

# SOUTHWEST ALL-INDIAN POW-WOW

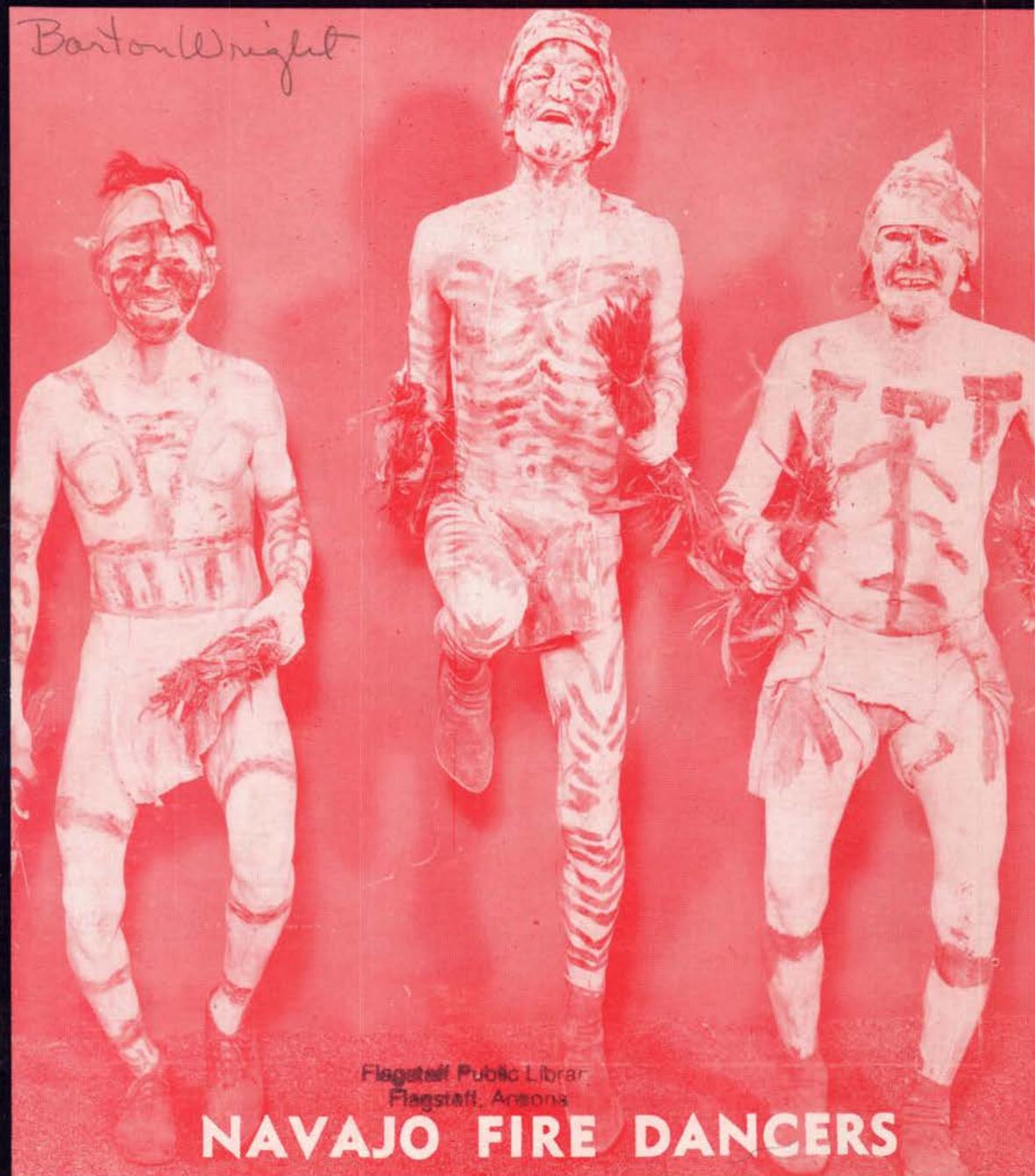
FLAGSTAFF, ARIZONA :: JULY 4, 5, 6—1958 :: SOUVENIR MAGAZINE 35c

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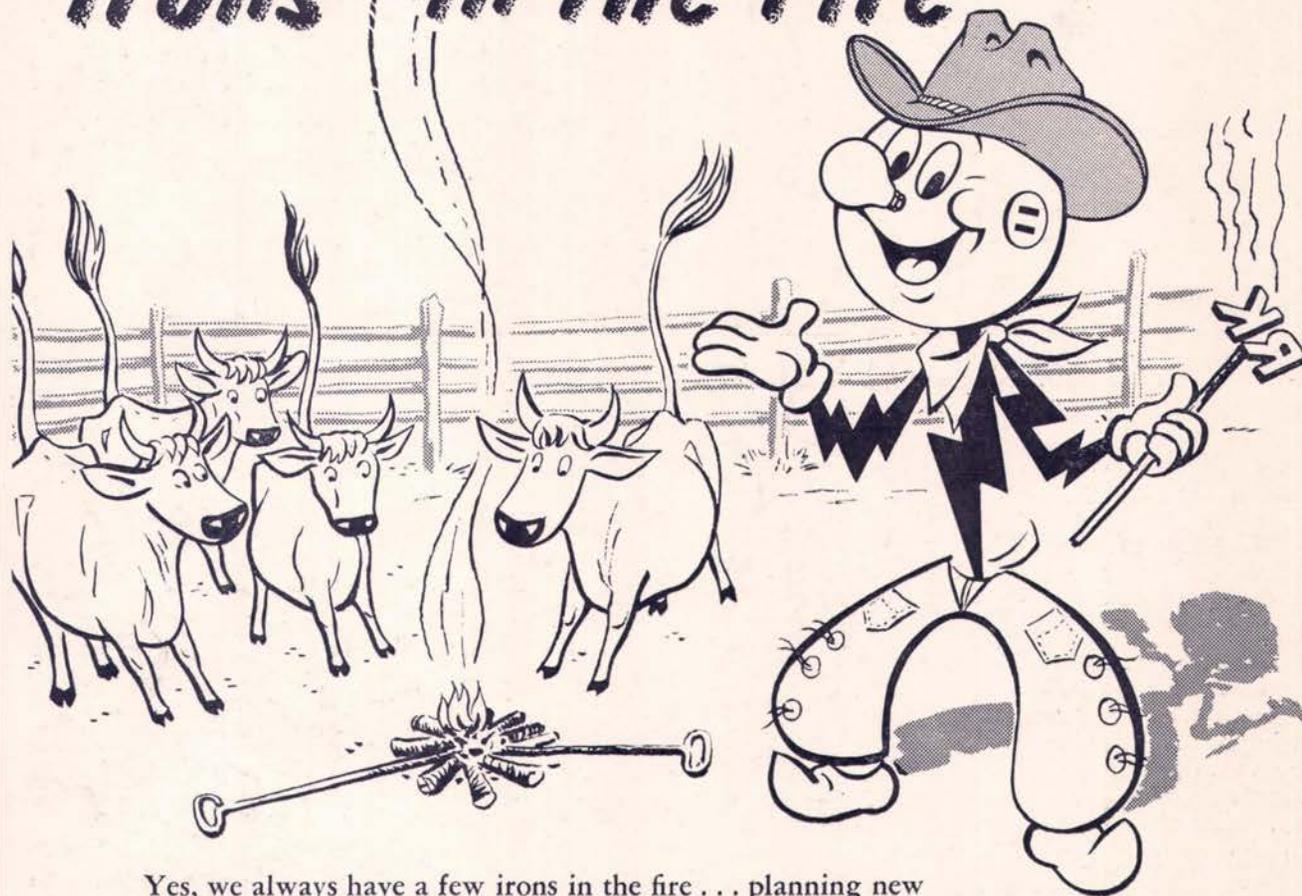
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*DRUMS—Indian drums add much to the excitement and pace of Indian ceremonials. There is something compelling in the “boom-boom” of a big drum, sounding in the night; but smaller ones, such as the one pictured above, have their definite uses. Very few Indian dances are “put on” without a drummer to establish the beat. However, chanting takes the place of a drum in some instances.*

# Information On The Pow-Wow

## WHAT IS THE POW-WOW

The Pow-Wow is a great Indian celebration staged each year at the Flagstaff Pow-Wow grounds in the city park at the foot of the San Francisco peaks, surrounded by the largest Ponderosa pine forest in the United States.

The Pow-Wow features daily street parades, afternoon rodeos and night ceremonial programs.

Only Indians are permitted to participate in the big show, but white spectators are welcome.



## WHERE DO WE GET TICKETS?

Tickets for all six Pow-Wow performances have been on sale since early June at the Pow-Wow office at the Monte Vista Hotel and the office of the Chamber of Commerce, 101 W. Santa Fe, just west of the Railroad depot.

Beginning July 4, at 9 A.M., tickets are on sale only at the ticket office in the grandstand at the Pow-Wow grounds.

Prices are: Reserved seats for rodeo and ceremonial performances, \$3 each; boxes \$5 per person; \$30 for a complete box with six seats. Bleacher tickets \$2; children, \$1.



## WHERE DO WE GET INFORMATION?

The general office of the Pow-Wow organization is maintained at the grandstand from July 4 through July 6. When you have a specific question or request, go to the Pow-Wow office. You may also secure information concerning the Pow-Wow at the Chamber of Commerce office.



## PHOTOGRAPHS

During the parades which are held each day at noon through the downtown streets of the city, you may shoot any picture you desire. During the rodeos you can shoot your pictures from the grandstand, but you will not be permitted to enter the arena unless you have made special arrangements with the Pow-Wow board.

## WHO STAGES IT?

More than 10,000 Indians representing a score or more of southwestern and western tribes swarm to Flagstaff early in July to put on the great tribal get-together, the Southwest All-Indian Pow-Wow.



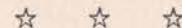
## INDIAN CAMP

One of the most interesting features of the Pow-Wow is the huge Indian camp in the pine forest surrounding the Pow-Wow grounds. You will enjoy walking through the camp, but before you take any pictures, be sure and secure permission from the Indians. If you treat them with proper respect and friendliness, you'll find they quickly respond.



## GENERAL INFORMATION . . .

A non-profit organization of Flagstaff businessmen, "Pow-Wow, Inc.," handles the countless details which go into preparation of the big three-day celebration. These men devote many weeks each year to carrying on this work, which results in the fast-moving, exciting, colorful events making up the big show. They work entirely without pay.



## Who Are Members of the Pow-Wow Committee?

A group of Flagstaff men stage the Pow-Wow, assisting the Indians in planning events, arranging for accommodations, preparing the programs and in other ways. Members this year include Al C. Grasmoe, operator of facilities at the famous Arizona Snow Bowl, chairman; Ted Babbitt, merchant; Neil V. Christensen, attorney; Andy Wolf, insurance man; Bill Fennell, appliance dealer; Robert W. Prochnow, businessman and member of the Arizona State Senate; Sturgeon Cromer, superintendent of schools. Secretary is Noel Miller. Wolf serves as announcer for the various events.



*PRETTY GIRLS—Pretty Hopi girls would be pretty whatever their costume, but these girls are especially attractive in old-time blanket dresses, modern silk blouses protecting their shoulders from the scratchy wool. The bulkiness about their waists is caused by the ceremonial wedding sashes they are wearing, the fringe showing below the outer garment.*

# Pow-Wow Preview

It's summer. Fourth of July week. The sun is sinking in the west, but the towering, sharply-pointed San Francisco Peaks are still bright with its rosy-gold rays. In the stillness of approaching night there is a foreign sound. The sound of wagon wheels.

You are in Indian Country. Northern Arizona. Home of the Hopi. Home of the Navajo, the Yavapai, the Supai and other tribes. You have come to Flagstaff, the City in the Pines, for the Pow-Wow, that annual All-Indian show of shows. The show that features real Indians in their natural setting, being themselves, with all the color and pageantry of their past.

You have come early to be in on the start of the Pow-Wow. Now you hear the wagon wheels, and that is a signal. "The People" are coming in.

The wagon wheels clatter on the pavement, an alien sound to ears attuned to the purr of motors. The hooves of the shaggy little desert horses clip-clop in broken rhythm and there is the jingle-jangle of harness, growing louder as the wagon nears.

