

# All-Indian Pow Wow

JULY 3, 4, 5, 1959  
FLAGSTAFF, ARIZONA

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# Activities



## COLORFUL PARADES

The parade starts promptly at noon each day of the Pow Wow. The map below indicates the route it will follow. This is a colorful spectacle with ceremonial dancers performing briefly at various places along the parade route; rodeo performers on horseback; and numerous Indian families riding in their traditional wagons, displaying their most beautiful jewelry, rugs and blankets. The parade participants are all Indians. No whites are allowed to participate in any Pow Wow event.

## ALL-INDIAN RODEO

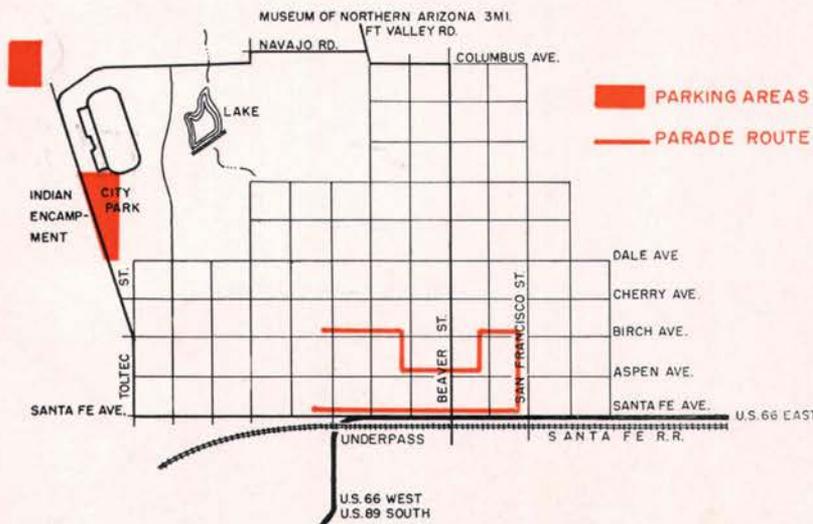
The rodeo performance begins promptly at 1:30 o'clock each afternoon, featuring some of the best rodeo events in the Southwest. The participants are amateur rodeo performers, well-trained Indian cowboys who have more fun than the spectators. In addition to the usual rodeo events of bronc riding, team tying, bulldogging and bull riding, much fun is derived from a few unscheduled events which always occur. The annual beauty contest and baby show are also held during the afternoon performance.

## NIGHT CEREMONIALS

Beginning at full darkness, approximately 8 o'clock, this colorful and spectacular show takes place in the Pow Wow arena. The night ceremonial program is produced in the most authentic surroundings possible, with the light of camp fires highlighted by special lighting effects. Often it is very cool in the evening, so in order to be comfortable and enjoy the show, it is suggested that you bring a coat and blankets.

## INDIAN ENCAMPMENT

The Indians begin to arrive a few days before the Pow Wow and an encampment forms in the Flagstaff City Park. You will see numerous tents, cars, and pickup trucks serving as shelter for the families attending the festivities. Each cowboy's horse is tied, or corralled in a make-shift pen near his "camp", and each family unit has its campfire where their meals are prepared. Immediately in front of the grandstand will be found small "shops" where the Indians sell their handiwork.



## TICKETS

Tickets for all Pow Wow performances are on sale at the Chamber of Commerce, 101 West Santa Fe, until the morning of July 3. The ticket office will then be open in front of the grandstand at the Pow Wow grounds. All grandstand and box seats are reserved. Tickets for bleacher seats go on sale two hours before each event.

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31st Annual Southwest

# All-Indian Pow Wow

SPONSORED BY POW WOW, INC., FLAGSTAFF, ARIZONA

## SOUVENIR MAGAZINE

Official Publication of Pow Wow,  
Inc.  
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## BOARD OF DIRECTORS 1959

Pow Wow, Inc., is a non-profit organization whose sole function is the staging of the annual Pow Wow celebration. The Board of Directors serve without pay. The president is elected from the Board of Directors for a two year period.

Directors pictured at right according to listing

STURGEON CROMER  
President

AL GRASMOEN  
Night Ceremonials, Parade

TED BABBITT  
Night Ceremonials, Parade

ROBERT PROCHNOW  
Crowd Control and Grounds

WILLIAM FENNELL  
Rodeo

ANDY WOLF  
Narrator

T. M. KNOLES, Jr.  
Rodeo, Parade

NOEL MILLER  
Secretary-Treasurer

LOGAN MORRIS  
Arena Director



## COVER CREDIT

The painting reproduced on the cover is part of the permanent collection of the Museum of Northern Arizona. Painted in 1957 by Robert Preston, a Hopi, it depicts a classic Hopi Corn Dancer.





## How It Began

To the many thousands of Indians all over the Southwest, Flagstaff remains, as it has been since the settlement took form so many years ago, a favored camping and trading point for Indians and those few early-day trappers, traders and seekers of new frontiers. The towering, snow-capped San Francisco Peaks are an important part in the legends and religious beliefs of many Indian people and have always been regarded by them as a "good place." There was also excellent spring water, so the growing community of Flagstaff represented a friendly place to gather for good times.

The Southwest All-Indian Pow Wow literally "just grew" from the Indians' own making and the untiring efforts of civic minded Flagstaff citizens. In the late '20's, Flagstaff's annual 4th of July celebration was suffering from a lack of interest and depleted funds. Late in the summer of 1928, a group of Flagstaff business men made a trip to nearby reservations

and invited the Indians to "come to town" for a celebration. They offered free food in abundance, games, races, and dances. The venture proved quite a success. It gave the Indians a chance to buy supplies, trade their goods, meet old friends, and make new acquaintances; moreover, it provided for them a cool break during a long, hot summer on the reservation. For the local business man, the Indian celebration was also a success.

In the early part of 1929, it was decided to hold the Indian celebration on the 4th of July. At this time, the name Pow Wow was promoted by Mr. Loren Cress, a Flagstaff business man. For the first few years, the Pow Wow focused strictly on Indian games and contests, some of the favorites being the chicken pull and wild horse racing. They held beauty contests and tugs-of-war. After a few ceremonial dances were performed for the white spectators, the Indians spent the remainder of the night dancing,



chanting and visiting around their own campfires.

In a few short years the number of participants and spectators had so increased that an organization was formed to work on a year 'round basis to prepare for the annual visit and fun fest. About this time Gladwell (Toney) Richardson suggested a rodeo be held to supplement the afternoon activities.

By 1934 the sponsors of the Pow Wow drew up formal articles of incorporation; a certificate was issued by the Arizona Corporation Commission on March 21, 1934, with the following incorporators: F. W. Moore, K. L. Webber, and M. J. Pilkington. The organization was titled "Flagstaff Celebrations, Inc.," but amended in 1938 to bear the name "Pow Wow, Inc."

During the next seven years, efforts were made to increase the Indian participation in the Pow Wow events. At first, flour, meat, coffee, sugar, water-

trol. All money raised from admissions and entrance fees is used for prize money, expenses of producing the Pow Wow, and improvements for future shows. The Committee members serve today, as they have since the beginning of this all-Indian festival, with no pay whatever, giving freely of their time and effort for the betterment of the community and the thousands of Indians who participate yearly. Aside from the fact that the Pow Wow is the real-life pageant of the American Indian and one of the few places in the United States where so many different tribes and customs can be observed by the white man, it has served to improve the living conditions and attitudes of the Indians themselves. They have replaced scrub ponies with sleek quarter horses; their previously skinny cattle, hardly able to stand the long trip to town, are now well-cared for and fat animals that provide more and better meat for the tribe. Truly,



melons, and beans were issued to those who shared in the activities. Within seven years the attendance had so increased that the Pow Wow corporation built cooking pits and offered hot meals each day to the Indians.

By 1942 the Pow Wow celebration developed into a pattern of events, performances, and organization similar to the present year's program: a daily parade, rodeos held in the afternoons, and tribal dances given in the evenings. The Indians were given the campground at City Park where they could lodge their wagons, build their campfires, and display for sale their arts and crafts. The carnival arrived and established its amusement rides across the street from the campground, offering popular entertainment for both the Indians and visitors.

The Pow Wow remains today a completely local function, with no city, county, or state tie-in or con-

the Pow Wow has proved a place of learning for both the participant and the spectator.

Even while this year's show is in progress, plans are being made for the next year's performance. Before the Indians break camp at the City Park for the long trek home, designs for improving the 1960 show will be in full motion. It is the constant striving for better productions and the careful planning that has made each Pow Wow a bigger and better success throughout the years.

Today, the annual Pow Wow provides a festive holiday for both the spectators and the Indian performers. It is a colorful display of the Indian by the Indian. Ever-increasing crowds witness the traditional customs and feats of many American Indian tribes. Young and old share an experience that not only entertains, but celebrates an historic date, as well—America's Independence Day.





## Here Come The Indians

Once a year Flagstaff becomes the scene of a unique pageant of the past as tribes of Indians from all parts of the West re-enact native rituals, many of which were already centuries old when the first white man arrived more than 400 years ago. At the Pow Wow visitors may see dances, hear songs, and purchase Indian handicrafts that have been produced in this area for over a thousand years.

Pictured to the right are members of the fourteen resident tribes in Arizona. Listed below are a few identifying characteristics of each:

**THE HOPI:** The Hopi live in compact villages, called Pueblos, on three mesas roughly seventy-five miles northeast of Flagstaff. Their ancestors had lived in northeastern Arizona for over 2000 years before they settled permanently on the mesas over 600 years ago. The Hopi are well known for their craft work, particularly their carved and colorfully painted wooden Kachina dolls, their fine pottery, their coiled and wicker basketry, and in recent years their overlay silver jewelry.

