

ALL-INDIAN POW WOW

JULY 2, 3, 4, 1961
FLAGSTAFF, ARIZONA

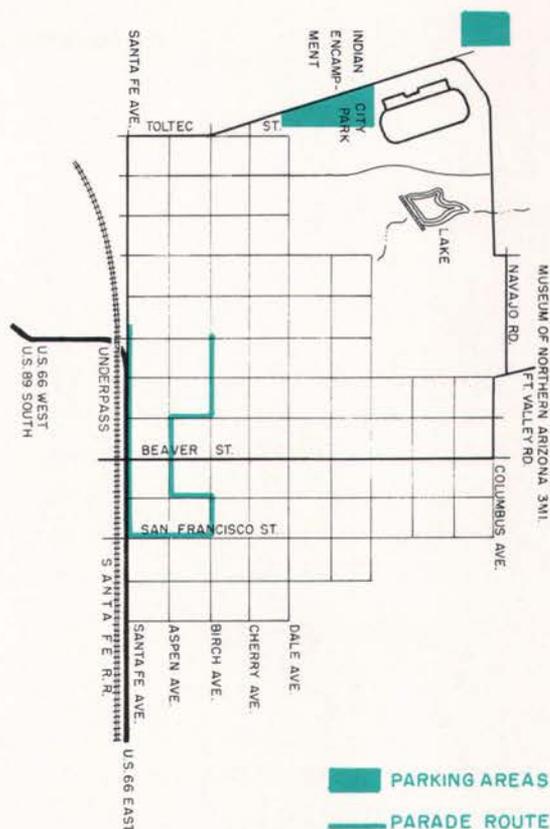
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*Bruce Timmeche
Hopi '59"*

CAMERA TIPS

- **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 1.9 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 out and roll your 35 MM off the spool. If this should happen bring it in to a photo shop **UNOPENED** to save the shots you have.



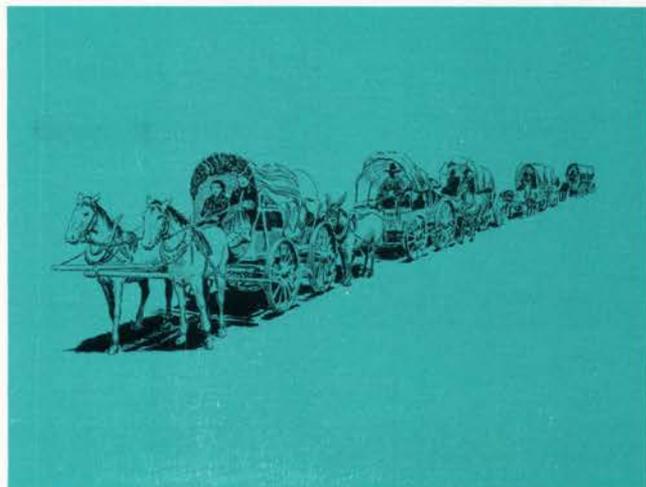
TICKETS

Tickets for all Pow Wow performances are on sale at the Chamber of Commerce, 101 West Santa Fe, until the morning of July 2. 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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POW WOW ACTIVITIES



COLORFUL - Parades

The parade starts promptly at 11 a.m. each day of the Pow Wow. The map to the left 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 horse back; 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.

EXCITING - 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.