Then you see it. The first of the long procession. It is old and battered. On its last wheels. White canvas is stretched over the wagon bows, but rolled up on the sides for air. Children and old people crowd in the wagon box, sitting on the floor of it. On the seat, whip in hand, sits a straight-backed, lean-faced Navajo, his tall-crowned hat pulled down over his forehead, his straight black hair tied in a traditional knot at the nape of his neck. His wife sits beside him, resplendent in red velveteen blouse and full satin skirt of bright blue. Necklaces of silver and turquoise—a small fortune—are about



**WAGONS WEST**—Here they come! These are the Navajos, who proudly call themselves "Dineh," meaning "The People." The younger generation has given up the wagon and team for the more modern pickup truck, but at Pow-Wow time the little desert ponies are again hitched to the old wagons, canvas and blankets are draped over the wagon bows and the family comes to town for the fun.



**GALA GOWN**—All dressed up in soft and shining velvet is this small Navajo miss from the desert lands of her people. Her dress is made like her mother's, with full, ruffled skirt and over-blouse, the latter decorated with silver dimes and silver ornaments. Unlike most of the older women, this tot wears her black hair loose over her shoulders and ornamented with a bright scarf.

her neck. There are bracelets of silver and turquoise on her wrists and rings on her dark fingers. And she, too, has her gleaming black hair pulled back severely into a white-yarn-wrapped bun.

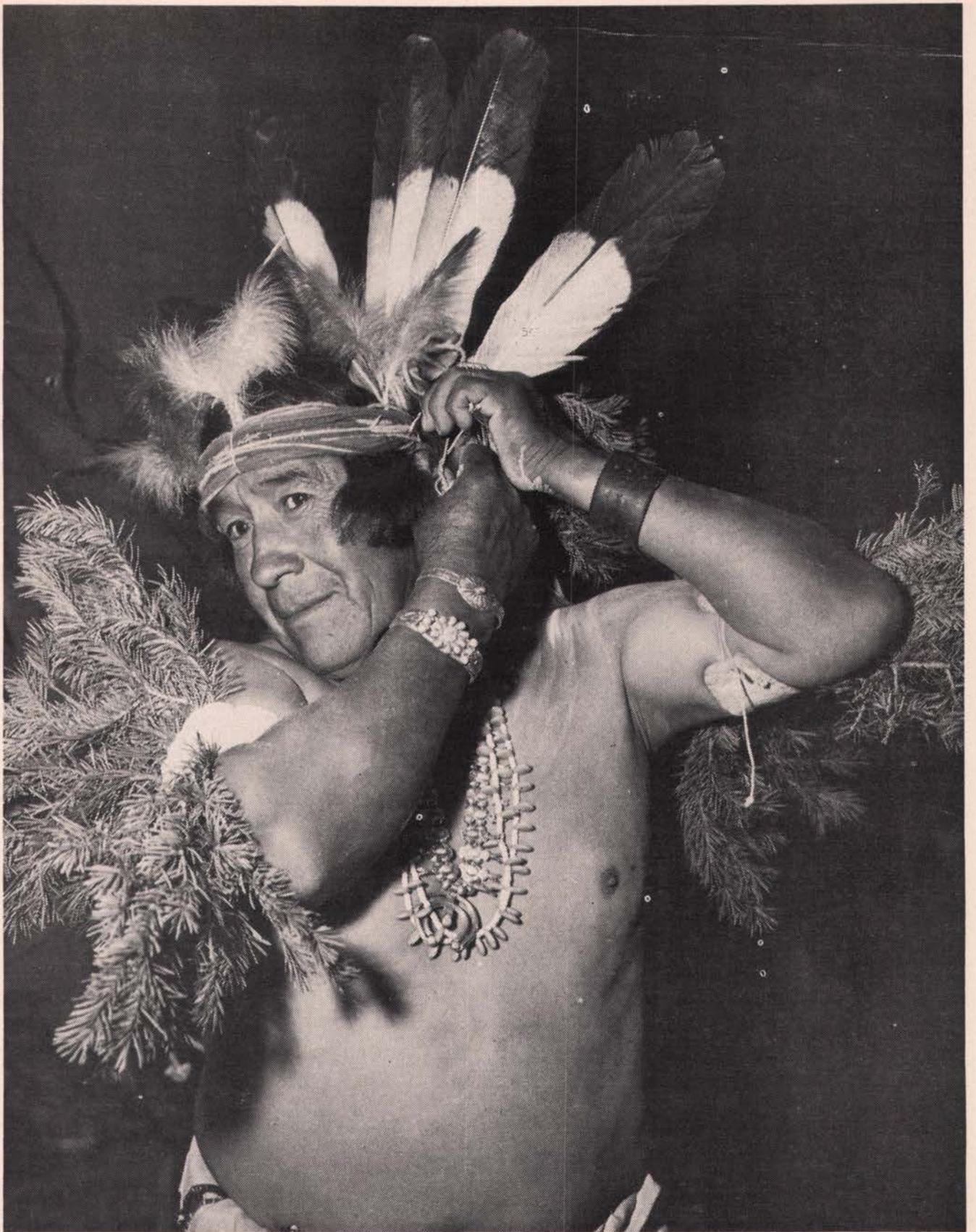
They head for the encampment site out near the City Park, in the pines, the peaks beyond it. You follow.

There is an economy of movement in the way the Indians pile out of the wagon and go about setting up camp beside a thick-bolled, ruddy-barked ponderosa pine. In minutes the cooking fire is licking the pine and juniper firewood to glowing embers. Mutton ribs will be roasting there in another few minutes. The dough one of the women is mixing will be frying in a pan of grease. Coffee will be bubbling fragrantly in a smoked pot.

Other wagons come in, the little horses tired from the long trip in from the vast reaches of the Navajo reservation. Boys and girls on horseback gallop in before dark settles. Trucks, too, arrive, filled with celebrants.

As if by magic, the encampment is populated. Without loud talking. With well-defined purpose. Dark

(Continued on Page 26)



*UN-DRESS AFFAIR—It takes some doing to dress up, when the dressing includes more ornament than clothing. This Indian is truly a "brave" for only a brave man would be willing to wear the spruce arm adornments with their prickling needles. Yarn, eagle feathers, and more evergreen is used for his headband, and handsome turquoise and silver necklaces are draped over his sturdy chest.*

# Navajo Artists

Examples of the work of some of the best known Navajo artists are featured in this issue of the Southwestern All-Indian Pow-Wow Magazine. Among those whose work appears here are Beatien Yazz, Andy Tsihnahjinnie, Charlie Lee, Keetsie Shirley, Ed Lee Natay, Stanley Battese, Quincy Tahoma, Gerald Nailor, Harrison Begay and Ha-So-De (Narcisco Abeyta).

Beatien Yazz, the well-known "Little No Shirt" of the fascinating book, "Spin a Silver Dollar," has been painting with increasing excellence since he was eight years old. The book tells how traders at Wide Ruins discovered the talent of the child and gave him paper, pencils, crayons and watercolors, so that he could lay aside the sharp rock which had been his only means of expressing his ideas.

His desert animals and delicate blue horses intrigued all who saw them, not only because of their lifelike representation, but because of a sharpness of detail that was all-Indian and distinctive.

He was born on the Navajo Reservation in 1926, served during World War II with the Navajo Signal Corps of the U. S. Marines, and in 1943 was sent to the Santa Fe Indian Art School, Santa Fe, N. M., where he was encouraged to continue his work in his own individual style.

Quincy Tahoma, born in 1922 on the Reservation, is also one of the young Navajo artists who has received encouragement at the Santa Fe school and from both white and Indian artists.

His work was also interrupted by service in the Army during World War II, but since then he has forged ahead and his work is widely exhibited, both here and abroad.

Navajos, who live in the desolate desert land and depend on their horses for transportation, seem to have an affinity for the animals that extends into their artistic creations. Quincy Tahoma, like Beatien Yazz, seems to have a decided liking for blue horses. He is a master of anatomy, as evidenced in his painting, "The Winner Takes All," in this issue. Here the blue stallion and the black stallion with the blue mane and tail are about to do battle, the winner of the bloody encounter to take over the other's following of mares and young stock.

Most interesting is Tahoma's signature in the lower right hand which depicts the stallions in combat, a graphic, though miniature, work of art above the word "Tahoma."

Those who own paintings done by Gerald Nailor cherish them, not only for their delicate execution and interesting subjects, but because Nailor's promising career was brought to an abrupt end in 1952, when he was murdered by a drunken assailant. His work shows his interest in design and his animals are stylized and decorative. His Navajo women are often delicate and beautiful as in "Navajo Family," featured here.

"Big Ears" and "Squaw Dance" are paintings by Andy Tsihnahjinnie, who was born near Chinle in 1912. He also studied at Santa Fe Indian Art School and was



*VISITING MATRON—With the utmost confidence and dignity this visiting matron from New Mexico's famous sky villages balances a beautifully decorated piece of pottery on her head. The wide sleeves of her blouse show the Spanish influence, but she wears a hand-woven blanket dress, common to Pueblo people. She also wears a ceremonial sash and her heavy necklaces and big rings would net her a small fortune should she care to sell them.*

a soldier, serving with the Fifth Air Force in the South Pacific, and with the Navajo Signal Corps.

Collectors claim that his work is distinctly individual, with odd color schemes and dramatic impact, and with the Oriental mood which is outstanding in all Navajo paintings. The Navajo children, however, had never seen an Oriental painting when they were beginning their own first sketches, so the competent artists they have become were not influenced by anything other than their own natural leanings. One of the resemblances between Chinese and Japanese paintings and those of Navajo artists is the uncluttered simplicity and the true, sharp delineations of plant forms and landscapes.

Ha-So-De, who is better known in Gallup as Narcisco Abeyta, depicts force and a bold and simple design with dramatic effectiveness. He served with the Rangers in the South Pacific during the War and was shell-shocked and wounded in battle.

Keetsie Shirley, noted for his brush work, is a master with horses in action, as shown by "Stampede." The galloping horses are beautifully modeled and seem to be coming on in a great wave of force and beauty of line.

Shirley's name, "Keetsie," means "small one." He was so named because of his smallness at birth.

*(Continued on Page 34)*



*AH-H-H!—The Navajo mother, regarding her little boy proudly, has reason to be proud of him. Black-eyed, handsome, he has the look of an intelligent youngster who will make his mark one day, whether he goes in for riding broncs, painting beautiful pictures or becoming a professional man, so much needed among his rapidly emerging people. Ice cream and a rubber ball satisfy him at the moment.*



*GRAPHIC EXAMPLES—The young dancers above are graphic examples of the agility of the Indian. Indian youth is rapidly being absorbed into the culture of the white brother. Before too long a time, as years are counted, the meanings that lie behind the fantastic costumes worn during Indian dances will be lost to the younger men and women.*

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# Superstitions And Taboos

Superstition plays an important part in the lives of Indian people, but some of these superstitions seem to have had a definite and well-grounded reason for their initiation, and a direct bearing on the health and welfare of the people.

For instance, the Navajo fear of death. This superstitious fear of the evil spirits (disease?) in the corpse may have prevented epidemics in times past. Traders and missionaries are often asked by the Navajos to serve as undertakers. Not only do they fear being in contact with the dead, but should they be forced to bury a corpse they must undergo a four-day rigorous purification rite before joining their families or other members of the tribe.

In ancient times, before there were doctors to help prevent epidemics, this provision seems to have been a very wise one.

The construction of the Navajo "hogan" is so simple that a new one takes very little time and material. Juniper logs for the walls and roof are easily secured from the forests and mud is everywhere for chinking the interstices between the logs. When there is no white man near to bury the dead, a dying person may be carried outside before his demise, thereby saving the hogan. If someone dies in the hogan a hole is cut in the north wall for removal of the corpse, and the hogan is burned.

There are times when the corpse is left in the ho-



*BEAUTIFUL BABE—If this future belle of the Navajo people is to be a candidate in the babies' beauty contest, she must have her soft black hair washed to shining cleanliness before she is presented. Her mother's face, bent above the child, is alive and alight with modest pride in this pretty little one.*

gan, the family moving out and securing the door with a certain knot, called the "death knot," that warns others away.

The horned toad is greatly revered among the Navajo who take care not to step on one of the creatures, lest they be stepping on the spirit of an ancestor.

A missionary related to the writer an instance of superstition connected with this little desert resident.

A female toad was giving birth to her many young and seeing what was happening, a Navajo woman called other women to the scene. Carefully, as each little toad was born, the women sprinkled dust on them and, after the mother toad had departed with her brood, they gathered up the dust at the birth spot and poured it into a small leather pouch.

"What are you going to do with that dust?" the missionary asked.