**THE NAVAJO:** The largest tribe living on the largest reservation in the United States, the Navajo are rapidly increasing in number and quickly adopting the white man's way of life. They are semi-nomadic, moving with their sheep and goats from

winter to summer homes and doing some farming.

The Navajo are famous as weavers and silversmiths. The possession and display of jewelry is a significant measure of the individual's wealth; consequently quantities of "hard goods" may deck the satin skirts and velvet blouses of the women or the store-bought shirts and levis of the men.

**THE APACHE:** Living on the San Carlos and White Mountain Reservations, the Apache are known as the Indian Cattlemen. The men dress in typical cowboy outfits, while the women prefer long, full, tiered skirts with loose over-blouses patterned after the late nineteenth century dresses. The Apache still excel at basket making.

**THE PIMA AND PAPAGO:** Similar in cultures, the Pima (River Dwellers) and Papago (Bean People) dress in modern western styles. Most of them have become Christianized. Learning to farm with heavy machinery and large-scale agricultural planning, they are developing their economy on long range programs. The Papago also raise cattle and have fine herds. The Pima and Papago make baskets, weaving them with willow and yucca fibers.

**THE PAIUTE:** Living in the far northwestern part of Arizona and on reservations in four other states—California, Nevada, Utah, and Oregon—





MOHAVE



PAIUTE



HUALPAI



HAVASUPAI



HOP



NAV



YAV



AP



P



CHEMEHUEVI



FLAGSTAFF

IN THE HEART  
OF THE  
INDIAN COUNTRY

Photographs  
by  
JOSEPH  
MILLER

YUMA

COCOPAH

PAPAGO

MARICOPA





most Paiute speak English, live and dress like the white man, and engage in cattle raising and wage work as their major sources of income. The most distinctive craft created by the Paiute is the wedding basket, a coiled, shallow basket used by the Navajo Indians because of its finish and symbolic design.

**THE CHEMEHUEVI:** The Chemehuevi Indians are located on the Colorado River Reservation. Deserving of mention, although no longer produced, are the famous small, coiled baskets for which the Chemehuevi are famous. The baskets are simple bowls or jars with patterns usually worked in black or an occasional dark red.

**THE COCOPA:** Less than a hundred in number, the Cocopa tribe lives on the lower Colorado. The majority of the tribe work on the farms of white men.

**THE MOHAVE:** The majority of the Mohave live on two reservations—the Fort Mohave and the Colorado River Reservations. Most of their crafts are dying out, and the Mohave women have turned from making pottery to the creation of ties, belts, capes and purses made from glass beads.

**THE HAVASUPAI:** The beautiful Havasu Canyon is the reservation home of the Havasupai Indians. Relatively isolated, these people sustain themselves with farming and off reservation wage work. Most of their native crafts are gone but for the conical burden baskets which the women still make.

**THE HUALAPAI (or WALAPAI):** Neighbors to the Havasupai, the Hualapai live in and above the canyons leading down to the Colorado River and are primarily cattlemen and lumbermen. Their basketry is well made and follows traditional designs.

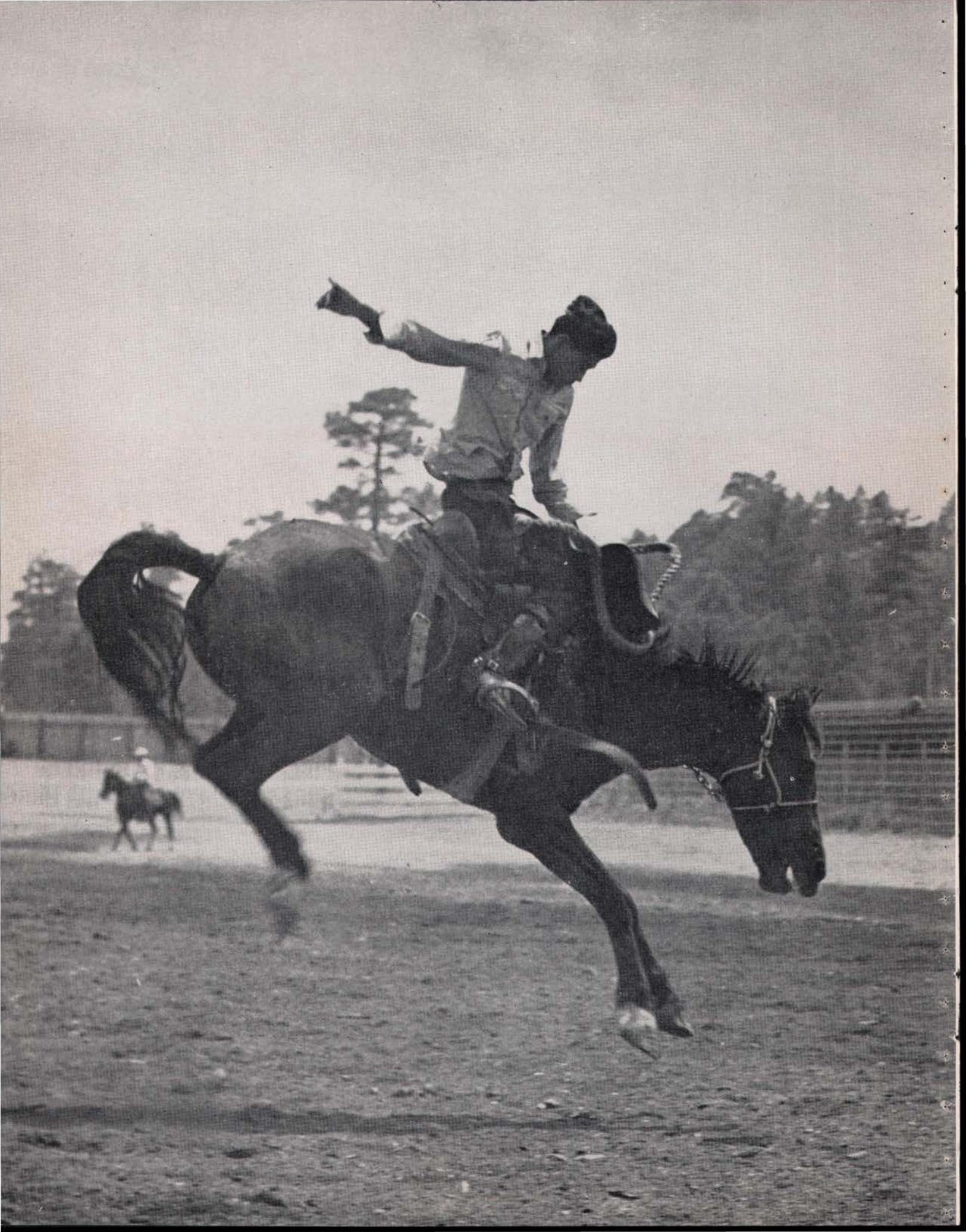
**THE YAVAPAI:** Nomadic in nature, the Yavapai have separated into different groups, some living with Apache bands, and others at the Ft. McDowell Reservation, the Camp Verde Reservation, and the Yavapai Reservation. The Yavapai may be said to be farmers, wage workers, industrial employee, or cattle raisers, depending upon the reservation on which they live. The only native craft that survives is basketry.

**THE MARICOPA:** Spread between the Gila River and Salt River Reservations, the Maricopa have adopted the Pima economy and have borrowed many of the Pima crafts. Maricopa potters create "unusual-shaped" ceramic bowls, many of which have an admirable high polish and all of which have been popular commercially.

**THE YUMA:** Some of the Yuma Indians live in California, but many of them work in Arizona making their living by wage work. Their crafts are disappearing and only a little pottery is still made.

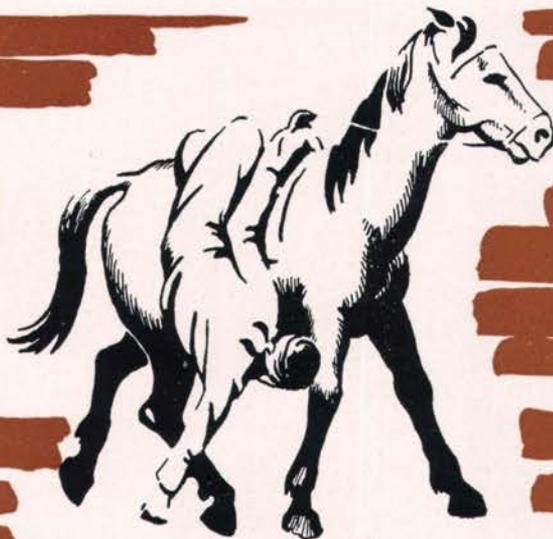
The Pow Wow brings Indians from all the reservations and towns in the United States. Among those coming from out of state who participate prominently in the festivities are the Plains Indians. With their brilliant feathers and flair for showmanship, they add a spectacular dash to the celebration.





# RODEO

For ACTION and FUN the Pow Wow rodeo is hard to beat! One of the chief sports of the Southwestern Indians is "playing cowboy." Although many of these fellows earn their living as cow hands, either working with their own cattle outfits or on ranches off the reservation, the lure of cash prizes, hand-tooled saddles, and many other fine awards enhance the fun of participating in the dangerous rodeo events. During the year, the Indians may attend the several smaller rodeos held at various other places, but entrance in these is considered a practice session and has but one main purpose—to test the individual's skill and prepare for the annual Pow Wow rodeo at Flagstaff. These cowboys really enjoy riding bronchos and steers, roping calves and steers, bulldogging



any critter that has horns, milking wild cows, and saddling and riding wild horses in a quarter-mile race. In fact, most years there are so many entrants in the rodeo events, some of the activities have to be held before and after the regular rodeo hours in order to allow everyone ample time to compete.