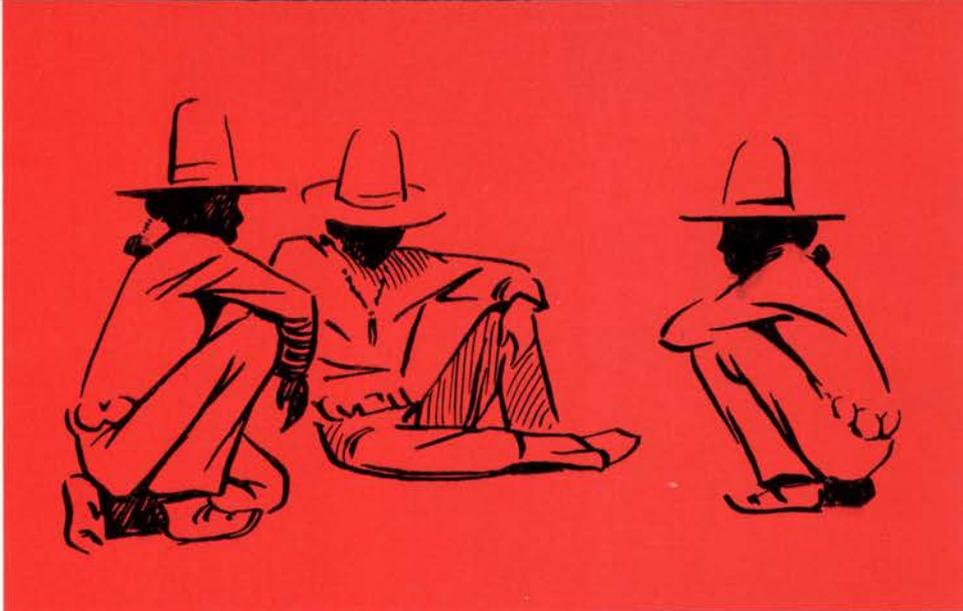
SPECTACULAR - Night Ceremonials

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.

INTERESTING - 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 corraled in a makeshift 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.





THE FIRST POW WOW

THE All-Indian Pow Wow is the end result of location and circumstance. It is all Indian because the Indians are here—14 tribes live in Arizona, and the Navajo occupy the largest reservation in the U.S. It is a Pow Wow because it is an Indian gathering for the three-day celebration, presided over by the San Francisco Peaks, the “place of snows where the thunder sleeps” as the Navajo call it.

Flagstaff is in the heart of Indian country. To the north live the Hopi and Navajo, to the southeast the Apache, to the west the Havasupai, Hualapai and Yavapai. In southern Arizona are the Papago, Pima, Maricopa, and Yaqui. Along the Colorado River farther west are the Chemehuevi, Cocopah, Mohave, and Yuma.

The coming together of the tribesmen of the Southwest has been an annual event for over thirty years. They are joined in the Pow Wow celebration by their neighbors in New Mexico, the Pueblo people, and by tribesmen from Oklahoma, Wyoming, South Dakota and other states.

There is a precedent for the celebration at Flagstaff that dates back to 1876. Accounts differ, but one version relates that in 1876 a party of emigrants, California-bound, camped at the spring not far from what is now the City Park. To celebrate Independence Day, they trimmed a tall pine into a flagstaff and flew the American flag, fired shots into the air and whooped it up in general. Indians in the vicinity heard the noise, came to investigate and were invited to join the fun. The trimmed tree remained a landmark for many years and was still standing in 1883. There is general agreement on one point: that is how Flagstaff got its name.

For several years in the 1920's the local organization of Elks put on a July Fourth celebration called the “Days of '49” which attracted so many Indian on-lookers that a number of businessmen suggested starting an Indian show. The idea caught on. The Indians were invited to come to town for a community celebration with plenty of free food and a chance to play games and have races and dances. The success of the first celebration in 1929 set the general pattern and marks the beginning of the Pow Wow of today.

It was a success from both points of view; the Indians had fun, they met old friends and made new ones, traded their goods and found it convenient to buy supplies; the townspeople also had fun, and businessmen took in silver dollars.