"Oh, it is very strong medicine," one of them volunteered. "We will keep it to help women have their babies easily, as the toad does."

One of the most widely known taboos of the Navajo is the "mother-in-law" taboo.

It is a Navajo belief that a man must not look upon his mother-in-law, and that to come face to face with her will cause him to go blind. The mothers-in-law at one time cooperated by wearing warning bells on their clothing.

About 20 years ago a Winslow resident, recently arrived from the east, was horrified to see a Navajo dowager suddenly fall to the sidewalk and cover her head with her blanket. She discovered that the woman had not suffered a seizure of some sort, but had suddenly been told that her son-in-law was approaching.

Navajo newlyweds of the old tradition will not move into their new home without a "Blessing Way Ceremony," performed by a Medicine Man, to take away any evil spirits or curses the hogan may hold. Sacred corn meal is tossed up through the smokehole, to the four directions and around the floor to provide a purified atmosphere for the beginning of their married life.

Tourists are often provoked when a Navajo they have singled out for a candid photo turns away or covers his face just as the photo is snapped. They do not understand that the Navajo, if he is educated, believes that the photographer should ask his permission as a matter of courtesy. If he is not educated and is still held by superstitions, he probably believes that the picture may be used as a curse on him by an enemy. Hair combings and fingernail parings are carefully burned for the same reason.

Coyotes are often synonymous with evil spirits in the minds of the Navajo, hence the fear of traveling in darkness when coyotes may be sneaking about nearby.

Mother Earth must not be angered by the digging necessary for the planting of crops and, to appease her, planting ceremonies are held in the spring.

The Thunder God sometimes lashes out with bolts of lightning, therefore it behooves a Navajo to be quiet during a thunder and lightning storm, lest the bolt strike him.

*(Continued on Page 20)*



*POW-WOW CHILDREN—Indian children provide a liberal amount of entertainment at the Southwest All-Indian Pow-Wow, just by being present. The Pow-Wow is a rare experience for many of them. Living far back on the Reservation, they seldom visit towns, but like all children everywhere they love parades and excitement, merry-go-rounds and ferris wheels, ice cream, cotton candy and all the rest that goes with a celebration.*



*INDIAN FASHIONS—Indian people have proven themselves clever in adapting the materials they have at hand to their various uses. This is especially true in clothing. The Plains women made beautiful dresses of soft doeskin, bleached to sparkling whiteness and decorated with fringe, beadwork, elk teeth and other ornaments. The Navajos, living in warmer country, wear full skirts of satin suitable for horseback riding, and velvet blouses with long sleeves to ward off the desert sun.*

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*TRUE BEAUTIES—The two girls above are beautiful representatives of their tribes. Regardless of costume, a pretty girl is a pretty girl. In these cases, beads and buckskin serve only to center attention on the faces of the wearers. Both are evidently very young. The serious mien of the one is offset by the happy and relaxed smile of the other. Many of the Indian girls of today have adopted the hair-do of their white sisters, leaving to their mothers and aunts the long braids or, as with the Navajos, the yarn-wound knot at the back of the head.*

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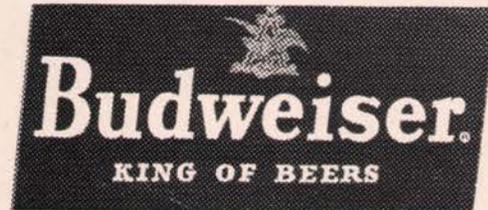


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# Kachina Dances And Mudhead Clowns

Of all the interesting and spectacular Kachina dances to be seen on the Hopi Reservation, the Niman (Going Home) Dance of the summer solstice is perhaps the most appealing.

At that time the Kachinas are presumed to be going home to their resting place on the San Francisco Peaks, after the busy schedule of dances in the sky-villages.

The thought of saying goodbye is always touching; the Hopi people see in this departure not only the end of a season of color and activity and social gatherings, but the ending of summer. For a time the earth will be dead and dull. This knowledge is brought to them with increased force during the Niman Dance. There is a natural desire in them to delay this moment.

If it were not for the lively Mudhead clowns the Niman Dances might be even more touching. The Mudheads, or Koyemsis, as they are called, add gaiety to this festive affair.

They are called Mudheads because of their peculiar masks. These earth-colored, simple contraptions have two holes for eyes, a doughnut-shaped mouth, round knobs for ears and a larger round knob on top of the mask.

Feathers dangle from the ear knobs and sometimes the topknot is also adorned with feathers. Aside from this the Mudhead costume consists of a ruff about the neck, moccasins, a kilt and plenty of earth-colored body paint.

The effect is humorous. In fact, the Mudheads have a simple look about them that makes the little children giggle with joy and older people smile good-humoredly.

Often the Mudheads go about in pairs, one dressed as a woman. Sometimes one carries a drum, to the beating of which the second of the pair is supposed to keep time. His efforts to keep up with the purposefully uneven and constantly changing drum-beat is one successful device for stirring spectators to laughter.

The Mudheads work out clever little pantomimes which they enact for the amusement of their audiences, and the Hopis, understanding the dumb play fully, go into gales of politely stifled mirth.

White spectators are often taken off by the Mudheads, this being their opportunity to make fun of anyone without censure. There are times when the clown-

ing is done in a very crude manner. Sometimes the very fact that the white spectator doesn't know what is meant prevents him from taking offense.

Quite often little children are allowed to take part in the Mudhead clowning. A group of small boys, some of them dressed as girls, will be costumed by brothers, fathers, or uncles and coached in the clowning.

Since skill is not the point, and the more clumsy and inept they appear the funnier they are, the little Mudheads are greatly enjoyed, especially by other children.

The mesa children look forward to the coming of the Mudheads. The simple creatures have captured their imagination. They see Koyemsis in everything.

Spotting a knobby concretion in the sandstone, they are apt to run to pry it loose so that it can be carried home.

"See! I've found some Mudhead ears," they may say.

They point out to each other faces in the cliffs, saying, "Look! A Koyemsi is staring at us."

Each Hopi village has its own Niman Dance, but the dances are attended by people from the other villages.

The ceremony is in some ways like the white man's Christmas, for gifts are at that time provided for every child in the village. Not one little fellow is overlooked. The gifts range from a stalk of corn with roasting ears on it, to melons, green beans and other produce from Hopi gardens. And, in these days, Hopi parents also buy toys from the stores to add to the pleasure of their children at the ceremony.

To watch the long line of Kachinas, as they come up over the edge of the mesa at sunrise, is a privilege. Wearing their strange masks and high, feather-decked

*(Continued on Page 18)*

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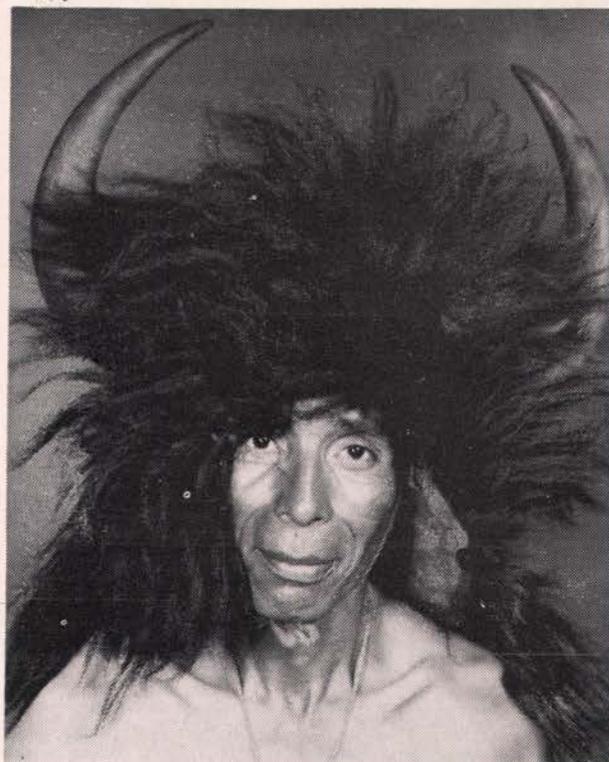
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*INDIAN DANCES—Pow-Wow audiences never tire of the colorful and widely varied dances of the various Indian tribes. Each dance is fascinating in its own way, whether or not the spectator knows the story of that particular dance. Above, at left, probably ready to take part in a fast war dance, is a Plains Indian with long hair, badger and feather headdress, feather disks on his arms and probably a big feather bustle in back. At the right above is an Apache Devil Dancer, master of intricate footwork and always a sensational success because of his unusual costume and manner. Below, left a hoop dancer is well involved in his routine, and at the lower right a Buffalo Dancer smiles in spite of the weight and warmth of the head dress he wears.*

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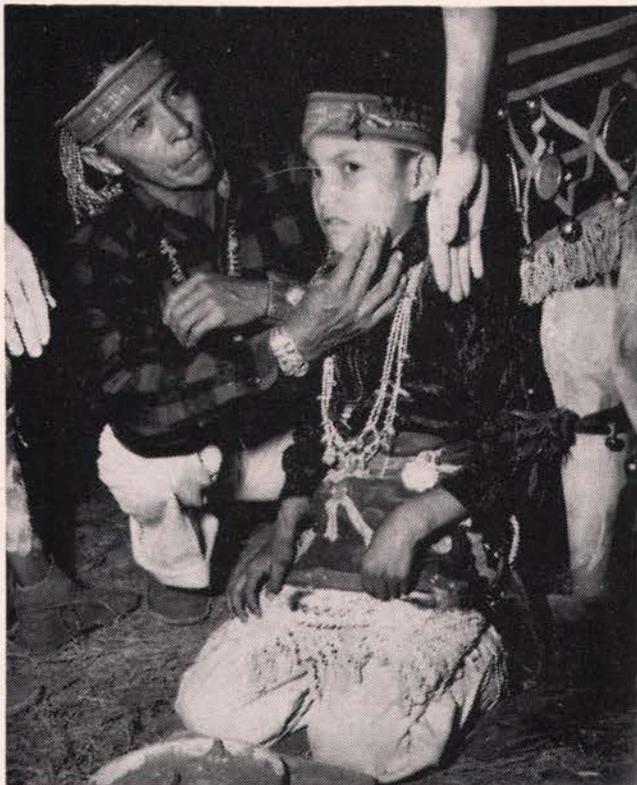
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*EXTREMES*—Extremes in costumes are the rule at the Pow-Wow, especially among the dancers. Above, left, Hopi dancers who have never seen a buffalo except in parks and zoos, prepare to dance the legendary Buffalo Dance of their people. Except for the buffalo horns and hair of their headdress, they are skimpily, though colorfully, clothed. In decided contrast are the Zuni girls at right, above, who not only wear a great deal on their heads but plenty of clothing, as well. Honors go to the Navajo Fire Dancers, lower right, for wearing the least. Their costume consists of very little besides a thick daubing of mud to protect them from the flames through which they run.

## KACHINA DANCES—

(Continued from Page 14)

tablitas, evergreen branches serving as overskirts for their ceremonial kilts and ruffs of spruce or cedar about their necks. they move in single file to the clatter of tortoise shell and deer-claw ornaments, following a line of sacred cornmeal laid down by a leader of the village.

In their arms they carry the first of the summer harvest: stalks of corn pulled out of the ground, roots and all; green and white striped watermelons; early peaches on plaques; plaques of beans, beets and other produce, which they will later distribute to the children.

The children hold the Kachinas in awe. They have been taught that these are personages from a far away other world and know no different until they are initiated into the Kachina cult, when they learn that these beings are their male relatives in costume. Therefore, they receive their gifts with respect, dashing off to show their mothers what they have been given.

Hopis say this is only the beginning of the child's happiness. There is another surprise awaiting it.

After examining the Kachina-given gift the mother is apt to say: "This is beautiful. Now, go put it on the floor with the other gifts of your brothers and sisters and we will cover them with a blanket. The Kachinas will work under the blanket and perhaps there will be something more after they have gone away."

All the stalks of corn, the melons and other gifts are then piled together and a blanket placed over them. No looking, then, until they are summoned. During this time the mothers have placed the store toys with the Kachina gifts, and the children are delighted when the blanket is removed.

It is not so different from the Christmas myth of Santa Claus and the chimney.

Kachinamanas, or Kachina Maidens, usually accompany the male Kachina dancers. They are men dressed in women's costumes, and enacting the part of sisters or sweethearts of the Kachinas.

