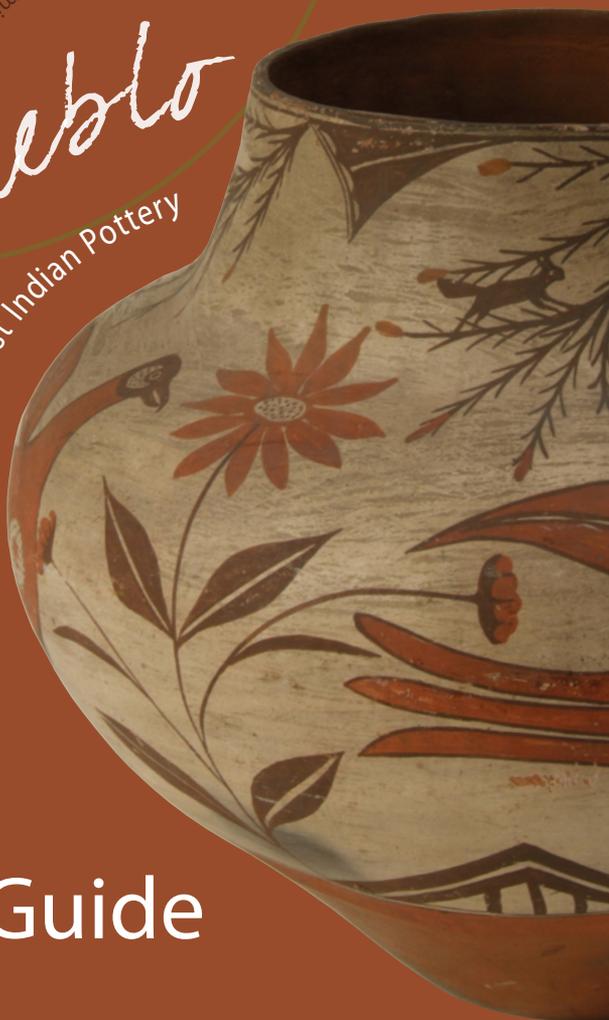


National Cowboy & Western Heritage Museum®

January 28 - April 8, 2012

Acoma Laguna Zuni
Santa Clara San Juan Cochiti
San Ildefonso Zia Tesuque Santo Domingo
Isleta Hopi

Pueblo to Pueblo
The Legacy of Southwest Indian Pottery



Family Guide

Family Gallery Guide

Introduction

In *Pueblo to Pueblo: The Legacy of Southwest Indian Pottery*, you will see various styles of Pueblo pottery and learn about the different techniques and materials used in their making. Look carefully at the following images in the exhibition and answer the questions with your family or friends. Some clues can also be found in the labels.

Terms to Know

Coiling: A method of pottery-making in which a rope of clay is coiled around a flat base and continued up to form the walls of a pot. The layers of clay are pressed together, and the inside and outside smoothed off to remove the lines between the coils. Frequently this is not done completely, and the coils may still be visible. Pottery often breaks along the coil lines.

Pottery: Ware, such as vases, pots, bowls, or plates, shaped from moist clay and hardened by heat.

Pueblo: a member of any of about two dozen Native American peoples called 'Pueblos' by the Spanish because they live in pueblos (villages built of adobe and rock)

Tradition: tradition is the handing down of information, beliefs, practices, or customs from one generation to the next.

Look at the pots and answer the questions.

Isleta Pueblo
Pitcher
1900-1940
Clay
39.1941.376



Virtually all Isleta polychrome pottery was made specifically for the tourist trade. Located just south of Albuquerque Isleta potters regularly met the arriving passenger trains to sell their pottery directly to tourists and travelers. Characteristic forms included small, handled bowls in the shape of baskets, pitchers and other small shapes that appealed to non-Indian collectors and were easily portable. Figurative pieces were also produced with birds such as chickens and turkeys being the most common.

What do you see?

Do you think this piece is functional (made to be used) or purely decorative?

Do you see and geometric shapes?

Is this piece small enough to fit into a suitcase?

Tesuque Pueblo
Figurine, Rain God
1910-1930
Clay
1964.252.2



The most characteristic form of Tesuque pottery by 1900 were the small figures known as Rain Gods. They were produced literally by the thousands and potters would deliver them by the wagonload to Santa Fe traders. The rain gods are seated human figures, often female, posed with their legs straight out and holding a small jar, to perhaps capture the scarce rainfall of the Southwest while making reference to their name which was evidently conjured by marketing savvy middlemen. These figures appear to have been first developed around 1879; early examples were often made with micaceous clay and posed with bent legs.

What kinds of designs do you see on this piece?

Do you think this piece is “one of a kind”, or do you think a lot of them were made?

Do you think this piece was made to be functional, or decorative?