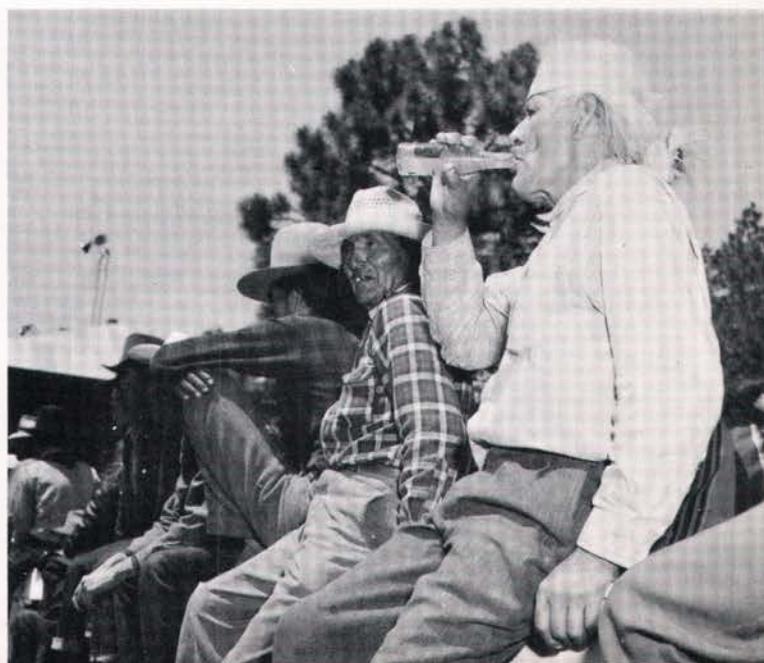
In the early years of Pow Wow the celebration was a community affair with everyone pitching in to help. Beef and mutton, beans and potatoes were served free to the Indian visitors. They in turn provided the entertainment, playing games in the afternoon and dancing in the evening. It soon developed into an all-Indian show.

A celebration, to most Indians, is a "great chicken pull." A version of this ancient sport was one of the afternoon games, with a sack of sand buried in the ground instead of a live chicken. The trick was to yank the sack from the ground while astride a fast-running horse. The little Indian ponies of those days could not always support the rider as he swooped down to grab the sack, and spills were frequent and hilarious.

The tug-of-war was a popular contest, particularly between the Mohave and Navajo women. As the Mohave were quite large and prone to use a 300-pounder as "anchor woman," they almost always won in spite of fierce resistance from the Navajo. The tug-of-war led to so much quarreling among the contestants that it finally had to be discontinued.

Other Indian games included the Hopi "stick-and-stone race." Contestants ran barefooted and the game was played by putting a smallish stone on one foot, throwing it with a swing of the foot, then running to the spot where it landed and replacing it on the foot without use of the hands. This went on for the distance of a mile, twice around the track.

Since 1934 the annual celebration has been sponsored and staged by Pow Wow, Inc., a non-profit organization with a board of directors composed of local business and professional men who serve without pay. Tribal leaders assist in making rules and deciding how events are to be handled. Before each Pow Wow they meet with board members in a breakfast conference to make policy decisions.



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.





MOHAVE



PAIUTE



HUALPAI



HAVASUPAI



HOPI



NAVAJO



CHEMEHUEVI



FLAGSTAFF

IN THE HEART OF THE INDIAN COUNTRY



YAVAPAI



APACHE

Photographs by JOSEPH MILLER



YUMA



COCOPAH



PAPAGO



MARICOPA



PIMA



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

Both during the parade and at the night ceremonies you are afforded excellent opportunities to notice the differences in the various tribes, as well as trying your own hand at distinguishing one from the other.





PARADE TIME

BEFORE noon each day of Pow Wow is parade-time. Promptly at 11, the Indians who participate in the festival start their parade moving through the streets of downtown Flagstaff. Like other events, it is an all-Indian affair and there are marching bands, dance groups in full regalia, and cowboys riding their finest horses. A unique feature is the procession of Navajo horse-drawn wagons which traditionally concludes the parade.

Marchers begin to assemble an hour before parade-time at the west end of Santa Fe Avenue near the underpass on U.S. 66. Navajo wagons are lined up along the curbs of side streets; riders adjust saddle cinches. Now is the time for the spectator to observe at close range the details of colorful native dress, to watch the byplay between Indians waiting to fall into line, and to take the candid camera shots and closeups.