The Kachina dances are actually beautifully conceived pageants, performed for the instruction and legendary information of the people. They are a delight to those who see them, but entail intensive work on the part of the performers.

They serve as opportunities for the Hopi people to meet socially; give them an unending interest in their tribal life, and allow the performers to show off their



*FULL FEATHER—Eagles are revered by most Indian people, who see in them the fine qualities of bravery and strength. Eagle feathers are cherished by Indians for use in ceremonials and in making decorations, such as the great feather circles shown above. Pheasant feathers are also used, and turkey feathers come in handy when few eagle feathers are available.*

skill in a manner which will not be criticized by their fellows.

When the Hopis discontinue these dances that have survived centuries—if they ever do—they will lose a great deal of their individuality as a tribe.

It is doubtful if they would ever find another activity which would give them, as a people, such pleasure and satisfaction.

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# Hopi Bread Demands Skill

It would be interesting to know how the first Hopi woman learned to make "piki," the paper-thin, melt-in-your-mouth daily bread of the old-time Hopi.

To watch a present-day Hopi woman engaging in piki-making is to decide that surely there must have been an easier way of providing nourishment for a family.

To begin with, getting a piki stone ready for use means slow labor on the part of the woman's husband or father. When it has been correctly sized, smoothed and tempered, it graces the piki room and is usually in use for many years.

The piki batter is made with corn meal ground to flour-like fineness, and water, seasoned sometimes with a little water which has been poured over burned sage. Blue cornmeal is the preference of the true Hopi, though for commercial consumption white meal is tinted pink, yellow and red with food coloring.

With her bowl of batter, which is very thin, the Hopi piki-maker kneels before her piki stone, beneath which a bed of coals glows. With a deft movement she swipes her batter-covered palm across the hot stone.

The film of batter makes a tissue over the stone. As the edge begins to curl the piki-maker takes it gently

between her fingers and lifts the entire sheet from the stone. Then, once more, she swiftly—because to linger is to burn her hand—covers the stone with batter and lays the finished sheet on it, lifting it and folding it as steam from the new layer softens it.

Soon, by this process, she has a plaque stacked with rolls of the delicate bread.

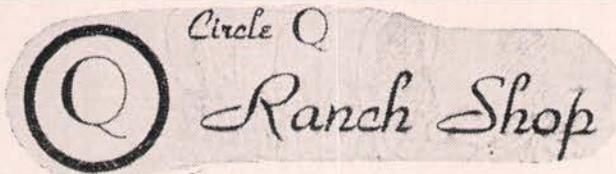
Piki is indispensable at wedding feasts and on other ceremonial occasions in Hopi Villages. But girls no longer want to excel as piki makers. They have attended the white man's schools and do not like the learning period at the piki stone. Usually, this entails blisters on the tender palms of the uninitiated.

Strangely, perhaps, it is the white person who is learning to like piki. Each year more and more of the rolls are made at the Hopi craftsmanship shows at the Museum of Northern Arizona near Flagstaff for sale to spectators. Also, piki-makers on the reservation are being asked to supply piki for people who have had a sample, liked it, and now want a larger supply for themselves and their friends.

Perhaps, with an increased demand for it, Hopi women will learn an easier method of spreading the batter and take away the most disagreeable part of the work.

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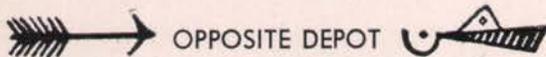


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## SUPERSTITIONS AND TABOOS—

(Continued from Page 9)

Navajos are a happy and convivial people, but the white man sometimes thinks them shy because they speak in soft voices, this being a mark of politeness. Under the influence of wine or stronger beverages they are apt to forget this early training and talk loudly. However, in Indian Country, the picture the tourist carries away with him is that of a very colorful and usually fine-looking Indian, who goes about his business quietly and inoffensively.

Hopi people also have their superstitions. One of them is concerned with the water serpent.

Naturally, since water is such a vital part of their lives, they want to keep its source pure. This may be, at least in part, why they are taught to believe that the water serpent is in the spring and is watching them. Since he is a potent creature and capable of much harm to them they are taught to be quiet when they approach a spring. With a prayer to the snake not to harm them, they dip water into their water jugs and leave with downcast eyes.

No one would dare bathe in the spring within sight of the orifice from which the water gushes. To do so would be to tempt fate.

Broken taboos are the supposed cause for the failure of ceremonials, both Navajo and Hopi.

"Someone had bad thoughts," is the remark made after a Snake Dance fails to produce rain. Or, "Someone didn't do his part according to the way of the fathers."

The Navajos have a "sing" to remedy matters when they seem to have gotten out of hand due to a broken taboo. A Medicine Man, with powerful medicine, exorcises the evil spirits and the people go about their life happily, knowing all is well.

Navajo hogans face east, as travelers often remark with some surprise. This is because the Navajos, in common with most Indian people, look to the sun as life-giver, since without its warmth no food would grow.

In many ways, customs point up this reverence for the sun. The circular hogan is one way. Not only is it round, it also has a round smokehole in the center of the roof and the food is cooked at a small round stove, sometimes made of an oil drum.

Also, most Indians look at the rainbow with pleasure, since it symbolizes good.

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# Hopi Crafts Are Varied

Although the Hopi Indian Reservation is small in square miles, compared to others like the Navajo Reservation, and in spite of the fact that the people live in villages and are closely knit by reason of their ceremonial Kachina dances, each of the Hopi mesas contributes a distinct specialty in the field of native crafts.

Coiled baskets, for instance, are made by women of Second Mesa. These beautiful baskets are constructed by wrapping and sewing paddings of grass stems with yucca leaves, coiling the structure as the work progresses. Beautiful plaques and trays are also made in this manner.

Completely different are the baskets and plaques made by people of Third mesa. Here the baskets are constructed on a foundation of wild currant twigs, with rabbit brush, peeled and dyed, usually with vegetable dyes from the rabbit brush itself, watermelon seeds, beans and other materials which the basket makers have at hand.

The yucca "sifters" are made for the use of the villagers on most mesas, though the designs are of wide variety. The light weight yucca "utensils" are useful in many ways and can be washed and dried without harm to them.

Pottery making has been practised by the Hopi people since prehistoric times. The Reservation is littered with potsherds of the Ancient Ones, as proof that they, too, made their own cookpots and other utensils from the native clays.

Hopi women seem to have a feeling for clay and

can tell by tasting it, rubbing it between their fingers and other tests, just what sort of pottery it will make.

The big ant hills of the desert area also are used by Hopi women, who scoop up the white quartz particles to add to cookpot clay, claiming that its incorporation makes the pot heat to a greater degree.

First Mesa has forged ahead in production and marketing of pottery, with Oraibi also offering good pottery for the market.

Hopi Kachina dollmakers, one of the most skilled of whom is Willard Sakiestewa of New Oraibi, furnish many of the beautiful dolls displayed at trading posts in Indian country.

Hopi woven rugs, in beautiful colors and expertly made by men of the tribe, are seen less frequently now, but are still sought by collectors. The Hopi men continue to weave cotton wedding blankets and sashes for brides, and also weave the kilts and sashes that are used in Kachina dances and other ceremonials.

Cotton, once grown in abundance by Hopi farmers, is now purchased by them for their weaving.

After the coming of the Spanish and the introduction of sheep to the mesas, the Hopi weavers began weaving wool. They used it for many years for the women's blanket dresses, now seldom worn except during celebrations.

Some of the younger Hopi silversmiths are arousing interest by introducing unusual new designs in silver brooches, which sometimes bear reproductions of petroglyphs pecked into the rocks in the distant past.



*HOPi SILVER—The Hopi Silvercraft Guild mark, a sun shield, (left) and the maker's individual signature at right on each of these beautiful Hopi bracelets will give the wearer additional pleasure in ownership.*



*MONUMENT VALLEY—Dwarfing trees and other objects are the tremendous erosion-sculptured monuments of the Four Corners Country valley, until recent years seen by only a few daring visitors. Navajo people live there, grazing their flocks of sheep between the frowning cliffs and living in tiny hogans that are so much a part of the land that oftentimes visitors are unaware of their presence, unless a puff of smoke from a smokehole reminds them that everything in the Valley is not of gigantic proportions.*

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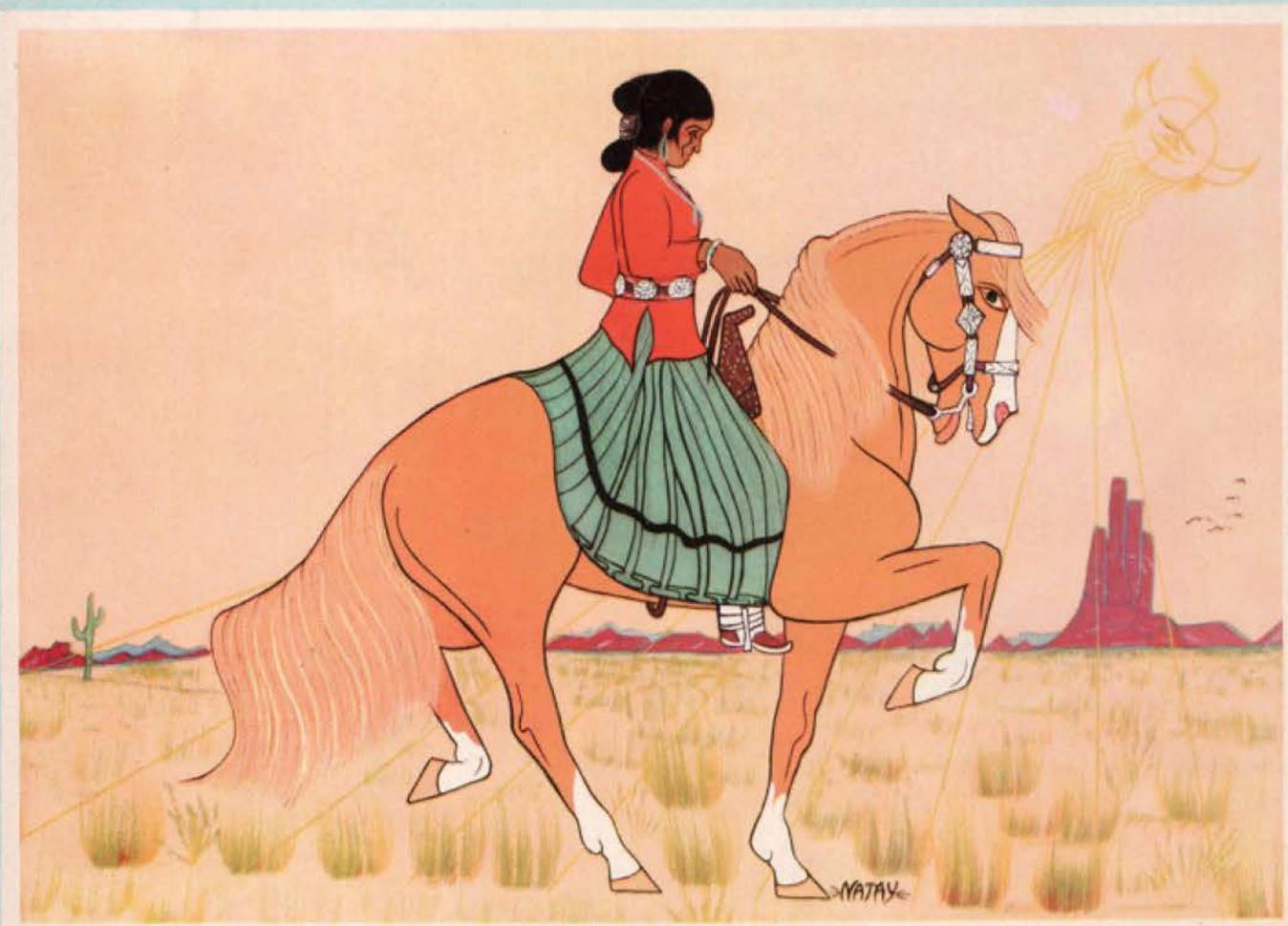
"Stampede" by Ketsie Shirley