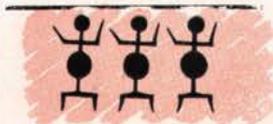
The rivalry among the various tribes is intense. Not only are the individual cowboys competing against each other, but there is always a friendly, spirited contest going on between the tribes.

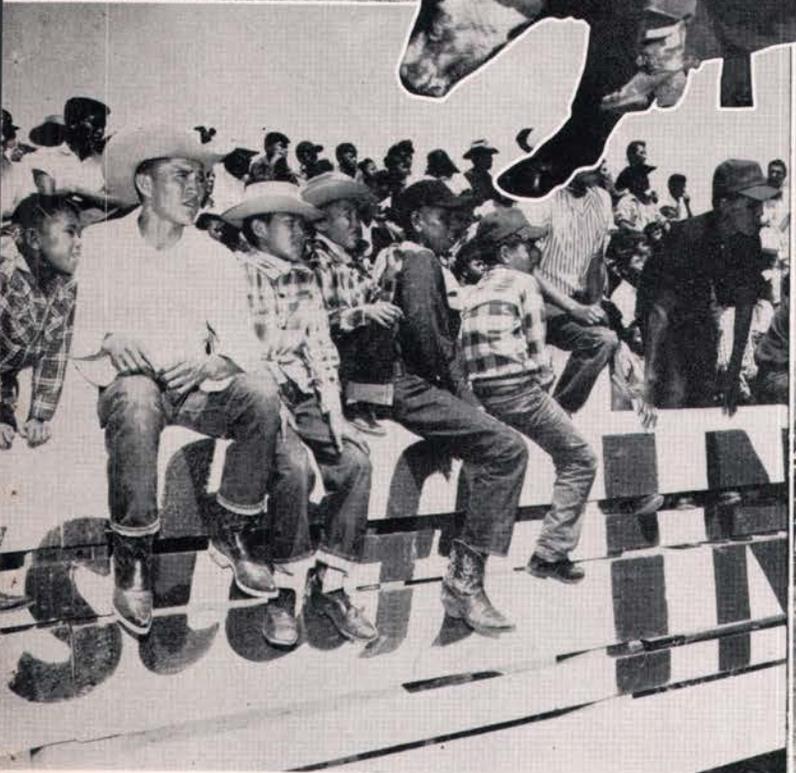
As in the professional rodeo of their white brother, the Indians have a clown or two, who not only provide many laughs for the crowd, but also offer untold service to the cowboys by diverting the attention of a charging steer at a decisive moment. These fellows besides being natural comics display some of the most daring feats in the arena.



Most of the competitive activities in a rodeo are part of the everyday work of a cowboy. On the range, team-tying is a necessity when calves are to be branded. One cowboy ropes the animal around the neck, if possible, while his partner gets a loop on the hind feet. A well-trained horse will then hold the neck rope taut while his rider dismounts, throws the calf to the ground and ties his feet. The calf is then ready to be branded. In the rodeo arena the cowboys are competing for the fastest time, but team-tying and roping are skills that take many hours of practice and hard work.

Things will be humming with excitement in the thrill-a-minute show put on by non-professional, but highly skilled Indian "cow punchers."





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# HOPI

EXHIBITION JULY 2, 3, 4, 5

For twenty-six years the Hopi Craftsman Exhibition has been held annually at The Museum of Northern Arizona at the same time of the Pow Wow. Located three miles north of Flagstaff on the Fort Valley Road, the Museum offers (July 2-3-4-5) a display of the finest native Hopi work that can be gathered from the reservation. Free of charge, the public may view daily from the hours of 9 a.m. to 6 p.m. the selected arts and crafts, and watch demonstrations given by Hopi Indians.

Twenty-nine years ago, Dr. Harold S. Colton, director of the museum, and Mary-Russell F. Colton, his wife, dedicated themselves to the encouragement of the Hopi Indians and the continued production of their traditional arts and crafts. To this purpose they established the exhibition to provide an outlet for Hopi art which during the depression years had no market. Previous to 1920, the Hopi craftsmen made baskets, pottery, Kachina dolls, jewelry, and handwoven cloth for their own use as well as sale. But the impact of the "hard years" combined with better roads that made stores more accessible discouraged the craftsmen from the production of native arts in favor of the machine-made cloth, factory dishes, hardware, and household utensils that could be purchased. Because of the devoted interest and opportunity provided by Dr. and Mrs. Colton through the exhibition and sale of the Hopi arts and crafts, techniques and designs inherited from a rich past have been preserved.

The Hopi Craftsman Exhibition has four objectives: (1) to encourage the production and commercial value of artistic objects, many of which are becoming rare, (2) to stimulate better workmanship among the Hopi (3) to encourage the development of new forms of art in Indian design and the application of old arts to modern uses, and (4) to create a wider market for Hopi goods.

Each May, members of the Museum staff spend several days visiting the Hopi Mesas to collect the outstanding traditional items for the exhibition. Traveling one-hundred-thirty miles northeast of Flagstaff, the staff canvasses the three Mesas on which the Hopi tribe lives overlooking the Painted Desert. Each Mesa, which houses several villages, specializes in particular forms, designs, and styles of crafts. On First Mesa are three villages: Walpi, the oldest, Sichomovi, and Hano, inhabited by a New Mexico Pueblo tribe given refuge by the Hopis. At the foot of First Mesa is Polacca. In these villages all the decorated pottery produced by the Hopi



# CRAFTSMAN

MUSEUM OF NORTHERN ARIZONA

is made. On Second Mesa are three villages: Sun-gopovi, Shipaulovi, and Mishongnovi. Here the women specialize in a heavy, coiled basket made of yucca fiber with a grass core. On Third Mesa are three more villages: Oraibi, the oldest of all Hopi villages and the oldest continuously inhabited town in the United States, Hotevilla, and Bakabi. At the foot of the mesa is the village of New Oraibi, and some miles to the west is Moenkopi. The women of Third Mesa weave in flamboyant colors wicker baskets which are made exclusively by these villagers.

It is interesting that among the Hopi, the men are the weavers rather than the women as is the custom among the Navajo. In addition, the Hopi men carve the Kachina dolls, create the jewelry, and make the moccasins, while the women center their talents on the making of pottery and baskets. Archaeological research reveals that the ancestors of the Hopi Indians have been making baskets since before 300 A.D., making pottery since 600 A.D., weaving cotton from 900 A.D., and weaving wool rugs and blankets since 1700 A.D. About seventy years ago, silversmithing was introduced to them by the Zuni Indians, and although it is a recent craft, many distinctive and superior pieces of silver have been produced.

The Hopi craftsmen are competitive not only among individuals, but also among villages. To further stimulate their best efforts, the Museum offers cash prizes and ribbons for outstanding work in the various categories.

During the Museum exhibition, the crafts are arranged in the lovely, large patio facing the San Francisco Peaks. Pottery, baskets, and textiles occupy the corridors on two sides of the patio. Hopi Indians, wearing their traditional dress, demonstrate weaving, pottery making, and basketry. In the special exhibits room of the museum, silver work and Kachina dolls are displayed. Here the silversmiths work each day, often making the jewelry which has been specially ordered by the visitors. In back of the museum, the Piki House offers the public an opportunity to see a woman making piki, traditional Hopi bread. Consisting of cornmeal in several colors, the piki batter is cooked on the hot piki stone, a specially prepared stone grill, and rolled quickly into a flaky, paper-thin cylinder which is sold to the visitors.