The parade is a preview of events to follow. The cowboy riders will compete in the afternoon rodeos; the dance groups in their ceremonial costumes will take part in the evening performances. The dancers pause now and then, especially at street intersections, to execute a few steps to the beat of a drum. As they dance, there is the jingle of bells, the click of turtle-shell rattles. When the bands start playing, the cowboys may find their horses executing a few steps of their own.

Among the all-Indian bands which entertain during the parade and other events are usually the Hopi Indian Concert Band, the Navajo School Band and the Hualapai Indian Band.

As the parade winds through the streets, the spectators can see and compare the Indians of many different tribes: Navajo, Hopi, and Apache of Arizona; groups from the New Mexico pueblos of Taos, Jemez, San Juan, Laguna and Cochiti; visitors from more distant states—the Cheyenne, Oglala Sioux and Arapahoe. Zuni maidens pass by, balancing decorated pottery jars on their heads. Women of the Plains tribes walk softly in leather moccasins, their tanned doeskin dresses decorated with beadwork and porcupine quills.

An increasing number of Indian children share the fun of parading, and their dress repeats in miniature the dress of their elders. Some of the children are already skilled dancers who will appear in the evening ceremonials.



The procession of Navajo wagons — for many years a special feature — is the traditional climax of the parade. The wagons roll by, each drawn by a team of little Indian ponies, with white canvas and perhaps a colorful blanket stretched over the wagon bows. The driver may be a Navajo man sitting erect, one hand on the brake-handle, or a woman in full skirts of satin, velveteen blouse with long sleeves, wearing a wealth of silver jewelry set with turquoise. Whole families—children, old folks and pets—crowd together on the floor of the wagon box, and peer out from under the canvas. Keeping up with the times, many wagons now roll along on rubber-tired wheels.

The number of wagons entered in the parade diminishes each year as they are displaced by the modern pickup truck for transportation. The Navajo Reservation is the last refuge of these old-fashioned farm wagons, where they are still used to haul wood and carry supplies from the trading posts. Wagons are now driven to town only at Pow Wow time, for it is a journey of several days from distant parts of the reservation. The Pow Wow committee encourages entries by offering bales of hay, watermelons and other inducements, with cash awards for every day's participation in the parade, and a special award to the wagon traveling the greatest distance (as far as 100 miles) to enter.

As the parade disbands at the end of the route, near City Park, many of the Indians will pose for pictures, if extended the courtesy of first asking their permission. It is also customary to pay something for the privilege.





THRILLS, CHILLS & SPILLS

THIS one is different, for the all-Indian events of the Pow Wow rodeo present the Indian as cowboy in his own show. It's a performance peppered with thrills, chills, and spills. And it gives the camera buff a chance to snap fast and furious action pictures from the safety of the grandstand.

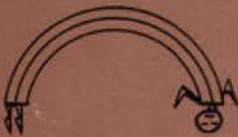
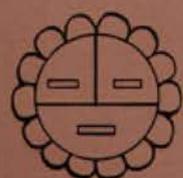
These Indian cowboys are amateur contestants in the Pow Wow arena, having a bucking good time, and some are as expert as professional rodeo hands. They compete in events with all the natural recklessness of Indian youth, and there is friendly rivalry between the tribes as well as between individual contestants. Of course they compete for cash prizes, hand-tooled saddles, fancy boots and other awards, but mostly for fun. They may even have more fun than the spectators, though the spectators have the added advantage of watching the Indians watch the show.