Courtesy, Denver

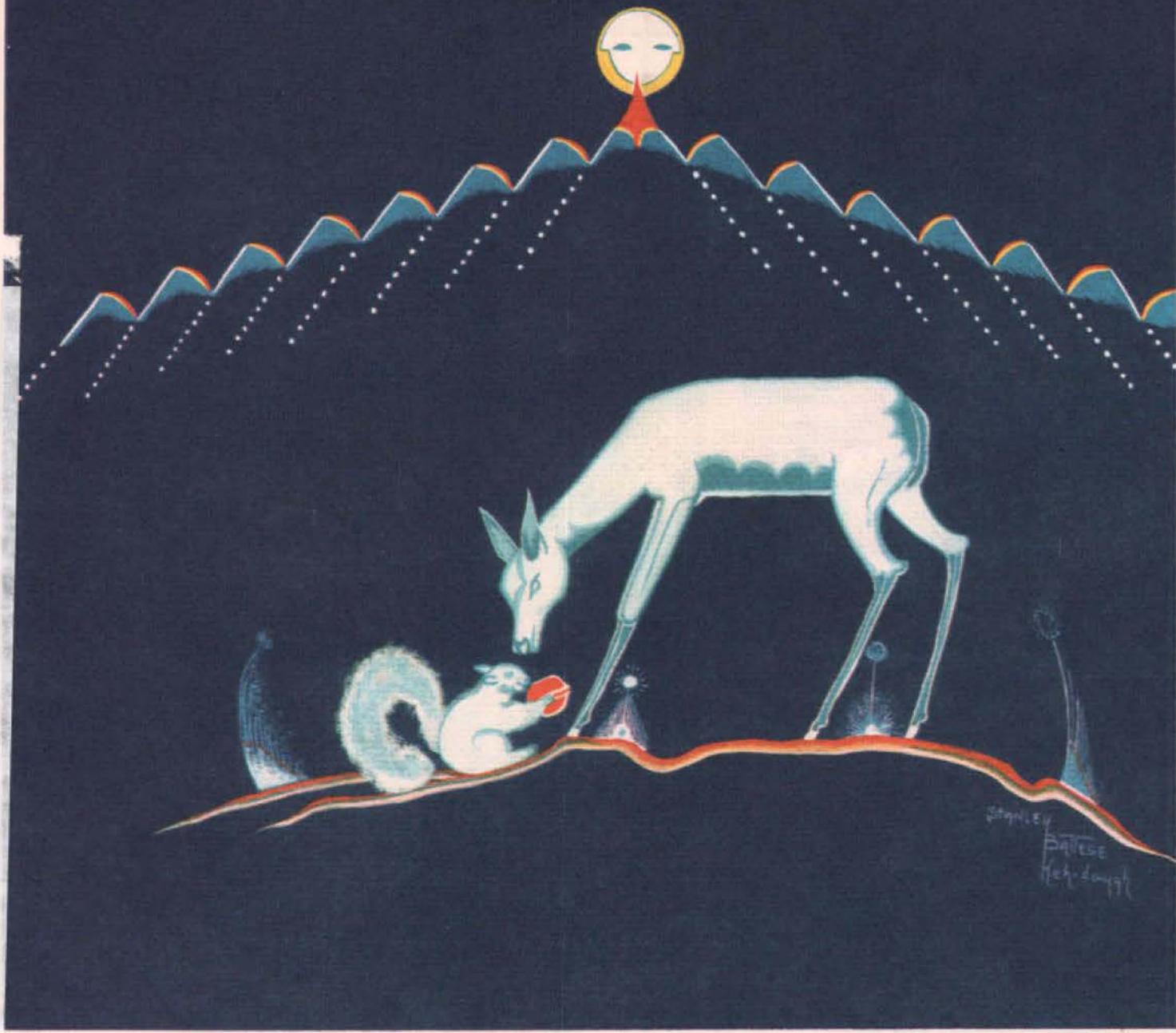


"Navajo Dancers" by B. Yazz

Courtesy, M. L. Woodward

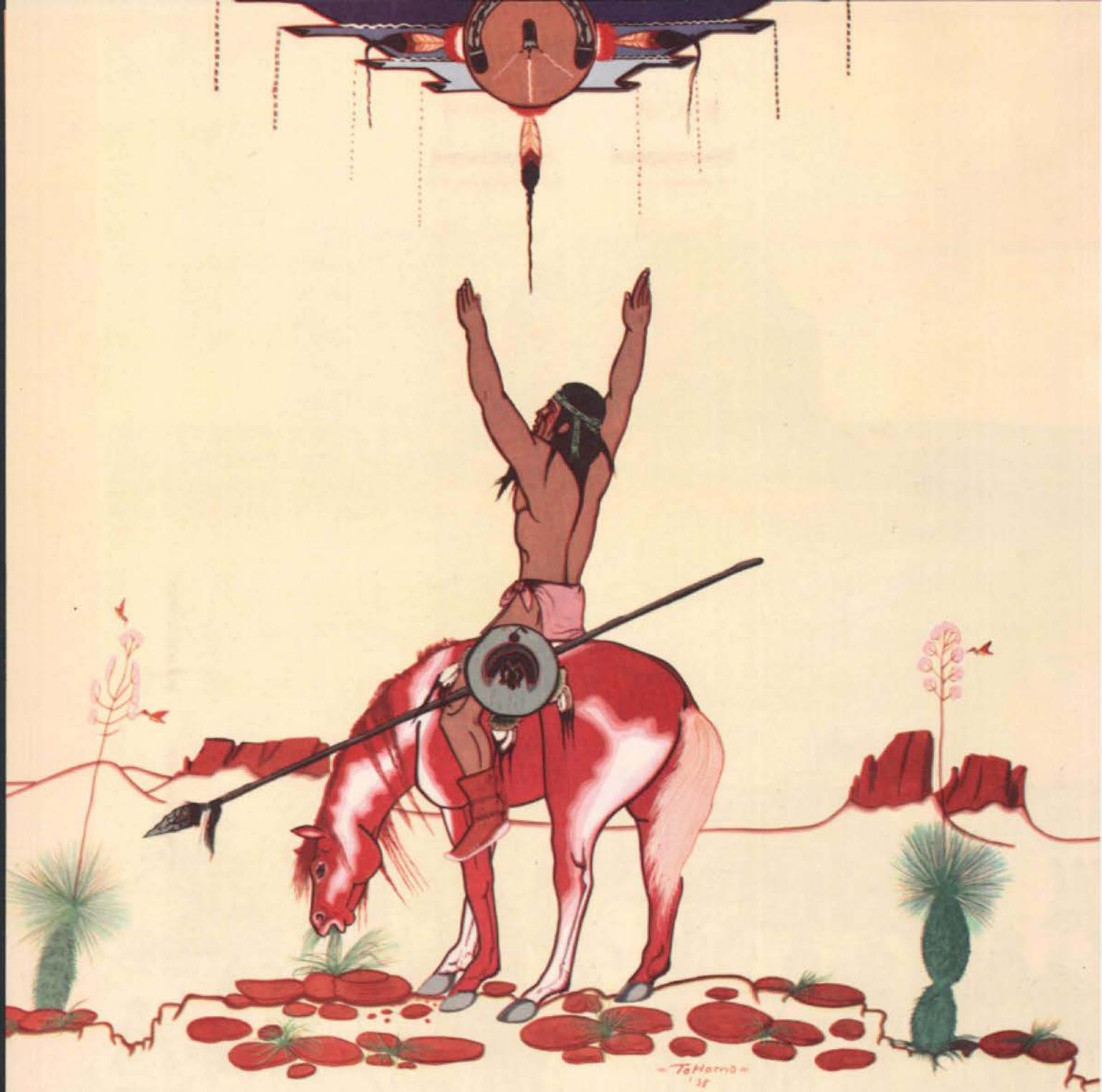


"The Desert Rider" by Ed Lee Natay



"Curiosity" by Stanley Batise





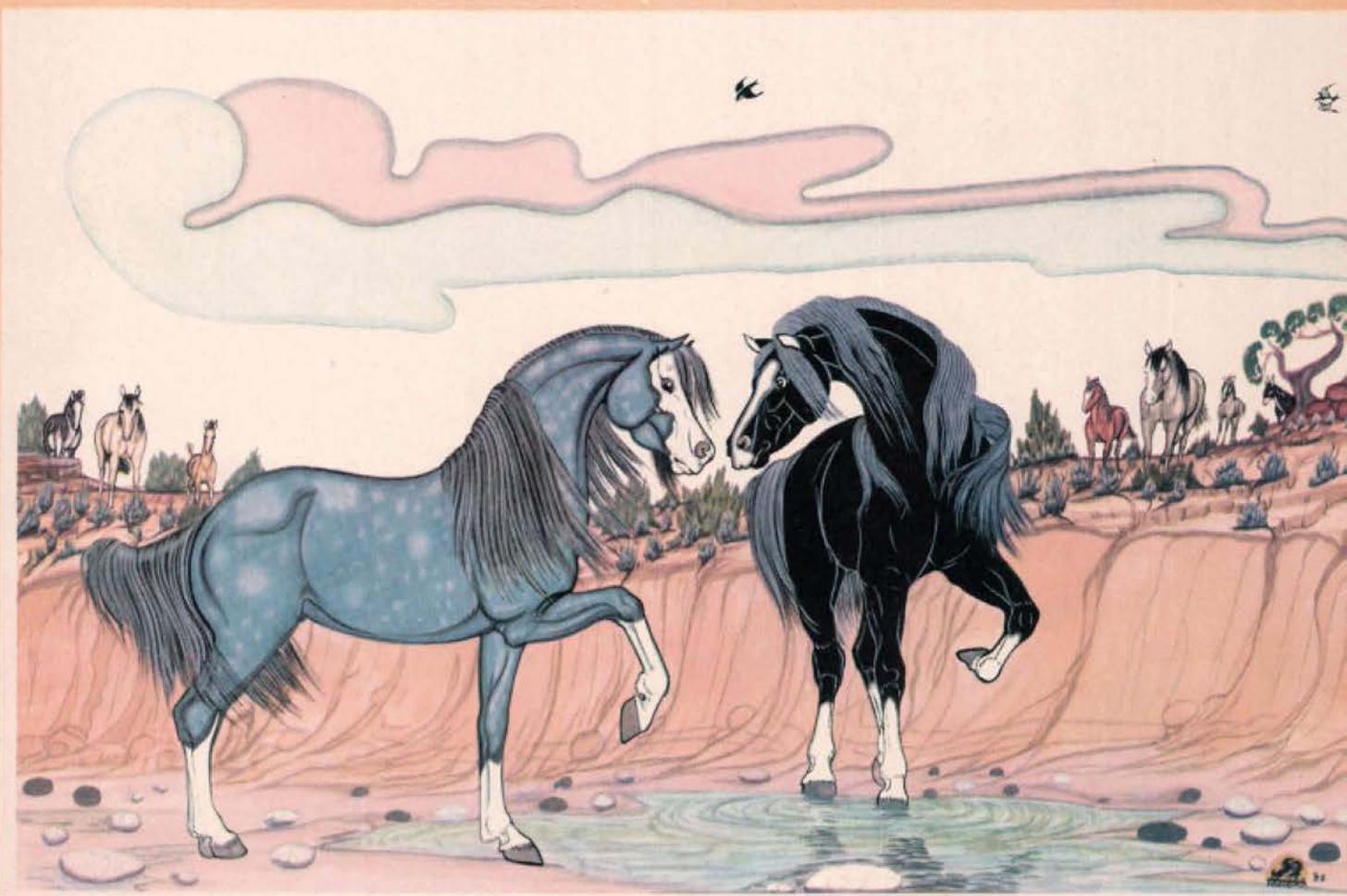
"The Warrior" by Quincy Tahoma

Courtesy, U. S. Indian School, Santa Fe, N.



"Navajo Family" by Gerald Nailor

Courtesy, La Galeria de Los Artesanos, Los Vega



"The Winner Takes All" by Quincy Tahoma

Courtesy, U. S. Indian School, Santa F



"Square Dance" by Andy Toihnahjinnie

Courtesy, M. I. Woodward



"Navajo Shepherds at Water Hole" by Harrison Begay

Courtesy, Denver Art Museum



GERALD NAILOR  
51

"The Frolicking Navajo Girls" by Gerald Nailor

Courtesy, Mrs. Hall A.



"Corn Ceremony" by Ha-So-De (Narciso Abeyta)

Courtesy, Alice G. Hawland

# Monument Valley

Monument Valley, over in the Four Corners Country, is one of the most interesting and fantastic specimens of Mother Nature's handiwork.

Known to the Navajo Indians as the place where the rocks stand up, it has rock monuments of all sizes, colors and design, from thin, needle-like spires to great bulky masses reminiscent of battleships and castles.