Zia Pueblo
Jar
1890-1910
Clay
1968.15.1



One of the most common of the geometric elements found on Zia pottery is a stepped motif that represents clouds. However, the most characteristic motif on historic Zia pottery is a distinctive style of bird that first became popular in the middle of the nineteenth century. The bird is depicted in profile with a large eye and two feathers atop its head, a straight beak, and a long tail that may or may not be split. Potters identify this bird as a roadrunner which, to the Zia people, is a symbol of speed and a bearer of prayers. The roadrunner was frequently painted in association with a red or orange and red arc. This arc, representing the rainbow, serves as both a decorative element and a framing device. Other common design elements include abstract feathers, feathered prayer sticks, and plants.

What images are repeated over and over on this piece?

Do you think these images represent real animals found in the Southwest?

What colors do you see?

Santo Domingo Pueblo
Bowl
1870-1890
Clay
39.1941.324



Santo Domingo potters have been remarkably consistent in painting the same design elements for the last two hundred years. These designs were often created by repeating simple geometric elements, such as triangles, and are remarkably bold. Frequently, the design was arrived at by painting an area in black and allowing the cream-colored slip to reveal the desired motif, thus creating a “negative” design. In addition to the bold geometric designs, floral and bird motifs were also common. A very common motif was an abstracted representation of a bird’s wings swept back as if in flight. Visually, this motif looks similar to a tulip placed on its side.

What patterns do you see repeated on this piece?

Is most of the design found on the outside, or inside of the piece?

What colors do you see?

Cochiti Pueblo
Bowl
1880-1890
Clay
1940.458



Decoration on Cochiti pottery usually consists of black-painted designs on a white or gray slip with a red-slipped underbody. The same red slip is applied to the interior of bowls. The use of red paint as highlight or filler is a relatively recent practice and not found on most historic vessels. The painted design is located on vessels within a well-defined area framed by thick black lines. The designs on Cochiti pottery are generally executed in loose, fluid brushstrokes that are fairly thick and may appear to be rather quickly applied. Floral motifs are common, often in association with birds and geometric forms. Also common are representations of clouds, lightning, rain, and the avanyu, or water serpent, which are all considered to be important symbols as they are associated with life-giving rain and water.

How would you describe the colors on this bowl?

Does it look bumpy or smooth?

Do you see any patterns?

Santa Clara Pueblo
Wedding Vase
1890-1910
Clay
39.1941.30



Using ground volcanic tuff as temper, most Santa Clara pottery was not usually watertight. Typical forms include bowls, long-necked jars, and extremely large storage jars with rounded bottoms. Another distinctive shape is the double-spouted wedding jar with a strap handle. These unique vessels appear to have first become common shortly after 1900 and became a popular form for potters for other pueblos as well. This style of jar is sometimes used at weddings, with the bride and groom drinking from the opposite spouts. In response to the growing market for pueblo pottery in the nineteenth century Santa Clara potters began to create an even wider range of forms including interpretations of non-Indian shapes such as pitchers, soup bowls, candlestick holders and cups.

Is this piece highly decorative, or kind of plain looking?

Do you think this piece had a special use?

What does the color of this piece remind you of?