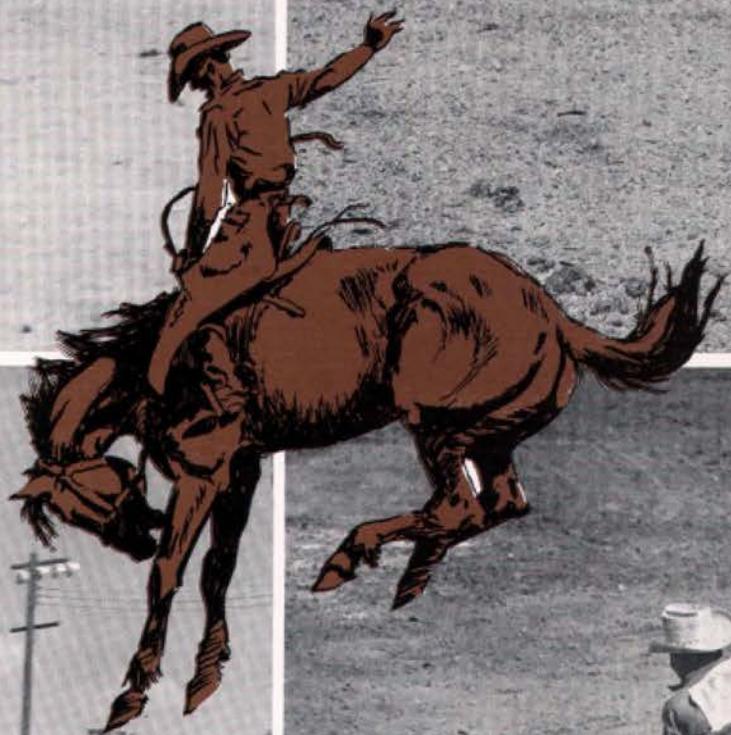
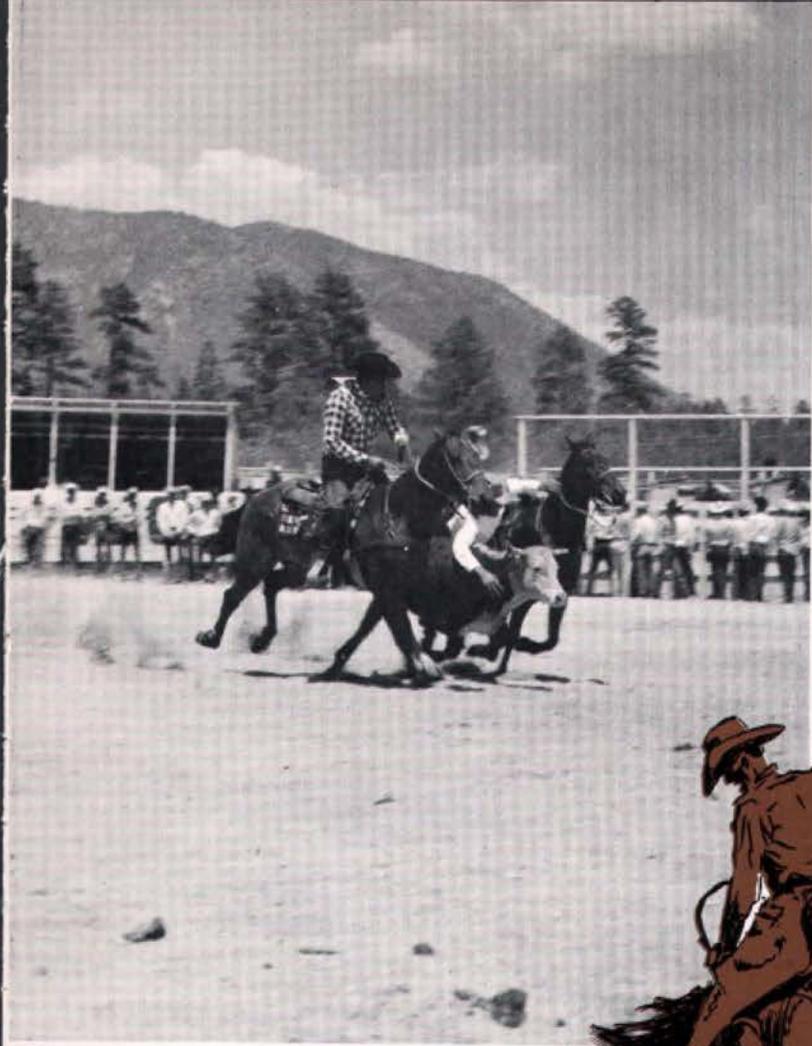
Most of the entrants are Navajo Indians from the reservation near Flagstaff. Others may be Apache, Hualapai or Havasupai cowboys, or perhaps Chemehuevi from the Colorado River reservation.