One W-like formation, well known to photographers and artists, is called by the Navajos "The Three Sisters." Among other well-known formations are Eagle Rock, Big Chief, Sentinel Mesa, Mitchell Butte, Totem Pole, Setting Hen, Man on a Chair, Stagecoach, Rabbit Head and Castle Butte.

The Mitten is another of the massive formations that jut upward from the valley floor, dwarfing cars that roll along near its base.

The color of the valley and its monuments is so vivid and so varied as to be breath-taking. Deep magenta reds, rust reds, rose hues, change to deep purples and pale lavenders as light changes and shadows settle over them. In the sunset hours one finds everything bathed in the peculiar bronzy golden light that distinguishes the desert landscape.

The Monument Valley is a place of quiet. According to the temperament it can be a relief to the city-strained nerves or a further strain on them. It's a big country and not to be lightly brushed off by the visitor. Much of it has still not been seen by white men.

Centuries of wind and rain have combined to shape this gigantic panorama with its sand polished monuments. Here Navajo Indians go about their daily work of tending their sheep, weaving their lovely rugs and

making their silver and turquoise jewelry, just as they did before the discovery of oil and uranium brought white men to the area in substantial numbers.

Early Indians also made their homes in this area. Many of their ruins date back to pit-house days. Echo Ruins is one of these ancient sites, and there are others to reward the searcher.

Those who make the trip should remember that in this land of great distances, poor roads and few residents, the going may get rough. Preparation for emergencies will prevent many of the possible discomforts.

Kayenta, one of the most isolated of postoffices, is a stopping place for travelers on their way to and from such colorful places as Canyon de Chelly, Mexican Hat, Blanding, Monument Valley and Farmington, N. M. Many Indian families live in the vicinity of this old trading post, where there is a store, mission and school, though few people live in the town proper.

The traveler will also find many interesting ruins within a short distance from Kayenta, and can use the accommodations there while yielding to his urge to explore and marvel at the ancient culture that flourished in this desert location long before the coming of Columbus to our shores.

Indian traders are usually genial people who enjoy helping strangers to enjoy their own chosen spot.

The very vastness of the Valley and the outlying mesas and high valleys is a treat to visitors from populous districts, and there is so much beauty of color that color pictures can be made to delight relatives who were unable to make the journey.

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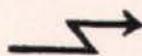


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# "Old Mister Interpreter"

The future of a people often lies in unexpected places. So it was with the Navajos, back in 1860, when they were in the bad graces of the government because of Indian and white settler clashes.

At that time a Navajo woman, wife of Juan Anaya, a Mexican who had been kidnapped and raised among the Navajos, was being held with other Navajos at the frontier army post of Fort Defiance, Ariz. She was soon to have a child.

On Feb. 22, birthday of George Washington, "Father of Our Country," the Navajo woman's child was born. It was a boy, destined to become the last great chief of his people and at 85 to be named "outstanding member of his race" and receive the Indian Achievement Medal presented by the Indian Council Fire at Chicago.

The baby's father had served as interpreter for Col. Henry L. Dodge, who was the first agent to live among the Navajos, and since it is a custom among the Navajos to adopt the name of a white person they like and trust, the baby was given this name—Henry Dodge.

However, the soldiers at the Fort soon gave the baby a nickname—Chee, which is Navajo for red. And as Chee he grew up.

To escape the U. S. Army, Chee's mother fled with her baby and other Navajo people, after a Navajo raid on Fort Defiance on April 20, 1860.

Her death occurred soon after that. There are two versions of what happened. One is that she went to Walpi, begging food, and was killed by Hopis who had long considered Navajos their worst enemies. Another is that both she and her husband were killed by white outlaws.

At any event, the little orphan, Chee, was taken by an aunt to Grand Canyon and temporary safety.

Kit Carson's soldiers eventually routed them out, promising food, clothing and protection from their enemies, the Utes to the north and the Mexicans to the south, if they would surrender and go peaceably to internment at Bosque Redondo, near Fort Sumner in the Pecos river valley in eastern New Mexico.

The little boy, not yet four years old, made the historic "Long Walk" with the Navajos to their heart-breaking place of imprisonment.

When this dark period ended in 1868, and the Navajos were allowed to return to their beloved desert homeland after agreeing to end their losing fight with the oncoming white population, Chee returned to Fort Defiance with his aunt. There he ran errands for the soldiers, did odd jobs for the white women and learned to speak English.

Later, he became an official government interpreter and was befriended by the agent and other white

friends, who encouraged him in buying stock and going into cattle raising.

He was named "Chief" by Indian Agent Dennis Riordan in 1884.

In 1886, a grown man, Chee moved his stock to the Chuska mountains near Crystal, N. M., where he established his home.

From then until his death on Jan. 7, 1947—over 60 years—Chief Chee Dodge waged a campaign to raise the living standards of his people.

He was intelligent; he was kind; he was far-sighted. Strangely enough, he seems to have made few enemies in spite of his position in the tribe and among the white men. In 1923, when the government decided to sponsor a Navajo Tribal Council, it was natural that Chee Dodge should be elected to serve for a four-year term.

In the early 1930s he retired from tribal activities and his son, Tom, was elected chairman. But in 1942, when range control became a vital issue on the reservation, he came out of retirement and was again elected to a four-year term as chairman of the Tribal Council. The term ended Nov. 7, 1946, two months before his death at Ganado, Ariz., of pneumonia.

Through his long years of service to his people, Hosteen A-di-sai-i—Old Mister Interpreter—had become not only a wise leader in the field of economics, but a spiritual leader as well. The Navajo people are inordinately afraid of death. They habitually shun all association with death or a dead body, even refusing to bury their own dead if they can persuade someone else to do this task for them, but they loved Chief Henry "Chee" Dodge enough to brave the evil spirits—the chindes—and attend his final rites in great and sorrowing numbers.

During his lifetime, his efforts in behalf of his people had not been spectacular. What improvements he had advocated came about slowly and partially. Four times he went to Washington, D. C., to make a personal plea for more schools—for he realized the importance of education and saw to it that his children had opportunities in that field—more hospitals, and better conditions generally.

Better conditions now prevail, but there is still a great need on the reservation for improved health and welfare.

Chief Chee's daughter, Mrs. Annie Wauneka, only woman on the Navajo Tribal Council and chairman of Health and Welfare, is carrying on her illustrious father's work in a noteworthy manner.

Already, the name of Chief Henry "Chee" Dodge is listed among the outstanding men and women of the past century, and time may further prove the soundness of his innate logic and sympathetic wisdom.

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## POW-WOW PREVIEW—

(Continued from Page 4)

falls and dinner is eaten. Now the men drift away in groups. One group converges upon a campsite where a man sits with a drum between his knees.

He taps it experimentally, then breaks into a rhythmic beat. The other men sing. At first low in their throats. Then a little higher. Chants, not words. Vocables; meaning much to them, meaningless to the white listener.

It is a rare and unforgettable experience, building up from its own wealth of background. Something "real" and without artifice. Unstaged. It promises a three-day treat not offered elsewhere.

These first-comers are Navajos, who call themselves Dineh, "the People." They will be in the majority at the Pow-Wow for their reservation is near and there are 80,000 of them. But there will be others.

There will be Hopi men, women and children, down from their sky-villages; their pueblo homes on the mesas. Men with red scarves tied around their heads, their hair distinctively bobbed. Women in the old ceremonial sashes. They, too, will be decked with turquoise and silver necklaces, bracelets and rings.

There will be Zuni and Jemez, Laguna and Taos and other New Mexican visitors. There will be Yavapai, Paiute, Hualapai and Havasupais from Northern Arizona; Apaches who will do the beautiful, spectacular Devil Dance. There will be Arapahoes from Oklahoma, Cheyennes from Wyoming, Sioux from the Dakotas.

There will be parades each day when photographers may capture a little of the coming together of the people on film. There will be afternoon rodeos with all-Indian riders and contestants. There will be the selection of an Indian beauty for Pow-Wow queen and there will be the fabulous night events, high-lights of the Pow-Wow.

It is when the electric lights are turned out and the stacked juniper and pine is set ablaze, that the Pow-Wow visitor feels the full impact of the unusual show.

The sweet fragrance of the drifting smoke, the wavering light, the coyote cries of the Navajo Yei-bei-chei dancers, the heart-beat of the Indian drum, the incredible footwork of the dancers and the flash of colors, feathers, paints, fantastic headdresses, and ceremonial costumes, dating far, far back in the history of the American Indian—these combine to present an indelible impression upon the mind of the spectator.

And when it is over, when the pickups and cars have rumbled out of the encampment, when the last scrubby little desert team has been harnessed to the last rickety wagon and headed down the piney hillside toward the desert and some well-loved hogan home, the spectator is apt to breath a long sigh of satisfaction. He has seen a part of the past of a people; but having only two eyes with which to see, he has not seen all he wanted to see of this three-ringed circus; it will be necessary for him to come again, as most of us do, and again and again, for each time he will find his perceptions delightfully sharpened, his understanding increased.



*"BRAIDED" INDIANS—These days, especially among the younger generation, one seldom sees an Indian man with braided hair. Long hair, such as the Indian dancer to the left, above, still wears, will soon be a rarity. Even at the present time false braids are worn in order to carry out this important detail of the old time costume. These men wear evergreen, symbol of long life and the moisture of high places. They carry homemade gourd rattles, but wear store-bought bells on belts and leg bands.*

# Hopi Crafts In Museum Show

Traditional Hopi arts and crafts, brought in this spring by the Museum of Northern Arizona staff from the pueblo villages northeast of Flagstaff, are on display July 3-4-5-6 in the Museum exhibit rooms and patio. Many entries in the show are prize winners, and all items are for sale. Located three miles north on Fort Valley Road, the Museum is open to the public free of charge from 9 a.m. to 6 p.m. daily during this 25th Annual Hopi Craftsman Exhibition.

Visitors to the exhibit, which always coincides with the Southwest All-Indian Pow Wow, will see rows of hand-carved and painted Kachina dolls; tables spread with wicker basketry from Third Mesa; coiled basketry from Second Mesa; decorated pottery from First Mesa; undecorated canteens and cooking pots from Third Mesa. There are cases of silver jewelry, largely the work of the Hopi Silvercraft Guild, and many other items. Woven blankets and sashes hang on the portico walls surrounding the patio. Here, also, Hopi demonstrators display their skill in weaving, pottery-making, and silvercraft during the four days of the show.

*Piki*, a traditional Hopi bread, can be bought hot off the stone griddle in "Piki House" behind the patio wall. This bread is made from cornmeal, in assorted colors, and is rolled into a flaky, tissue-thin cylinder. Vera Nevahoioma, expert cook from Hotevilla, will make the *piki* again this year.

Last year's Hopi demonstrators, who are expected back for the 25th Exhibition, include Marcia Fritz, Sichomovi potter; Eva Hoyungwa, basket maker, and Sequoptewa, blanket weaver, from Hotevilla; David Tawameiniwa, sash weaver, and Myra Joshua, blanket weaver, from Shungopovi. Wally Sekayumptewa of Oraibi, silversmith, will demonstrate for the Hopi Silvercraft Guild.

Fred Kabotie, well-known artist and head of the Guild, is usually present at the silvercraft display in the room for temporary exhibits. Two Museum staff members, Jimmie Kewanwytewa and Willie Coin, are always

on hand. Jimmie K. is noted for his Kachina dolls and Willie Coin is an expert silversmith. Both accept orders during the show for later delivery.

The Hopi Craftsman Exhibition is the Hopi's own show—the Museum provides display space and organization. By annual awards of cash prizes and ribbons, it also attracts the best work for display and accepts only traditional and well-made articles. All staff members become salesmen for the four-day show, selling items at the craftsman's own price.

The Museum truck is a familiar sight on the Hopi mesas in May and June when staff member collect pottery, baskets, and other craftwork direct from the artisans. Unsold items and display pieces are later returned by truck to their owners scattered throughout the twelve reservation villages.

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## Along Lake Mary

A little tired from too much activity? Want to find a quiet, piney place for a few hours of utter relaxation?

There are many such places along Lake Mary, south of Flagstaff. Little picnic areas with rock fire pits for outdoor cooking; where the solitude seeker can make a pot of "cowboy coffee" and fry bacon and eggs in the open.

Nothing tastes better than simple food cooked outdoors. Pine dotted hillsides reaching upward on one side; the shimmer of Lake Mary below; perhaps deer coming down to water on the far side of the lake; birds in the trees; fresh air in wondrous quantities.

