum of Northern Arizona                  | 40 Storyteller Museum and Wisdom Keeper Bookstore at Gallup Cultural Center |
| 10 El Morro Area Arts Council and Old School Gallery   | 24 Music from Greer                            | 41 Tuhimsa  |
| 11 Flagstaff Friends of Traditional Music and Pickin' in the Pines Bluegrass and Acoustic Music Festival | 25 Native American Festival                    | 42 Zuni Cultural Arts Expo  |
| 12 Gallup Performing Arts Center   | 26 Northern Arizona University                 | 43 Zuni Mountain Sanctuary  |
| 13 Hopi Reggae music events  | 27 Northern Arizona Book Festival              |   |
| 14 Hubbell Building  | 28 Our Lady of Guadalupe Mission               |   |
|  | 29 Painted Desert Inn (Fred Kabotie murals)    |   |
|  | 30 Pie Town Pie Festival                       |   |
|  | 31 Quilt Shows                                 |   |

a single site developed specifically for vendors and also incorporating traditional Navajo structures, a cultural area, and information signage. The site, now under development, overlooks the incredible Little Colorado River Gorge and affords views of the Painted Desert to the east.

- ♦ **Cameron Trading Post, Cameron Chapter:** First established in 1916, it has served Grand Canyon and Native American Indian Country visitors for more than 90 years. Gardens and an old suspension bridge over the Little Colorado River delight guests.
- ♦ **Circle of Light Murals, Gallup:** Inside the Ellis Tanner Trading Company, the 58 portraits of prominent Navajos and three historical panels serve as an illustrated history of Navajo accomplishments and source of inspiration for Navajo youth and non-Natives alike.
- ♦ **Coconino Center for the Arts, Flagstaff:** The Center has a 4,000 sq. ft. gallery and 200-seat theatre and hosts temporary exhibits and other arts programming year-round. Annual exhibits and programs focus on children's art, contemporary Native art, and recycled art. Most of the exhibits feature local artists or local subjects.
- ♦ **El Morro Area Arts Council and Old School Gallery, Ramah:** Located in an old schoolhouse, the El Morro Area Arts Council promotes the significant talents of regional artists who work in a variety of media including glass, ceramics, paint, metal, and more. Extensive programming includes art workshops for adults and children, theatrical and musical productions, community dances, poetry groups, and more.
- ♦ **Flagstaff Friends of Traditional Music and Pickin' in the Pines Bluegrass and Acoustic Music Festival, Flagstaff:** Begun in the 1980s, this organization has been promoting acoustic music and traditional dancing through public concerts and collaboration with other organizations. With the opening of the Pine Mountain Amphitheatre, FFOTM began Pickin' in the Pines Bluegrass and Acoustic Music Festival in 2006. It is quickly becoming a major event in the world of acoustic music and in 2008, the festival will feature the Grammy Award-winning Del McCoury Band among others.
- ♦ **Gallup Performing Arts Center, Gallup:** The GPAC provides performance space, summer art camps, gallery space, and artistic instruction of all types.
- ♦ **Hubbell Building, Winslow:** A trading post for decades, the Hubbell Building is currently being renovated as the Winslow Welcome Center. Distinctive Navajo rug patterns are painted on the outside walls. The building will continue to display Native American arts and museum-quality exhibits.
- ♦ **Hubbell Trading Post National Historic Site, Ganado Chapter:** John Lorenzo Hubbell began trading at this site in 1878. He and his descendants operated the post until it was sold to the National Park Service in 1967. The Hubbell family were successful and well-respected traders, owning or operating up to two dozen other trading posts throughout the region. The Hubbell Trading Post is still an active trading

post, hosts two auctions of Native American arts every year, is in the process of restoring gardens that would have been present during J. L. Hubbell's time, and allows visitors to tour the Hubbell home.