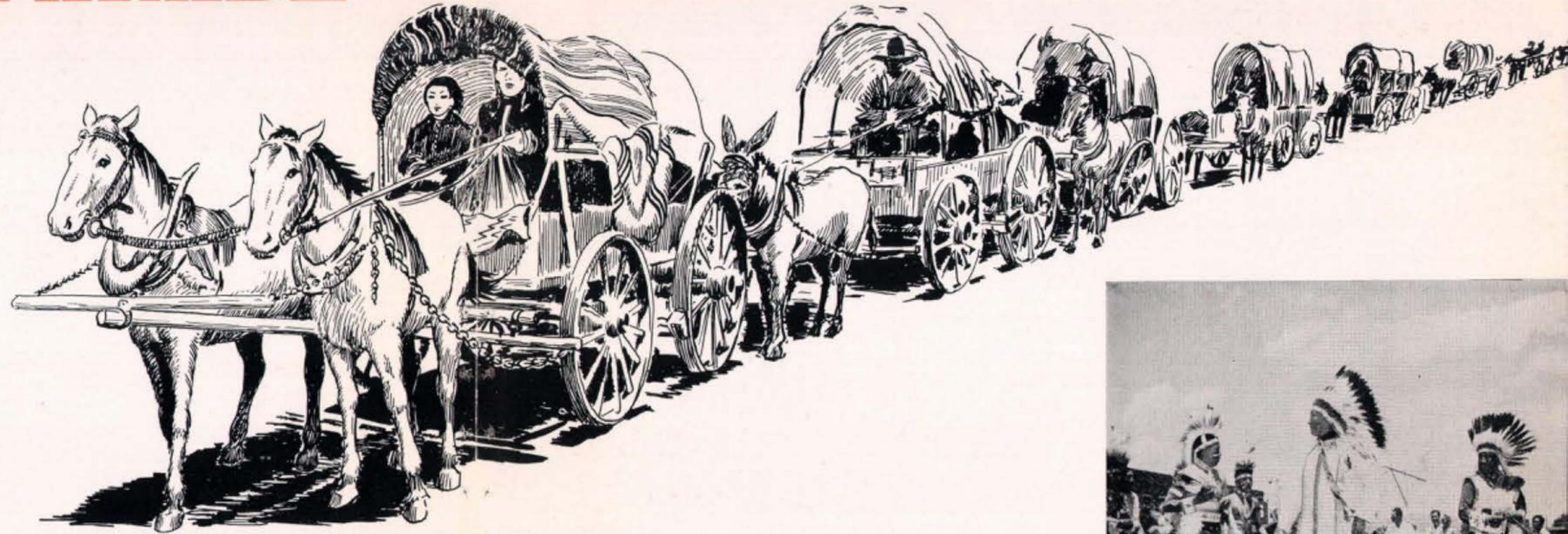
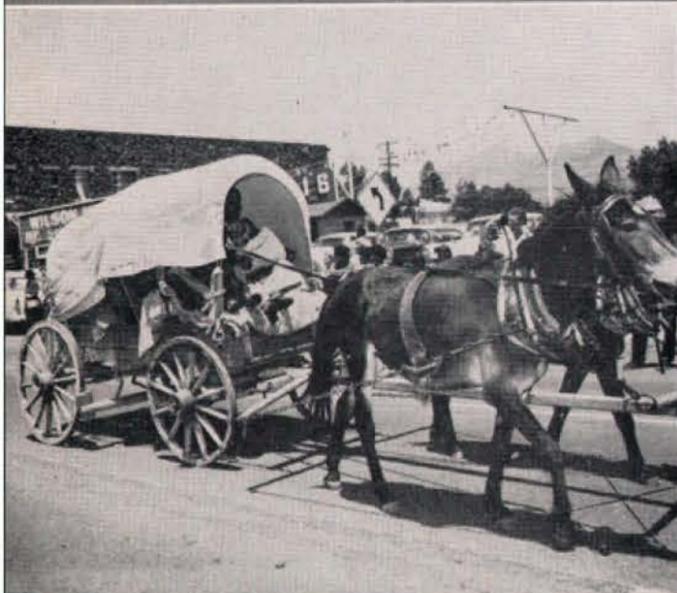
With the exception of a very few crafts with which the owner may not wish to part, all items exhibited or demonstrated are for sale. The Museum handles on a non-profit basis the sale of all materi-



als, returning at the close of the exhibit either the money or the product to the individual craftsmen. Unlike the Navajo who market their arts and crafts through traders or their Arts & Crafts Guild, each Hopi determines the price of his own items. Also in contrast to the Navajo, the Hopi do not sell their work at the camp ground during the Pow Wow festivities. Instead, they show their traditional arts and crafts of the year exclusively at the Museum. Besides items sold to the visitors during the exhibit, the Hopi profit through the special orders placed by other museums to fill out their collections of Hopi crafts. Last year 76% of nearly twelve hundred Hopi items on display were sold among the more than five thousand visitors who viewed the Hopi arts and crafts.



# PARADE



Daily at noon the parade of all the Indians who participate in the Pow Wow festival marches through the town. Circling the business area, the parade disbands near the city park. Each Indian is splendidly arrayed in the traditional costume of his tribe and all the regalia he or she can display. Although many white people would like to take part in it, the allure of the parade is that it remains exclusively all Indian.

Parade time is, perhaps, the finest time for the spectator to observe closely the design of the native costumes, the details of the head-dress, hand-props, and personal adornment, as well as the distinctive characteristics of the Indian tribes. It is also the opportune time for the photographer to record in film the Pow Wow figures. While pictures may be taken from the grandstand during the rodeo, no one is permitted in the arena for obvious reasons and no flash pictures are allowed during the evening dance performances. Therefore, during the slow movement of the parade, pictures may most easily be taken of groups, individuals, or relatively close-up subjects. At the end of the parade, many of the Indians will obligingly pose for the interested camera fan. However, for this special request it is generally courtesy and an unwritten law that the individuals be offered in appreciation some gratuity.

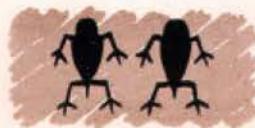
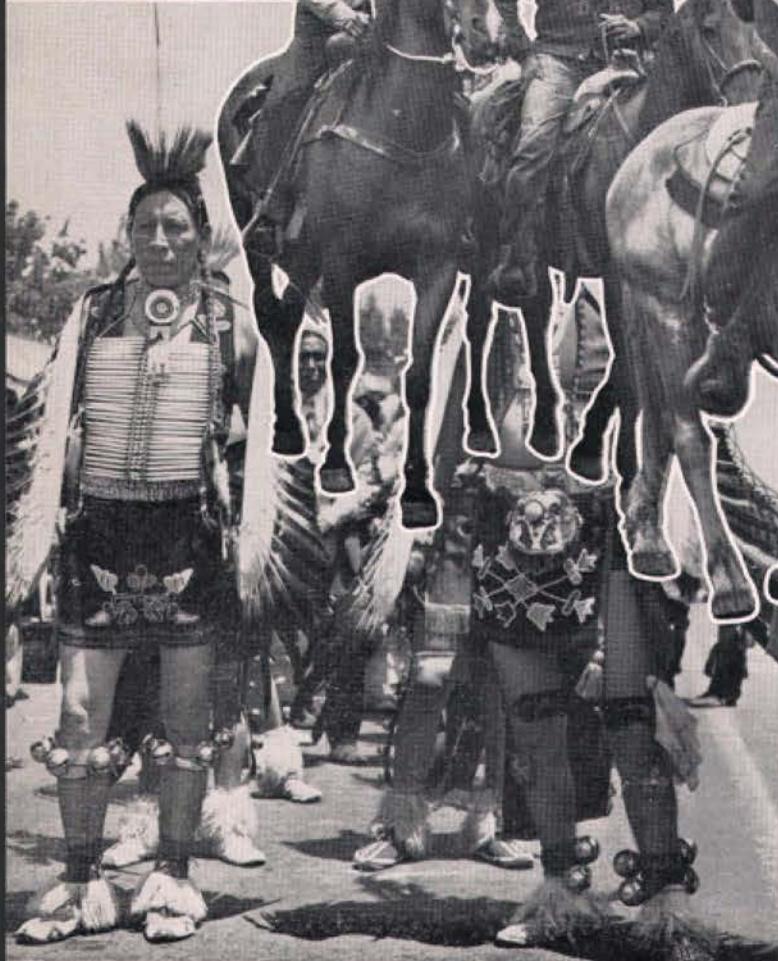
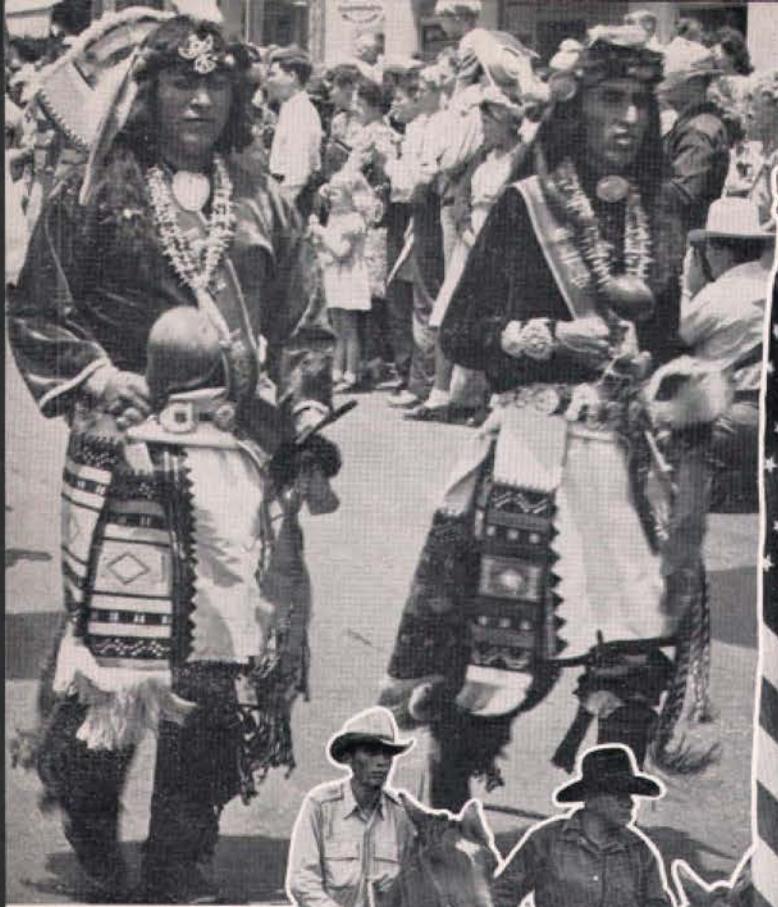
Riding, walking, and marching in the procession will be the following units: 1. The dance groups in full ceremonial trappings that perform in the even-

ing shows, 2. The rodeo performers who compete in the afternoon shows, 3. The all-Indian bands that entertain during the parade and festivities; among those that usually participate are the Moencopi Hopi Indian Concert Band, the Walapai Indian Band, and the Navajo School Band, and 4. The Navajo wagons that are part of the carnival.

The Navajo wagons are a unique feature of the procession. To encourage the entry of many wagons, the Pow Wow Committee gives bales of hay to each wagon entrant, cash donations to each wagon load for every day they participate, and special awards to the wagon traveling the farthest distance to attend the parade. Starting many days ahead of Pow Wow time, the wagon drivers come from as far as one-hundred miles away. With great pride the wagon owners bedeck themselves with all of the jewelry they own as proudly they haul a wagon filled with hay, young children, relatives—and assorted pets.