Lie back on your blanket and let the outdoors do its healing, soothing work. Wake up reassured. The world is a good place after all.

Like boating? There's a landing on the lake. An excursion by row boat or power boat along Lake Mary's snow-fed depths reveals country not seen from the highway.

There are times when great flocks of migrating ducks settle there, noisily visiting while they rest and feed before going on. Lots of mudhens make Lake Mary their home. Now and then geese are seen there.

There's activity enough for those who want it. Quiet enough for those who just want to be still and be renewed. Scenery enough for those who love beautiful landscapes. Wild flowers for the botanist—the rocky slopes are dotted with flaming Indian paintbrush in midsummer.

A drive along Lake Mary and on to Mormon Lake is a summer evening treat everyone should experience at least once in a life time. Let's go!



*POW-WOW SCENE—Little Miss Navajo is having her hair put up in curlers by her mother. They are seated on a sheepskin near the cradleboard from which this baby girl just "graduated." The hoop of the cradleboard is seen to the mother's left.*

# Acknowledgments

The color section of this issue of Pow-Wow Magazine has been made possible through the courtesy of Raymond Carlson, editor of ARIZONA HIGHWAYS.

The Navajo paintings reproduced are the work of Navajo artists Andy Tsihnahjinnie, Keetsie Shirley, Beattien Yazz, Ed Lee Natay, Stanley Battese, Quincey Tahoma, Gerald Nailor and Harrison Begay.

With but a few exceptions the black and white photographs used in this issue are the work of Ray Manley, official Pow-Wow photographer.

Milton Snow, of the U. S. Indian Service, is hereby given credit for Navajos at home and the Navajo weaver.

C. Turner photographed the Museum of Northern Arizona's collecting truck at Shungopovi.

No night flash pictures are permitted during the Pow-Wow celebration at the Pow-Wow grounds, since this would tend to minimize, and perhaps ruin, the lighting effect of the burning juniper stacks that lend so much atmosphere to this portion of the event.

Guests are urged to make arrangements with Indian performers to pose for pictures after the show. It is preferred that permission is asked before snapping pictures of Indians participating in the Southwest All-Indian Pow-Wow, except during the parade.

This issue of the Pow-Wow Magazine has been edited by Vada F. Carlson.



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*NAVAJOS AT HOME—Navajo Indians have no difficulty in building their homes. They often live among the pinyon and juniper trees, whose trunks provide them with walls and roofs for their "hogans." Mud chinking keeps out the wind. Mud plastered on the roof keeps out the infrequent desert rain. The hogans are warm in winter. When summer comes the family moves outside, into a brush shelter which gives them a sunshade and lots of fresh air.*

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*EAGLE DANCE—One of the most difficult of Indian dances, also one of the most breathtaking, is the Eagle Dance. So realistically is it performed by skilled dancers that spectators can all but see the big birds fluttering their strong wings as they hop about. The hoods worn by the dancers are complete with curved beaks and the stockings of the perfectly costumed dancer (see dancer at left) are so woven that they represent the eagle's legs.*

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## NAVAJO ARTISTS—

(Continued from Page 6)

Charlie Lee's "Friendship," also reveals the Navajo knowledge of anatomy, with the colt and the fawn getting acquainted against a background of twisted cedar and yucca, with prickly pears blooming in the foreground. Again, there is no clutter, but definite, eye-satisfying action.

Stanley Battese is one of the younger Navajo artists, but his flair for composition is attested in "Curiosity," with the fawn and the squirrel examining an object at dawn with a stylized mountain range in the background and desert plants serving to keep the eye of the spectator within the picture.

Harrison Begay, one of the most popular of Indian artists, delights in portraying the beauty and the mystery of the desert land in the typical "earth colors" of the Indian. His prints are seen often in homes of residents of the Southwest, as well as in those farther removed from Indian Country. He has become interested in silk screening, which has brought about a reduction in cost of prints, making them available to a larger buyer group.

Ed Lee Natay, also born near Chinle, contributes to this issue his warmly conceived "Desert Rider," a painting of an Indian woman astride a golden palomino. Points of interest in the painting are the old fashioned saddle, the silver-and-turquoise adorned bridle, the red violet buttes in the background and the horned and smiling sun, whose gold beard tapers off into triangles of sunshine, into which the woman is riding.

There are many other excellent artists on the Navajo Reservation, and an entirely new group is to be expected when children of today have time to mature their talents.

Indians—not only Navajos, but Hopis, Sioux, Comanches and other Indians—have a natural aptitude for painting, as the pictographs and petroglyphs of the Ancients attest. It is to be hoped that the young artists of today will not be too much influenced by the white man's artistic ideas, but will continue to express themselves in their own, very special, manner.

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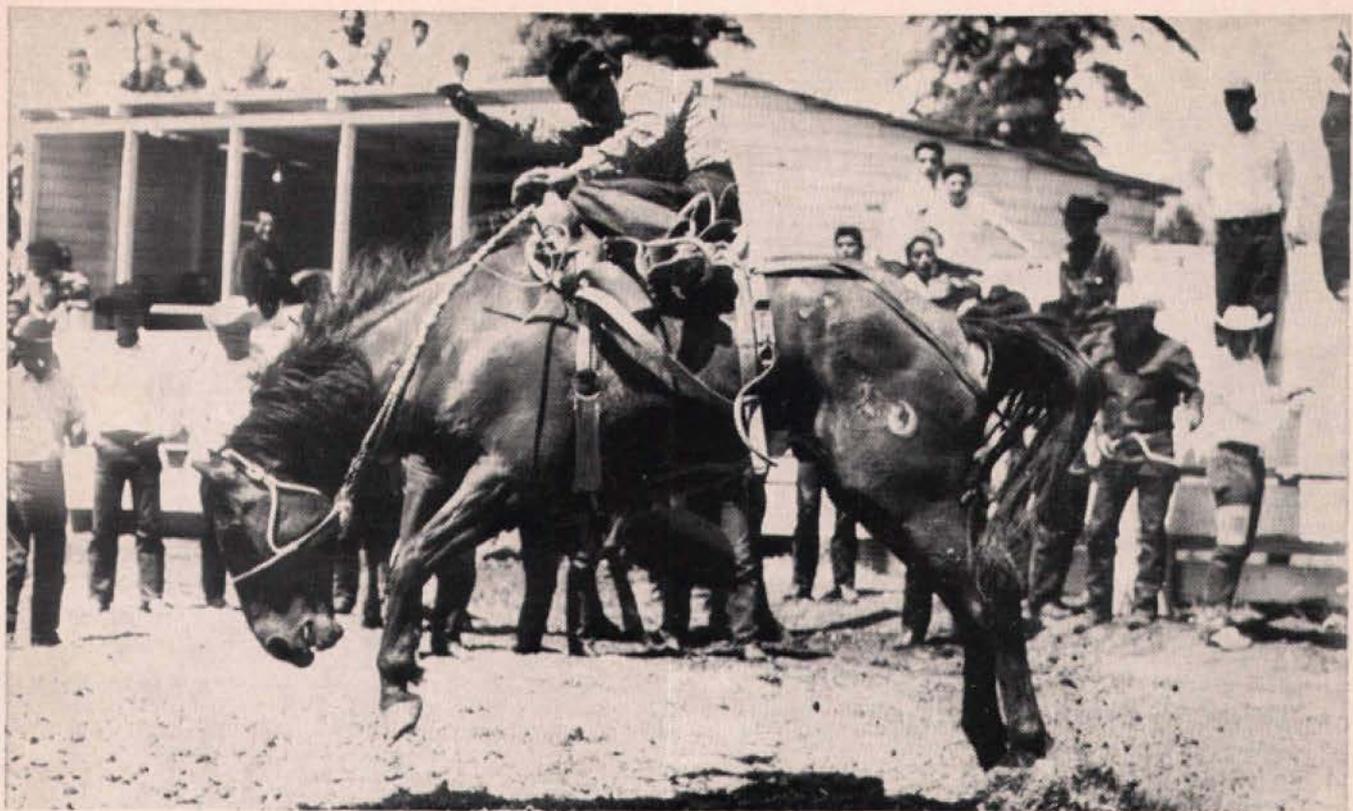
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*BRONC BUSTERS—Long ago, when the first Spanish Conquistadores came riding in from the South, the horse was unknown to the Indian. They looked with wonder at these strange animals and called them "the big dogs that men ride on." Quick to see the advantage of owning horses, they lost no time in obtaining them and learning to ride them, with amazing skill. The young Indians of today display their skill as riders each July at the All-Indian Pow-Wow.*

# Melting Pot Of The Past

It is interesting to note that the prehistoric "melting pot" that existed in the Flagstaff (Colorado Plateau) area in the years between 1065 A.D. and 1200 A.D. was brought about by the eruption of the small volcano which we now know as Sunset Crater.

Prior to the date of this fiery display, set by archeologists as roughly 1065 A.D., Indians lived in this area in mound and pithouses. They were apparently of the Hohokam irrigation farmer class and the Sinaguas, who lived in the Flagstaff-Mt. Elden vicinity during the period from 700 to 900 A.D., according to tree-ring estimates.

Considering the conflagration that followed the eruption, the tremendous heat it must have caused, and the cinders that went out in clouds of ash to rain down over an 800-mile area, it is to be supposed that those Indians who could get away from such a "hot spot" would have done so with all haste. It would not have comforted them to know that this same area, after the volcano stopped erupting and the lava and ashes cooled, would be excellent farm land.

Just what wandering member of what ancient tribe first discovered that seeds would grow well in the rich volcanic ash is not known. But evidently he told others of his find and a great land rush was the result, with Indians streaming in from north, east, south and west, to settle on these flats and farm the valleys.

Some of the newcomers built fine tall houses in the Pueblo style, using native stone for the walls.

Then, so it is conjectured, there came a period of high winds that swept away the light ash and, at the same time, the Indian settlers' means of raising a living from the earth.

This unfortunate mood of Nature brought about another general exodus.

Left behind were the ruins of the stone houses. Many of them have long since tumbled to the ground, but there are a few in the area well preserved enough to give visitors a good picture of what they must have been at on time. Of these Wupatki is the best preserved.

It is a short drive north and east of Flagstaff in the extensive Wupatki National Monument. Between U. S. Highway 89 and Monument headquarters at Wupatki, there are several ruins easily reached from the highway, among them one called "The Citadel," a fortress-type ruin on a high knoll. Beyond it is a limestone

sink which probably held a spring-fed pool in those ancient days of Indian farmers.

A day spent exploring ruins, climbing lava flows and cinder hills is guaranteed to provide both exercise and variety.

From high points the Hopi Buttes rise deep blue in the distance. The multi-colored landscape of the Painted Desert can be seen, and on a clear day—such as Arizonans enjoy so frequently—one can see pointed Squaw Peak, and far beyond it on the horizon, the dark mound of Navajo Mountain beyond the Colorado.

Near at hand, as a backdrop for the Monument and its historical stage setting, the San Francisco Peaks will loom majestically, with colorful Sunset Crater, the cause of the ancient land rush, sitting in the midst of its cinder hills as a reminder of the power of natural forces.

In traveling to and from Wupatki National Monument the 7285-foot summit is crossed. Elevation drops rapidly to the north of this point, and even more rapidly to the south, where a 50-mile journey takes the motorist down to an elevation of about 3500 feet.

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# The Peaks Are For Pleasure

The stately San Francisco Peaks, rearing their heads above the city of Flagstaff, present an opportunity for added pleasures during Pow-Wow week.

July is an especially good time to make a visit to the mountain slopes. Flowers will be in bloom up there; aspens will have shaken out their heart-shaped green leaves that shimmer and tremble in the slightest breeze; deer will be browsing in the woods, watching the people even before the people see them fleeing silently away from the roadways.

It is quiet on the mountain slopes in July. Sounds of travel, train, bus and car, are muted by the deep woods. Those who need a period of real relaxation before continuing their journey will find the high meadows and little scenic picnic areas excellent for this purpose.

An infinite variety of scenery the year round is one of the greatest charms of the Peaks. Ancient though they are, their slopes scarred and wrinkled by volcanic fires and the tears of many a violent downpour, they still have a beauty of line that is irresistible to the eye.

Photographers, professional and amateur alike, note their long sweeping lines with delight, and find new vistas unfolding for their lenses at each turn of the road.

Who can say from which vantage point they are the most beautiful? There are those who find Mt. Agassiz's pyramidal sharpness breath-taking, but have never been around the mountains. When they have seen Mt. Humphrey's imposing 12,700-foot height, its steep, clean-cut slopes and sharp dividing ridge, they may decide it is most beautiful.