- ♦ **Indian Dances, Gallup and Holbrook:** Both communities hold regular, evening Indian dances in front of their respective courthouses during the summer months. It is a good opportunity for residents and visitors alike to experience Native dances without imposing on a religious ceremony.
- ♦ **Inscription Rock Trading Post, Rte. 53 near Ramah:** A modern-day "trading post," Inscription Rock features the work of artists from nearby Zuni and Navajo as well as from around the world.
- ♦ **Inter-Tribal Indian Ceremonial, Gallup:** Since 1922, this event has grown to be one of the premier gatherings and celebrations for Native Americans in the United States. This annual four- to five-day event, the Inter-Tribal Ceremonial includes a juried art show, traditional dances, and traditional song performances, in addition to other events. Featured artists and performers come from surrounding tribes and from Native communities across the United States, Canada, and Central America.
- ♦ **KUYI Hopi Radio:** KUYI, Hopi owned and operated, began broadcasting in 2000 and currently reaches Flagstaff, Winslow, Tuba City, and the Interstate 40 corridor in addition to the Hopi Reservation. Its programming features a mix of traditional Hopi music, contemporary Native music from Hopi and other tribes, as well as local and regional news and some National Public Radio programming.
- ♦ **La Posada Hotel, Winslow:** The architectural masterpiece of Mary Colter, the former ATSF station and resort hotel is once again a functioning and popular restaurant, hotel, and meeting place for locals and visitors alike. The hotel also features many works by artist Tina Mion, who was one of five artists exhibited as part of the *Portraiture Now: Framing Memory* exhibit at the Smithsonian National Portrait Gallery from 2007-08.
- ♦ **Museum of Northern Arizona (MNA), Flagstaff:** The permanent collection of MNA consists of Native and non-Native arts from the Colorado Plateau region. The museum also hosts four major annual art shows and sales featuring Hopi, Navajo, Zuni, and Hispanic art as well as the *Trappings of the American West* annual exhibit that features arts and crafts related to the ranching lifestyle. MNA also has an artists in residence program and many arts education programs for children and adults alike.
- ♦ **Music from Greer, Greer:** Classical music finds a home in the White Mountains. Special summer concerts, including a free children's concert, give residents and visitors alike the opportunity to enjoy a type of performance usually found in urban settings.
- ♦ **Native American Festival, Pinetop-Lakeside:** This festival will celebrate its 21<sup>st</sup> year in 2008. It is a two-day juried art show that exhibits the work of approximately 80 Native artists. All work must be handmade and all artists must be present during the show.

- ♦ **Northern Arizona Book Festival, Flagstaff:** Founded in 1998, the annual festival features appearances by local and nationally-renowned writers including Toni Morrison, Russell Banks, and others. Events include Native poetry readings, writing workshops, signings, and more.
- ♦ **Octavia Fellin Public Library, Gallup:** Librarian Octavia Fellin amassed a 10,000+ collection of Southwest books of significant quality over a period of 40 years and the collecting continues today. In addition to the Southwest Collection of books, the library holds 30 pieces of art from the Works Progress Administration, some of which are on display, and approximately 130 pieces from local artists.
- ♦ **Our Lady of Guadalupe Mission, Zuni:** The church itself is a classic example of 17<sup>th</sup> century Spanish mission architecture and inside are two contemporary murals by Zuni artist Alex Seowtewa and his son Kenneth. These murals feature the summer and winter pantheon of Zuni kachinas.
- ♦ **Painted Desert Inn (Fred Kabotie murals), Petrified Forest National Park:** Fred Kabotie became an accomplished artist of several forms: painting, silversmithing, and illustrating. He was known for rendering traditional Hopi themes in modern media. Three of his murals can be found inside the Painted Desert Inn.
- ♦ **Pie Town Pie Festival, Pie Town:** Pie Town, New Mexico got its name from the reputation of a WWI veteran who started baking pies as a business venture in the 1920s. The modern-day Pie Festival is a celebration of the town, its culinary legacy, and the creativity of local bakers. Many pies entered into the contest contain distinctly Southwest ingredients such as pinyon nuts.
- ♦ **Quilt Shows, Bacavi, Holbrook, Pinetop-Lakeside, Winslow:** The distinctly American art form of quilting reflects the surroundings, cultural influence, and creativity of individual quilters. Native and Southwest-inspired designs can be found at these shows along with the more traditional.
- ♦ **Ramah Navajo Weavers Association and New Mexico Fiber Arts Trail, Pine Hill:** Weavers belonging to the Association use handspun and naturally dyed wool from locally raised Churro sheep. The workshop, located in a hogan, is open to visitors seasonally. The Association is on the New Mexico Fiber Arts Trail which features 71 sites across the state where fiber arts are practiced with richness and vibrancy.
- ♦ **Sacred Heart Cathedral, Gallup and Church of the Good Shepherd, Ft. Defiance Chapter:** Both were designed by John Gaw Meem. Meem is recognized as a leader in the Pueblo Revival style of architecture and designed many buildings in Santa Fe, at the University of New Mexico in Albuquerque, and won recognition at an international competition for his design of the Colorado Springs Fine Arts Center in Colorado.
- ♦ **Snowdrift Art Space, Winslow:** Located in the historic Babbitt Brother Department Store (built in 1914), Snowdrift is a studio, gallery, and living space that features the sculptures of its owner as well as the work of other regional artists.

- ♦ **Storyteller Museum and Wisdom Keeper Bookstore at Gallup Cultural Center, Gallup** for their in-depth cultural detail and sensitivity.
- ♦ **Tuhimsa, Second Mesa:** Held in October along with the Bacavi Quilt Show, the arts and crafts show features Hopi artists skilled in a variety of forms and media.
- ♦ **Zuni Cultural Arts Expo, Zuni:** Since 1993, the Expo has showcased high quality and authentic arts from award-winning Native artists. The Expo also features Zuni social dances.

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