A charming and often surprising addition to the parade is the number of Indian children taking part. Indians are openly proud and fond of their offspring; consequently, they delight in the chance to have them seen and (in the opportunity) to share the fun of parading with the children, many of whom are skilled dancers. Tiny ones shadowing the exact dress of their elders present an elfin picturesqueness to the parade and re-state the continuing Indian heritage as it is passed devotedly to the young.







## Camera Fans

HERE ARE A FEW PROFESSIONAL TIPS THAT MIGHT PROVE OF VALUE TO YOU IN MAKING A PHOTOGRAPHIC RECORD OF THE MANY EXCITING EVENTS OF THE POW WOW CELEBRATION

### 10 WAYS TO BETTER POW WOW PICTURES

- **NO FLASH** shots are allowed during the ceremonial dances at night. But you can get stills by using anscochrome or hi-speedektachrome when the dancers are well lit by floods or fire. Try 1/50th at f 2.
- **NIGHT** movies are possible using Kodachrome Type A film, 16 frames at i.9 shooting only during best lit scenes.
- **CLOSE UPS** will prove to be more interesting than general scenes. Backgrounds are better when they have no distracting poles, signs, or wires. Exposures will depend upon the weather. Use a meter or consult an experienced photographer before starting the day.
- **DON'T** move your camera. Let the Indians provide the action. You may find it better to use a wide angle lens.
- **HUMAN INTEREST** shots abound in the Indian Campgrounds. It is best to request permission before taking some pictures. If permission is granted it is generally good taste to pay something for the privilege.
- **FAST ACTION** during the rodeo requires fast shutter speeds . . . 200th sec. and up. Remember, the strict rules to keep out of the arena area are for your protection.
- **PARADE SHOTS** should be taken at an angle to stop the motion, rather than straight across. If your camera has shutter speeds use 100th sec. or faster.
- **MOVIES** of the parade are best at intersections. The Indians normally dance at these spots. You will get smoother action at 24 frames per second, but if you change to this speed, you must remember to open the lens one-half stop.
- **CLOSE UPS** of individual performers can best be taken within the hour before the parade starts. Use flash fill for better results.
- **CAREFUL!** In your excitement over the parade don't go too far and roll your 35 MM off the spool. If this should happen, bring it in to a photo shop **UN-OPENED** to save the shots you have.





APACHE CROWN DANCER

# DANCES

Down through the ages, religion has been intimately interwoven with every phase of life in the Indian culture. Magic, the wonders of nature, ghosts, and the mysteries of their deities have been dramatized and worshiped through the ritualistic patterns of the dance. Passed from generation to generation, the intricate actions have become visualized prayers.

In the evening performances, many of these century old dances are performed. While most are religious in nature, a few capture the social aspects of their character and the humor of their daily experiences. When, however, the performer invests his whole being in a religious story or ceremony, the dance must demonstrate consummate effort and skill, even though the significance of many movements may be unknown to the Indians themselves.

A few of the dances presented each year are briefly identified as follows:

**APACHE MOUNTAIN SPIRITS DANCE:** The dancers are masked with black hoods; it is also known as the Crown Dance or Devil Dance.

**BASKET DANCE:** The Pueblos perform a dance of fertility in which the woman's life is dramatized.

**COMANCHE DANCE:** Originally borrowed from the Plains Indians, the Pueblos use this as a war dance or as a peace dance to celebrate the ending of hostilities.

**EAGLE DANCE:** The Pueblo dancers become the eagle in flight and execute a well known dance.

**PARROT DANCE:** The Pueblos dance around a wooden symbol depicting the parrot.

**BUFFALO DANCE:** The Plains Indians present a leader dressed as a hunter wearing a Plains head-dress to represent the buffalos coming from the plains and other dancers to represent the buffalo.

**BUTTERFLY DANCE:** The young Hopi girls wearing their hair in the traditional swirls around the ears to signify that they are of marriageable age display a picturesque dance; they wear head-dresses depicting the butterfly.

**TOAS HORSETAIL DANCE:** The Taos dancers honor the horse which is considered the most helpful beast of the animal world.

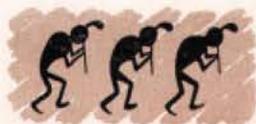
**NIGHT BIRD DANCE:** The Zuni Indians represent the bird who warns the Indian of coming night.

**RAIN DANCE:** The Zuni Indians dance for rain; it is performed by all male dancers, some of whom are dressed in women's clothes.

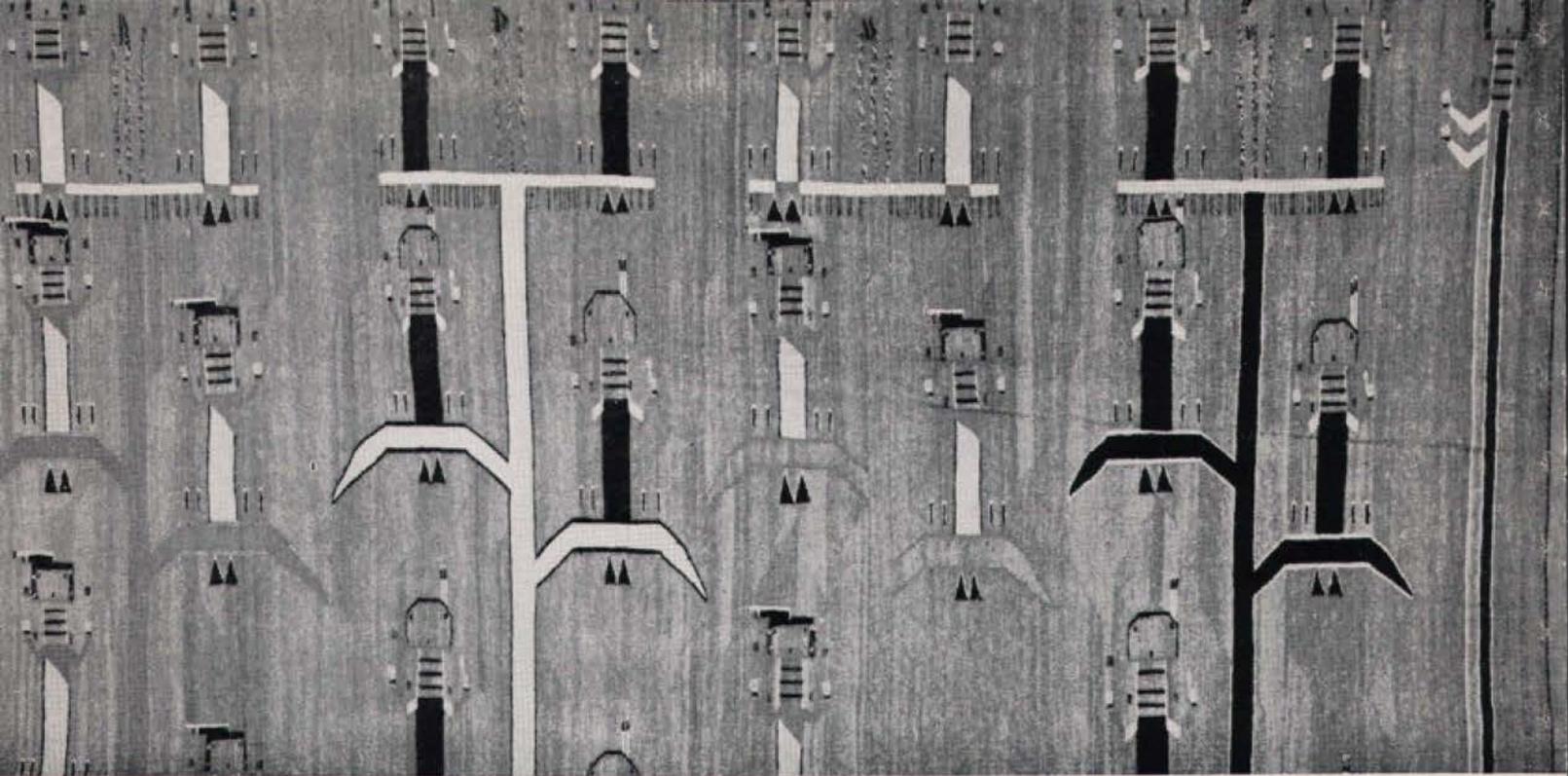
**HOOP DANCE:** Used by several of the tribes, this dance of pleasure demonstrates the skill and physical stamina of the young boys.

**CROW DANCE:** A social dance, the performers request protection for the growing corn.









A HOSTEEN KLAH YEIBICHAH RUG

## Navajo Arts and Crafts

The symbols and patterns of fine Navajo art work relate to traditional beliefs. The Navajos embrace a philosophy that is threaded with enchanting mythology and the concept that everything is finished in beauty. Rituals to the mysterious "Holy Ones" are real and ever present in their daily experience. The Navajo produce works of art in their jewelry, weaving, and sand painting, many of which are inspired by the gods who hold their destiny.

In Jewelry, Navajo silversmiths create necklaces, bracelets, buttons, buckles, belts, combs, earrings, and miscellaneous items such as pill boxes and silverware. Silver articles are primarily cast, hammered, and filed. The cast jewelry is formed by pouring molten metal into a two-piece sandstone mold that has been carved to the design of the finished piece. Both the hammered and filed jewelry are made from silver, in sheets or ingots. The ingot is pounded into shape after heating and the design is made either with a die and a hammer or with a file. Some of the silver is set with turquoise, and occasionally coral or shell. Earrings are made in many styles, but all are distinctively Indian. Beautiful squash blossom necklaces are popular.