Color-wise, October is a month of magic. Great bands of aspen, gaudy as a gypsy's sash, girdle the lower portions of the mass of mountains combined to form the Peaks. The air is clear and still and the sun is hot. Photographs come out detailed and sparkingly clear, with interesting depths and deep shadows. And at that time, if one is lucky, he may see great flocks of blue pinyon jays feeding in the pinyon and juniper forests,

loud in their praise of the food Nature has provided for them.

This is also a good time to watch for beautiful cloud formations that are apt to hover over the tips of the snow-clad peaks, providing beauty of their own and adding to the loveliness of the mountains.

Early fall is also a good time to explore the high prairies and deep canyons. Deserted cabins, hidden springs, fascinating wild flowers are there for the fortunate seeker to find.

Gold? Don't look for the metal when there's a wealth of aspen leaf gold to scuff underfoot during these days before the first heavy snowfalls come.

Those first snows point out the tremendous gorges that gash the peaks. Cloud shadows show up foothills ordinarily unseen against the mother-mass in the sunshine of summer.

By November, ordinarily, the peaks come into their own. Then they wear an ermine wrap, dusted with diamonds by the winter sunshine—a garment designed for monarchs. Skiers flash down the runs, matching the sweeping flight of the jays, and children "of all ages" have fun at the Snow Bowl which is only a short distance from Flagstaff over a road kept open all winter.

Winter often gives way to spring reluctantly at this elevation. But spring is insistent. Eventually there is the gradual melting of the snow and almost before it is gone the new green of the aspen leaves—a very tender and delicate green—is evident in great patches on the mountain-sides. Go up there and you'll find flowers blooming at the edges of the ragged, dirty snowbanks, intent on living their short lives to the full flowering and seeding time before another snow falls.

Then summer comes along again, and the Peaks fulfill their own manifold duty of hosts to the picnickers, the heat-weary ones who come up from the desert reaches below, and those others who can never get enough of the beauty and pleasure the peaks offer, winter, summer, spring or fall.

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# Wedding Vase

For centuries the Santa Clara Pueblo Indians of New Mexico have used a vase as an important part of their wedding ceremonies.

As told by Teresita Naranjo of that tribe the young couple planning marriage must observe certain tribal customs. First, the boy must call his relatives together and tell them he desires to be married to the girl. If the relatives approve his choice, two or three of the oldest men are chosen to call on the parents of the girl. Here, according to Indian custom, they engage in a period of prayer before they disclose their mission. The parents listen, then tell the visitors that they will let the boy's parents know their feelings later.

About a week later the girl calls a meeting of all her relatives. The family then decides what their answer will be. If it is "no" that is the end of it, but if the answer is in the affirmative the oldest men of the girl's family are asked to deliver this answer to the boy's home and tell him on what day he may come to receive his bride-to-be.

The groom-elect must then set out to find a godmother and godfather. When they are chosen, the godmother begins the making of the wedding vase.

When the vase is finished the godmother takes stones which have been designated as "holy" and dips them into water, then fills the vase with the "holy" water.

The godmother and godfather lead the procession on the day of the reception, and the boy's relatives follow them to the girl's home. The young husband-to-be is last in line and must stand at the door of the girl's home until all the gifts have been received and opened by the girl.

The boy then enters the house and he and the girl kneel in the middle of the room with their relatives praying all about them. After an interval, the bride gives her squash blossom necklace to the groom's oldest male relative. The groom gives his necklace to the oldest male relative of the bride. The elders pray earnestly, then return the necklaces, the girl's necklace going to the boy and the boy's to the girl.

Then the wedding vase with its holy water is brought by the godmother and placed in front of the

young couple. The bride drinks from it first, then hands it to the young man, who drinks from the opposite side. It is then passed to all in the room, the men drinking from one side and the women from the other.

After the ritual of drinking the holy water there are more prayers, then a feasting, with the boy's relatives as guests. A date is then set for a church wedding, in accordance with present day customs, and the wedding vase is put aside until after the wedding.

After the final wedding rites the vase is filled with any beverage the family may choose and the families of the bride and groom drink in traditional fashion—men from one side, women from the other.

The wedding vase has now served its ceremonial function and is presented to the young married couple to serve as a good luck piece to be cherished throughout their marriage.

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*BASKET MAKER—This Hopi woman is weaving a plaque from materials gathered from the desert near her Pueblo home. Bundles of dyed rabbit brush are leaning against the bench at left, ready for use. The coarser foundation twigs show plainly. The weaver wears her hair in the traditional clubbed and twisted fashion of the old-time Hopi, a small lock in front of each ear is cut in a bob.*

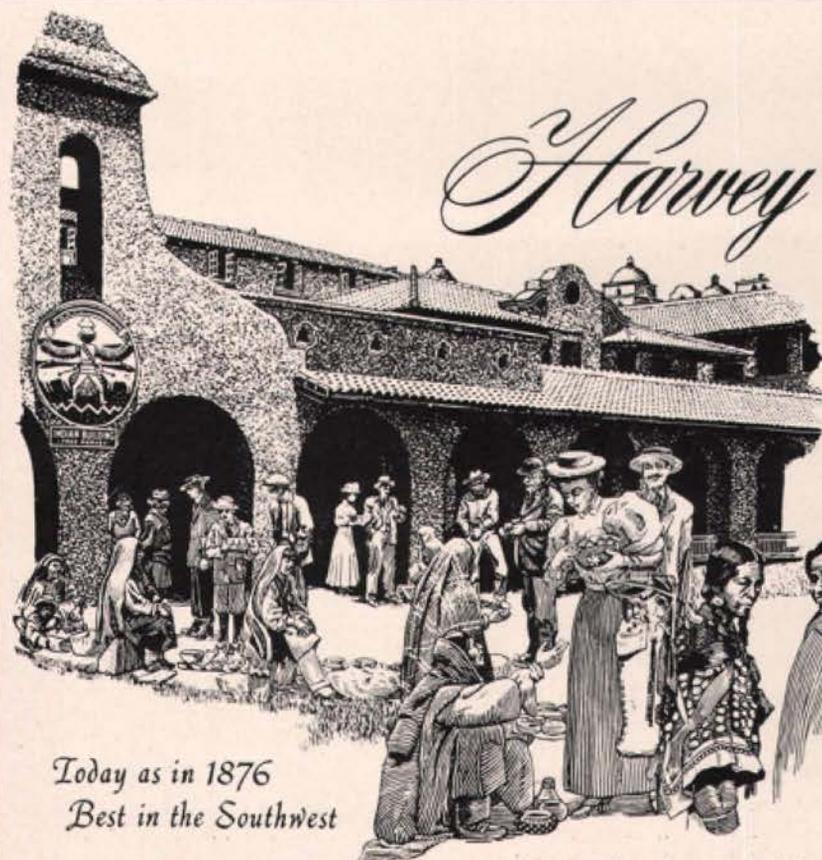
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# Red Mountain

On your list of unusual places to see put Red Mountain. This extinct volcano is a short drive northwest from Flagstaff, easily reached by turning north at Parks, Ariz., and driving north to the old Grand Canyon road. After turning right on this road the mountain will be to the right, and though the stranger may have a little difficulty learning where to turn off the main road to reach it, it is within walking distance.

Quite isolated and not often visited the mountain offers some amazing and spectacular proof of the ancient explosions that formed it. It is like a concentrated Bad Lands scene, with lava, cinders and strange volcanic cones in the deep crater.

Hikers who are used to altitude and strenuous exercise can climb the steep grade to the summit. Others will find the lower reaches of the eroded remnant of a volcano sufficiently entertaining.

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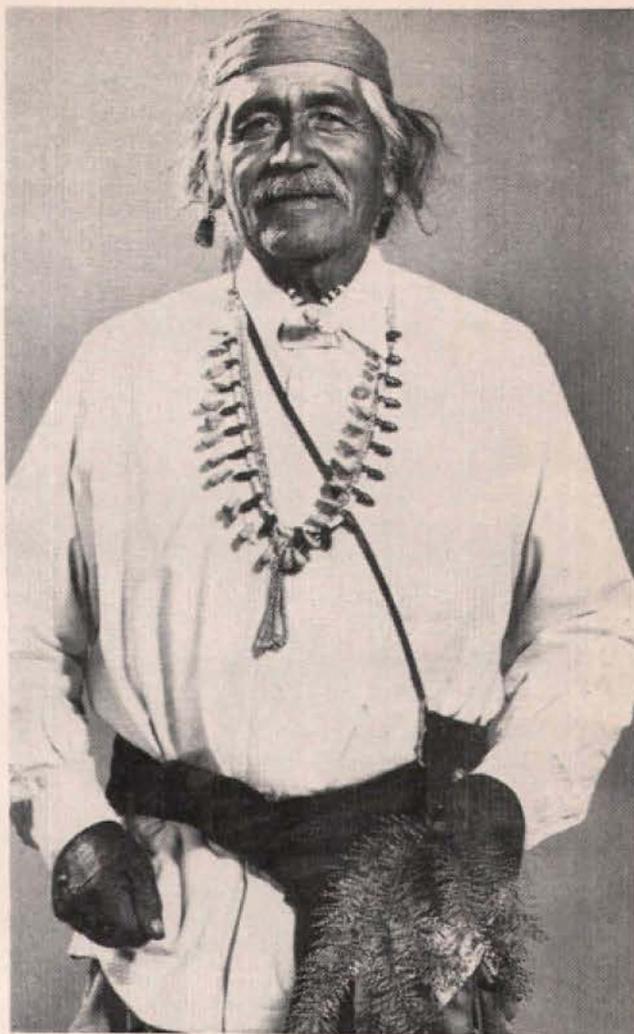
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# Place Names

Place names have a fascination for most people, adding to their enjoyment of the sites visited. Probably few who visit Tuba City know that this small reservation town was originally named by Mormon settlers for Duvvi, a Hopi chief who was one of the early settlers of Moencopi.

Moencopi combines moen—running or meandering water—with copi—canyon, or depth. Water in the Moencopi Wash runs a twisting route.

Hotevilla, pronounced "Ho-ta-vil-la" by white men, comes from the Hopi words "hote"—back—and "beleh"—scratch. It was so named because of the big springs just below the village. The source of this water supply was hard to get to, since it lay below a low ledge of sandstone. The Indians crept in to fill their water jars but found it difficult to return with the full jars without scratching their backs on the rough ledge. Therefore Scratch Back Springs became the name of the Hopi village.

Many of the Hopi place names end in "ovi," a suffix meaning "up on top."

Many Navajo place names end with "to" and "toh"—their word for water. For instance Teestoh, Klagheto, Oljeto, Kaibeto and Jeddito.

Often Flagstaff visitors inquire about the name "Agassiz," which one of the San Francisco Peaks bears. Louis John Rudolph Agassiz was a Swiss naturalist who was interested in the mountains of America and taught in this country for many years.

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*ON COLLECTING TOUR for Hopi Craftsman Exhibition, the Museum of Northern Arizona truck stops to pick up coiled baskets and yucca trays from Blanche Toosnonima at Shungopovi. She looks on while Jimmie Kewanuytewa of the Museum staff considers how to pack them.*

## You Take The High Road

Want to get away from it all? Then leave the busy everyday world and take a drive along the Mogollon Rim.

The Rim is a tremendous escarpment, a great precipice 2000 feet high in some places, that extends for more than 100 miles across Arizona from east to west.

From the Rim the traveler can see down into the famous Tonto Basin of Zane Gray stories, where mountain lions still are hunted for the bounty the government offers.

There are turkeys along the Rim, wild turkeys that are hunted in the fall; there are elk and deer, antelope and bears roaming at will in the immense forest of Ponderosa pine that decks this high land.

In the Pine-Pavson district the interested tourist will find the Tonto Natural Bridge a subject for pictures

and speculation. Largest travertine bridge in the world, it has tillable land on top and a five-acre farm flourishes there.

Bobcats are not uncommon in the country adjacent to the Rim, making their homes in the breaks and canyons that lace the area.

Fishing abounds in the lakes of the high country and rainbow trout are taken from Chevelon and Clear creek.

During the 180-mile drive logging trucks may be encountered, since lumbering activities dot the forested areas.

The Rim is one of the most scenic drives to be found in Arizona, but because of its isolated location is seen by only a small percentage of the thousands who visit Arizona annually.

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