San Ildefonso Pueblo
Jar
1952
Makers: Maria and
Santana Martinez
Clay
1984.9.1



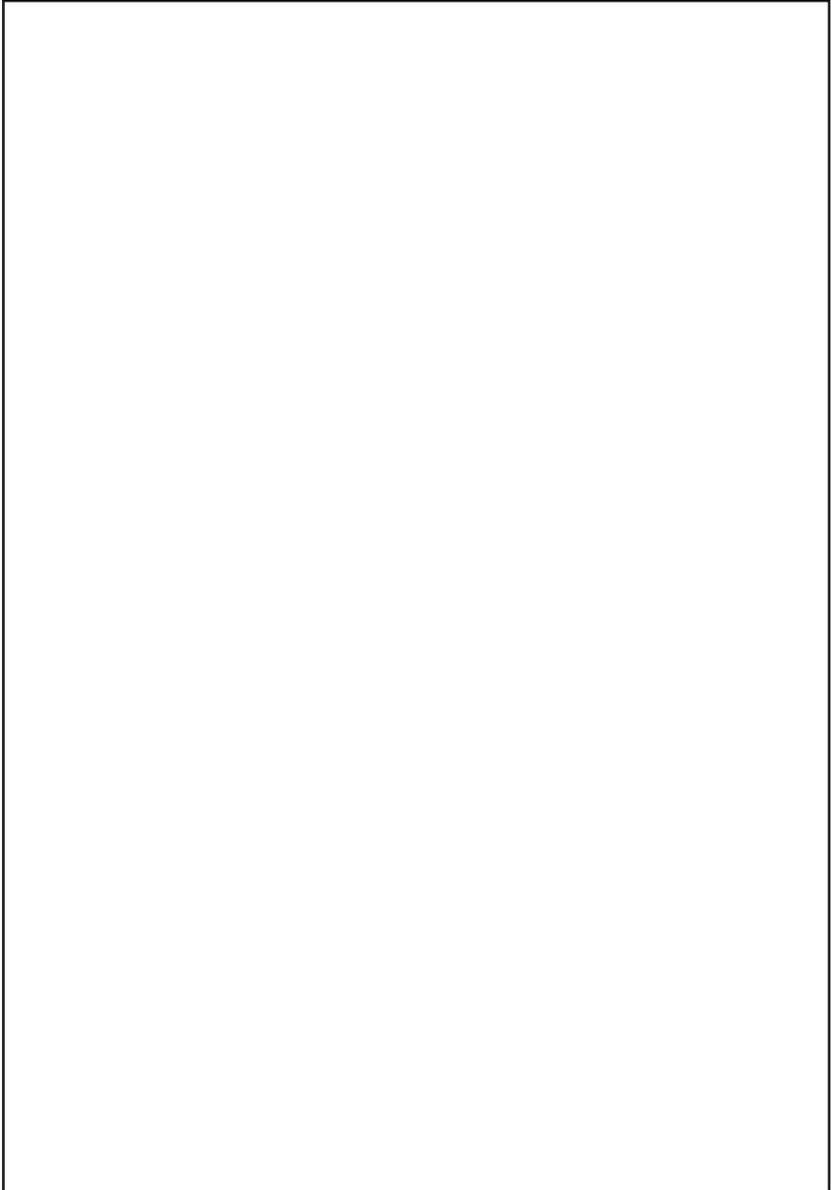
The pottery produced at San Ildefonso underwent significant changes after Maria Martinez and her husband, Julian, first developed black-on black pottery around 1919. This black-on-black style became immediately popular with collectors and other San Ildefonso potters quickly began working in the same manner to the extent that the older polychrome and black-on-red styles were virtually abandoned. Although polished black pottery had long been produced at Santa Clara and San Juan Pueblos it was Maria and Julian Martinez who developed the black-on-black technique with Maria forming the vessels and Julian adding the painted designs. They used the local red clay and covered the entire surface with the same color slip before giving it a high polish and painting the designs using a black paint. Using the oxygen reduction firing process the surface of the vessel turns a highly polished black and the painted designs turn a matte black.

What colors do you see?

Does this piece look dull or shiny?

Is there a lot of detail on this piece, or very little?

Use the space below to draw one of the patterns you saw while looking at the pottery in this exhibit. Are you going to make your pattern using geometric shapes or will you be inspired by shapes found in nature?



Demonstrations

February 10	10:30 a.m. - Noon 1:30 - 3:30 p.m.	Sue Fish (Chickasaw/Choctaw) Basket Weaving
February 17	10:30 a.m. - Noon 1:30 - 3:30 p.m.	Peggy Brennan (Cherokee) Basket Weaving
February 24	10:30 a.m. - Noon 1:30 - 3:30 p.m.	Sarah Davison (Cherokee) Fine Arts Jewelry
March 2	10:30 a.m. - Noon 1:30 - 3:30 p.m.	Molly Murphy (Oglala, Lakota) Bead Work
March 9	10:30 a.m. - Noon 1:30 - 3:30 p.m.	Sue Fish (Chickasaw/Choctaw) Basket Weaving
March 16	10:30 a.m. - Noon 1:30 - 3:30 p.m.	Jane Osti (Cherokee) Pottery
March 17	10:30 a.m. - Noon 1:30 - 3:30 p.m.	Jane Osti (Cherokee) Pottery
March 19	10:30 a.m. - Noon 1:30 - 3:30 p.m.	Sarah Davison (Cherokee) Fine Arts Jewelry
March 20	10:30 a.m. - Noon 1:30 - 3:30 p.m.	Nathan Hart (Cheyenne) Woodturner
March 21	10:30 a.m. - Noon 1:30 - 3:30 p.m.	Margaret Roach Wheeler (Chickasaw-Choctaw) Woven Textiles
March 22	10:30 a.m. - Noon 1:30 - 3:30 p.m.	Molly Murphy (Oglala, Lakota) Bead Work
March 23	10:30 a.m. - Noon 1:30 - 3:30 p.m.	Renny Reeves (Affiliated with Lakota and Ottawa) Native Crafts
March 24	10:30 a.m. - Noon 1:30 - 3:30 p.m.	Renny Reeves (Affiliated with Lakota and Ottawa) Native Crafts

Check the website for additional activities in conjunction with
Pueblo to Pueblo: The Legacy of Southwest Indian Pottery.

www.nationalcowboymuseum.org

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