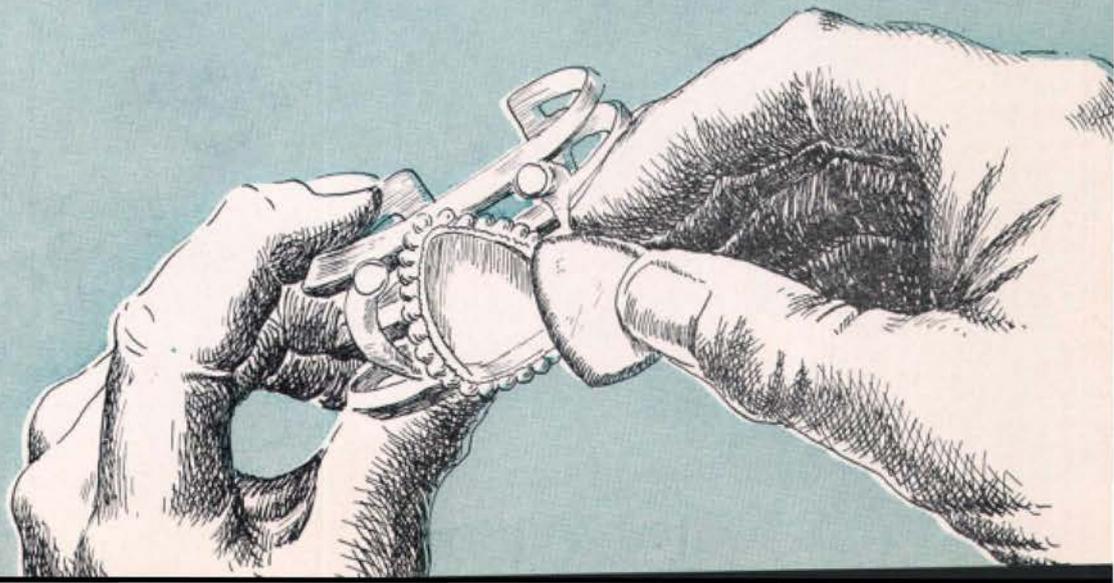
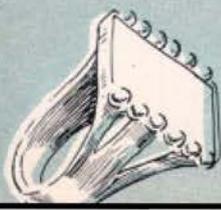
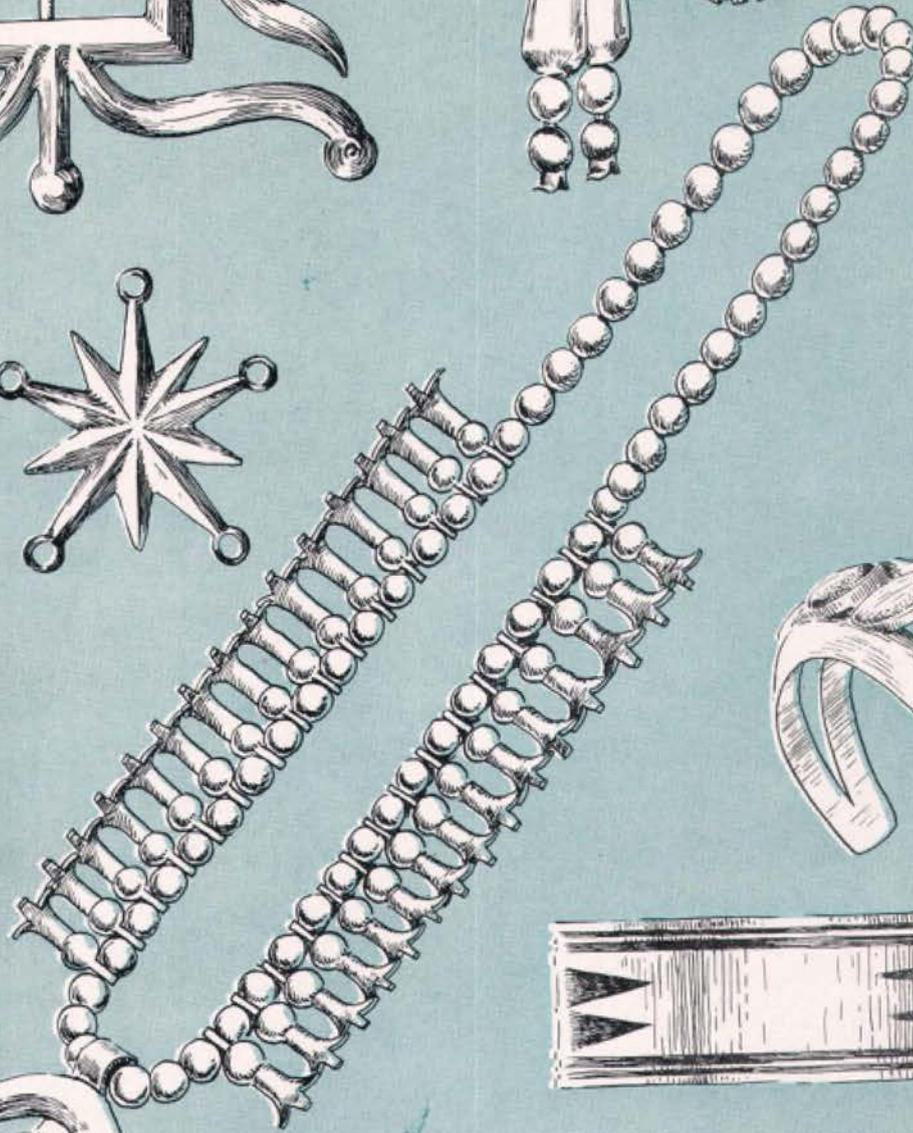
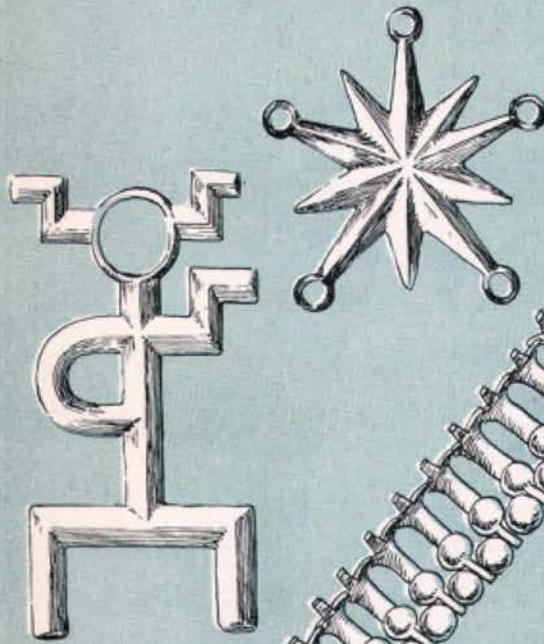
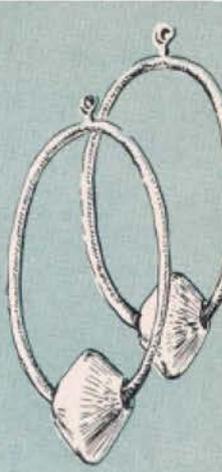
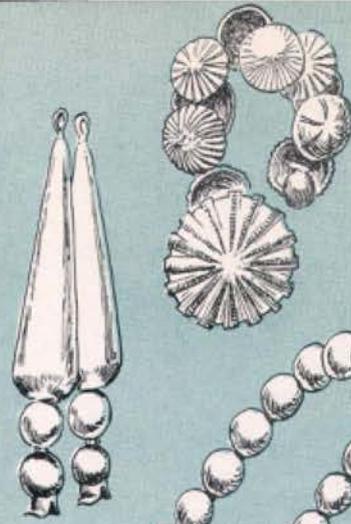
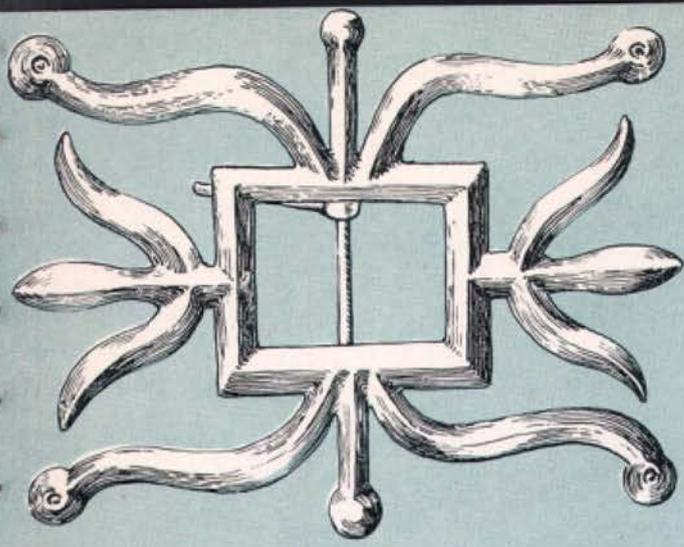
Some of the finest Navajo jewelry is handled by the Navajo Arts and Crafts Guild, an organization set up by the tribal council to provide an outlet for their work. Guild headquarters are at Window Rock, Arizona, near the tribal building. All of the Navajo

guild jewelry bears the stamp of the guild, which assures high quality.

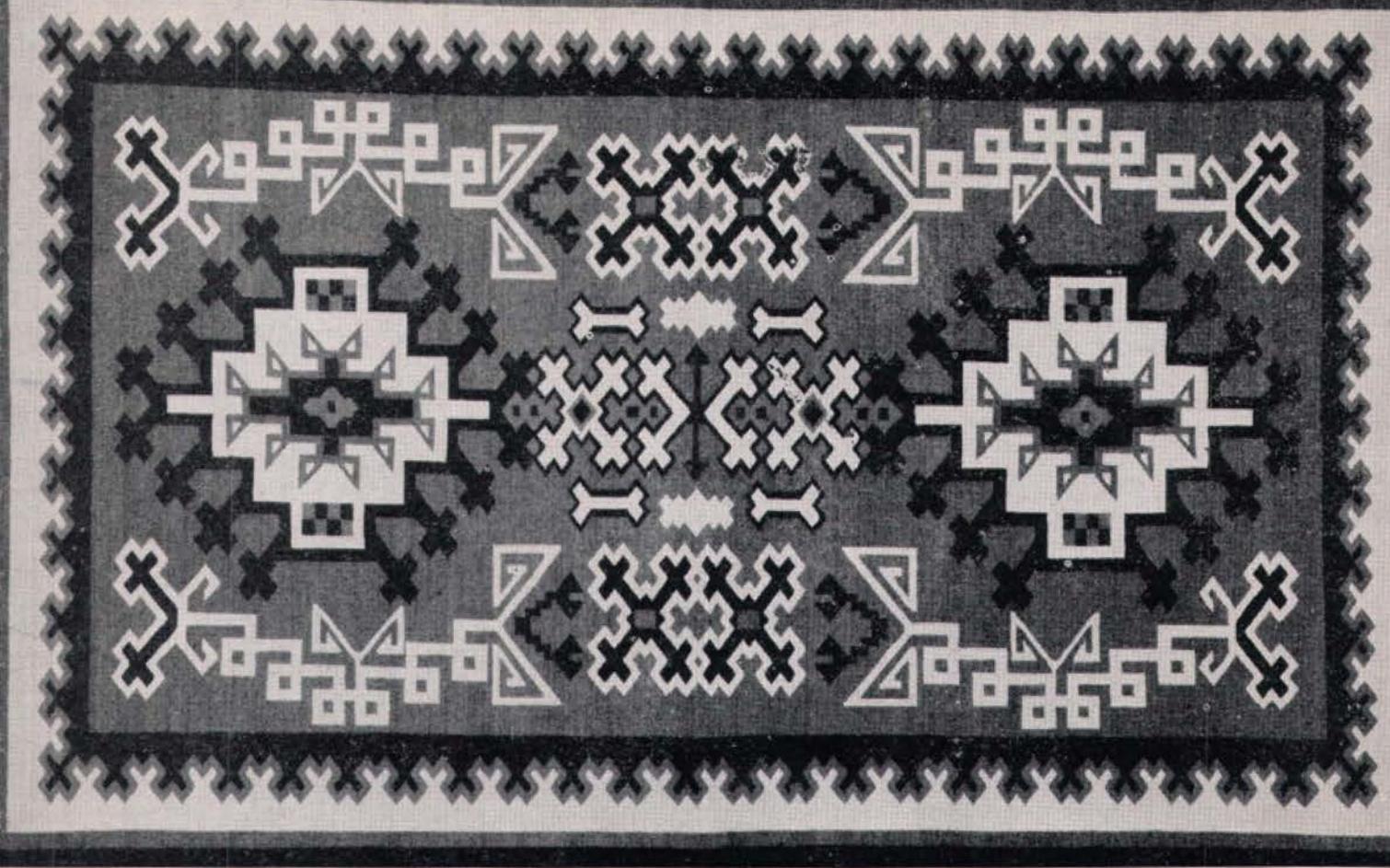
Besides the production of jewelry for commercial sale and art centers, the Navajo like to wear significant amounts of jewelry on their person. To them, a display of silver jewelry is a direct measure of their position and wealth, so they literally "wear their bank account." In addition, they use their jewelry as pawn in exchange for needed money or goods; but always they seek to repossess their articles even though a trading post may be obliged to keep them in pawn several years. Their love of jewelry will be readily visible at the Pow Wow. Some Navajos because of a shortage of cash will undoubtedly put into circulation the dimes, quarters, and silver dollars which have served as decorative buttons and pins. These can be identified by a small shank on the back of each coin.

Weaving has been a significant part of the woman's occupation since they learned it from the Spanish. Spinning and weaving, for the Navajo, have passed through a multiple of changes from the first plain blankets with simple stripes to the elaborate thick rugs blazing with color and pattern. Today, blankets and rugs of every size, shape, color, texture, and quality may be purchased. Those which have greatest merit and command the highest prices are the all handwoven fabrics containing yarn spun from their sheep's wool, either used in its natural color or









A TYPICAL TWO GREY HILLS RUG

dyed with the juices of native plants. Weaving for a popular commercial market, the Navajo have taken obvious short-cuts producing many blankets with store-bought dyes and grocery string warp. However, a well-made rug of all handwoven materials will retain its original beauty and wear for years.

The various colors used in the rug patterns are derived from three sources: (1) the natural shades of wool from the grey, brown, and white sheep, (2) vegetable dyes prepared from plants, and (3) aniline dyes which are purchased for the vivid colors.

Blankets are seldom exactly alike. The styles and colors patterned in the rugs depend upon the area in which the Navajo lives and on the taste of the weaver. A few blankets and rug styles have been named after the trading post serving the area. Two of these posts which provide the identifying name for the native products woven in their vicinity are: (1) TWO GREY HILLS, blankets made of natural colors with symmetrical right-angled border designs, and (2) CRYSTAL, rugs woven in conservative designs, often incorporating the sunshine hues of yellow and orange. These are heavier in weave than the finely woven Two Grey Hills rugs.

The visitor to the Pow Wow will have unlimited opportunities to purchase Navajo rugs at the campgrounds where the Indians display their crafts and at stores in town. Briefly, the qualities that mark the rugs and blankets of merit are: those that have been

made from all handwoven wool materials, both the warp and weft; those with clean wool and evenly spun yarn; those that have line patterns as straight as possible, although they will not be as perfect as machine made fabrics; and those that are tightly woven with straight finished edges.

Two other art forms belonging to the Navajo are worthy of mention: sand painting and the more recent development of water color painting.

Under the direction of the medicine man who carries the designs in his mind, sand paintings are executed for curing rites. On the floor of the hogan, fresh sand is spread on which ritualistic patterns—some as large as 20 feet in diameter—are created with colored sands. The ailing Indian is laid on the sand painting, placing him in direct contact and harmony with the universe. Ceremoniously, the painting is destroyed before sundown.

Painting on canvas or paper for the sole purpose of creating a picture to enjoy or sell is a recent art expression of the Navajo. Only recently have they been encouraged to express themselves in the medium of water color. Many talented Navajo have developed recognized reputations and careers. Among those who have gained distinction are Beatie Yazz (Little No-Shirt), Keetsie Shirley, Quincy Tahoma, Harrison Begay, Stanley Battese, Charlie Lee, Ed Lee Natay, and a host of others whose works are represented in art galleries and museums across the nation.





## Prehistoric Indians

On that well known date when Columbus discovered the New World, the pre-history of the Flagstaff area was already old. The prehistoric Indians we now call the Anasazi, "the ancient ones," had lived here for centuries. They had seen a land rush and a population boom after Sunset Crater erupted. Yet they had completely abandoned the area by 1300 A.D.

Evidence of their long occupation is all around us—in the broken pottery and chipped stone implements still lying on the ground, and in the more than 1500 sites recorded by the Museum of Northern Arizona in the Flagstaff area alone. The ruins of pueblos and cliff dwellings, now protected by national monuments at Walnut Canyon to the east, Wupatki and Navajo to the north, at Montezuma Castle and Tuzigoot to the south, are survivals from a prehistoric way of life.

Archaeologists have been excavating sites and studying the evidence for half a century, and have pieced together the Anasazi story.

Back in 500 A.D., only a handful of Anasazi inhabited the section of the extensive volcanic field surrounding the San Francisco peaks, which rim the crater of our ancient and scenic volcano. Scientists estimate that early population at around 300, from surveys of the earliest sites. These Indian families lived in earth lodges, which were hollows scooped out

of the ground and roofed over with poles and brush. They hunted game with dart-throwers, gathered nuts and seeds, and farmed patches of corn and beans. They wore sandals woven of yucca fibers, animal skins for clothing, and wove yucca bags and baskets for household use.

By 950 A.D., in the natural course of events, the population had increased to around 800. They had acquired the bow and arrow, learned to make pottery, and lived in pithouses, dug deep enough for the ground to form the walls, and providing better shelter. Some groups began to utilize the overhanging ledges in Walnut Canyon as ready-made roofs for rooms walled with rocks and cemented with adobe mud. They were the first cliff dwellers in the vicinity of Flagstaff.

At the end of the following century came the event that changed the course of pre-history. The San Francisco volcanic field, after geological ages of inactivity, exploded into violent eruption in the cinder-cone area east of the peaks. Sunset Crater, the newest and so far the last of the cones, was created from redhot lava, ash, and cinders ejected from a volcanic vent. Scattered by the wind, the cinders and ash blanketed the land for miles around. The date was 1064, and how that was determined is a story in itself.

What seemed at first a catastrophe set the stage for a prehistoric land boom. The layer of cinders



and ash, covering 800 square miles around the newly formed Sunset Crater, acted as a mulch to hold water from summer rains and winter snows. The Anasazi who cautiously returned after the eruption soon discovered they could grow good crops of corn and beans in previously untillable soil. Gradually this amazing news spread throughout the Southwest and the migrations started. From the Verde Valley to the south came prehistoric Indians now called the Hokokam; from the White Mountain region came others called the Mogollon; many more Anasazi moved in from the north, and from the west a group of still undetermined origin.

Within fifty years of the great eruption, the population in the Flagstaff area had more than quadrupled from an estimated 875 to around 4,000. By 1160 A.D., the population had doubled again and reached a peak of over 8,000.

This was the "Great Pueblo" period, and the high point of cultural contacts and prosperity. For two centuries the Flagstaff area held one of the densest populations in northern Arizona. Trade routes were diverted into the region, bringing abalone shells from California, parrots and copper bells from Mexico via southern Arizona, salt from the Verde, turquoise from New Mexico. A variety of decorated pottery types was introduced by the newcomers.

During this time the spectacular red sandstone pueblo of Wupatki ("Tall House") was built thirty miles northeast of Flagstaff. In the 1100s it contained more than 100 rooms and some parts were at least three stories high.

The Kayenta branch of the Anasazi built their masonry "apartment houses" at Keet Seel, Betatakin, and Inscription House, the three cliff dwellings contained within the Navajo National Monument. In the Verde Valley the pueblo-builders placed their structures on hilltops or set them into caverns in the limestone cliffs, and worked out an irrigation system to channel water onto their fields.

As the years passed in the Flagstaff area, however, the protective blanket of ash and cinders disappeared through wind action and erosion. Undoubtedly other factors contributed to a gradual abandonment of the entire region. By 1250 A.D. the population had shrunk to approximately 600. During the exodus, many Indians moved into the Verde Valley where there is evidence of a population increase during the 1200s. Montezuma Castle and Tuzigoot continued to flourish for another century. Keet Seel, now the largest cliff ruin in Arizona, was one of the last to be abandoned in the north.

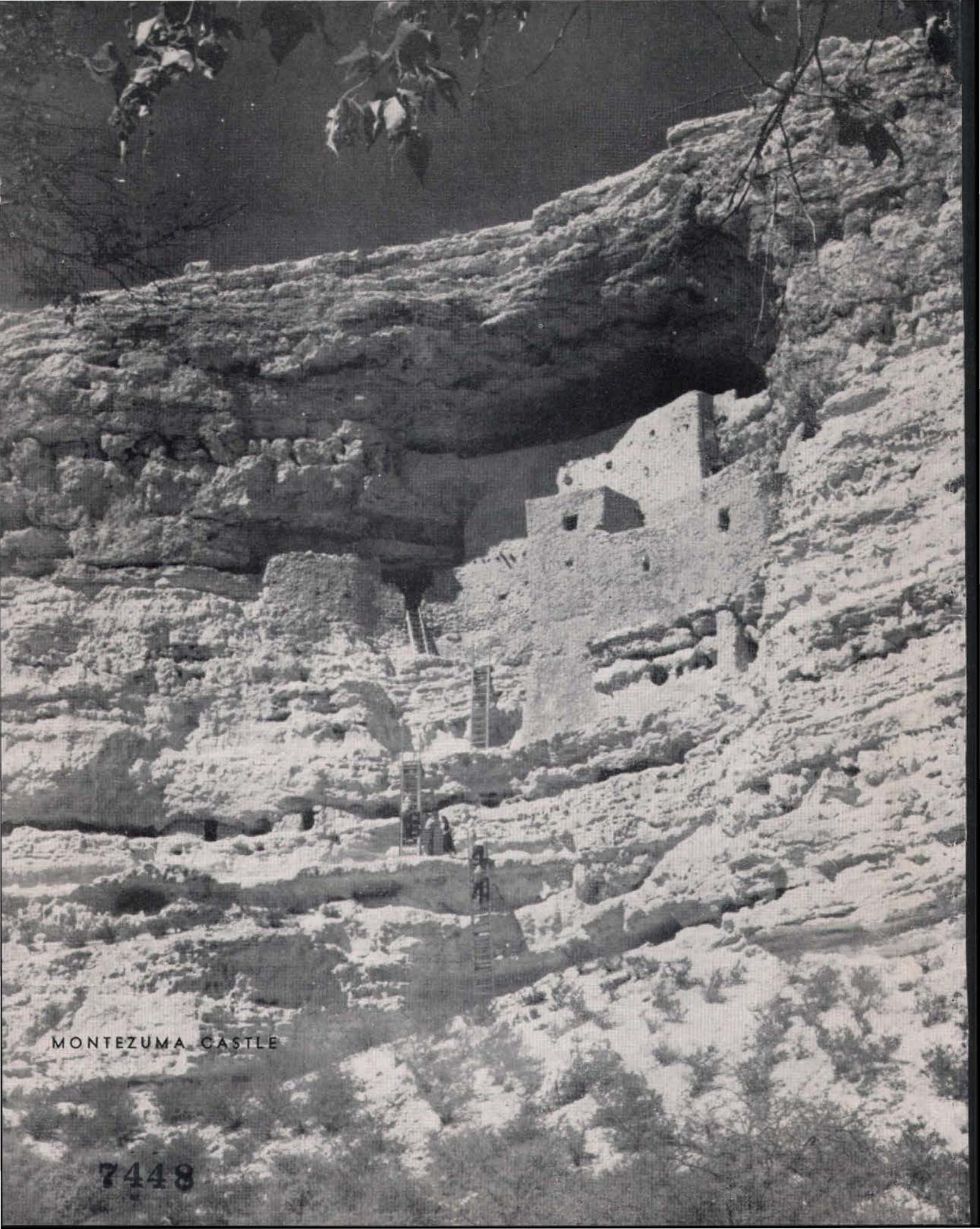
The expansion which followed the eruption of Sunset Crater had utterly collapsed by 1300. Incredible as it may seem, there were no permanent inhabitants in the Flagstaff region for the next 500 years until pioneer settlers founded Flagstaff in 1880. The first Anglo-Americans who explored the area in the 1850s had found only Yavapai and Havasupai hunters and not a single permanent Indian village. E.C.R.

WALNUT CANYON



KEET SEEL





MONTEZUMA CASTLE

7448

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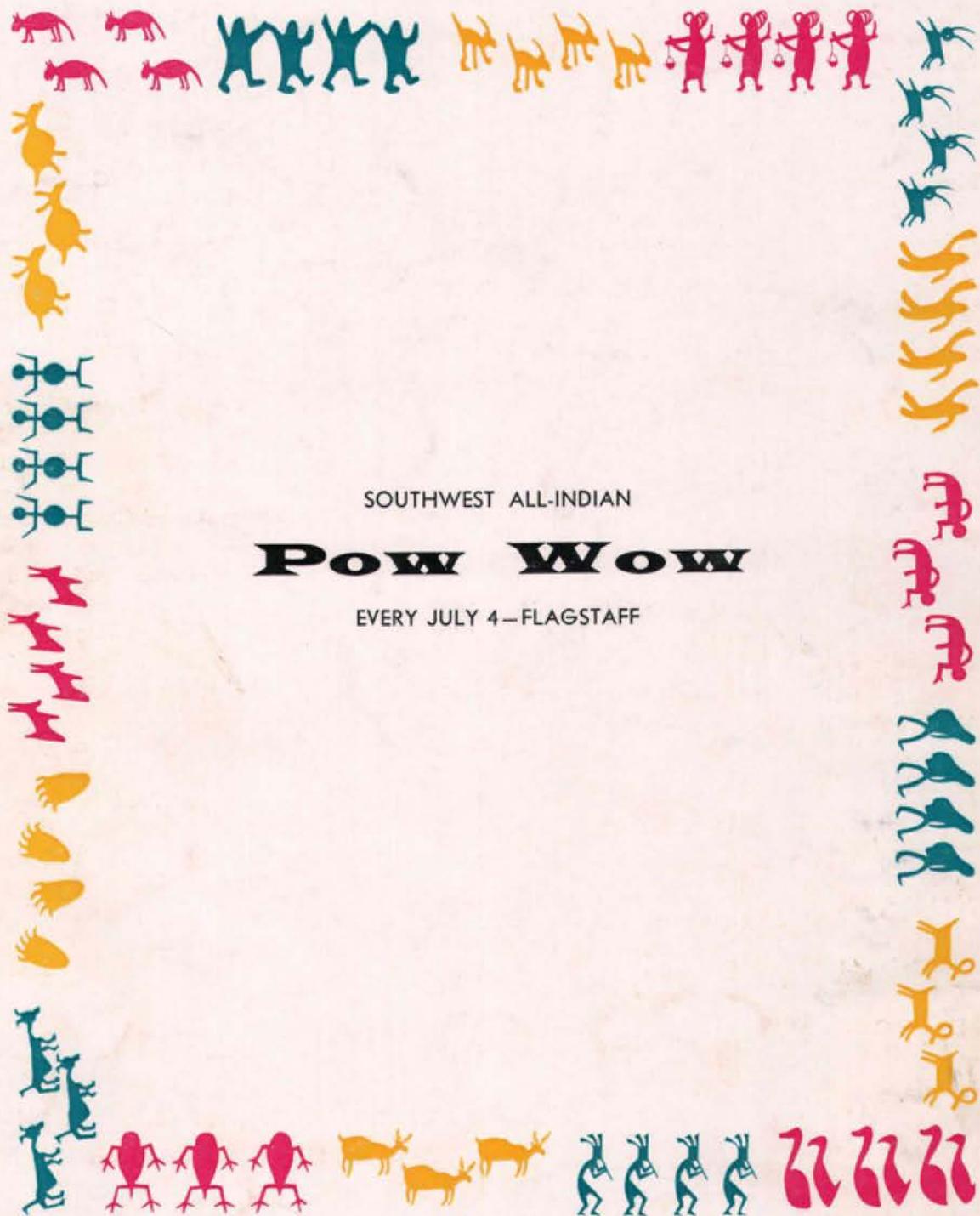
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SOUTHWEST ALL-INDIAN

# **Pow Wow**

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