The skills displayed in the Pow Wow arena were learned through tough experience in everyday range work and hours of practice. Many Indians earn their living as "cow punchers" either with their own cattle outfits or on off-reservation ranches. Local rodeos on the Navajo Reservation are weekly events in the spring, and serve to test and sharpen the skills which the contestants display in the one big event of the year—the Pow Wow rodeo at Flagstaff.

There are no breathing spaces between events, for horse races on the arena track will keep the spectators cheering. The horses entered are real racers—quarter horses, part thoroughbreds, topnotch roping horses—with no resemblance to the little Indian ponies of other years. Horse racing was started at the Pow Wow some 28 years ago to encourage the Indians to breed and enter better horses, and has long since become a regular event.

You may not see everything that happens in the Pow Wow arena, for the rodeo is a close relative of the three-ring circus. But you'll certainly remember the spills, chills and thrills. And whether you pronounce it ro-day-o or rode-eo, it will spell an exciting afternoon.







UNIQUE, COLORFUL PAGENTRY IN THE SPECTACULAR INDIAN RITUAL DANCES

IN the night ceremonials, the Indians perform "dances" which are not dances in the white man's sense of the word. They are ritualistic patterns passed down through generations — dramatized prayers that deities understand and answer. The significance of every detail may be known only by religious leaders, but the Indians understand why the dance must be performed correctly and well. They find communion with their deities in the meaningful tempo of the drum and chant, and every action is a supplication.

Although most dances are religious in nature, a few are social dances or reflect a common experience. It is as hard for non-Indians to grasp the meaning of Indian dances as it is for a white man to explain his symbols and rituals. Some generalized explanations may be ventured, however. For the dances presented regularly, and some occasionally, in the varied program of evening ceremonials, the following notes may add depth to the viewer's appreciation.

YEI-BEI-CHAI (Navajo)—Part of the Night Way Ceremony, the Yei-bei-chai is performed on the last two nights of the nine-day "sing" for curative purposes. It is sung in high falsetto voices, peculiar to the Navajo, and the litany is mysterious and strange to our ears, yet with a haunting quality. It is meant to appease the gods, or *Yeis*, and to drive out evil influences. During the actual healing ceremony, sand paintings are made by medicine men in the hogan of the sufferer. In the Pow Wow arena, the performers appear in traditional costume but without the masks used only in the real ceremony.

CROWN DANCE (Apache)—Also known as the Mountain Spirits Dance, it is the principal dance of the Apaches and one of the most dramatic and exciting of Indian ceremonies. It is given to initiate young girls into womanhood and follows four days of purification and instruction by older women. The dancers, masked with black hood and wearing strangely shaped headdresses, represent the *Gan* or beneficent deities. They carry symbolic swords to fight the forces of evil, and the large wooden crowns bear symbols of the heavens which are also painted on their bodies. The strange masks and crowns are unique in the Southwest. The term "Devil Dance," sometimes applied to the Crown Dance, is a misnomer. The drawing to the left and top of this page pictures a crown dancer.

EAGLE DANCE (Pueblo)—Often performed at Flagstaff by the Hopi and the New Mexican pueblos of Cochiti, Jemez, and San Juan, the dance dramatizes the relations between the eagle, man, and the deities. The symbolism is direct and easily recognized. In realistic costume, with feathered wings attached to outstretched arms and wearing eagle-beaked headdress, the dancers swoop and glide and wheel in simulated flight. Indians venerate the eagle for his power. Some pueblos use the dance in healing ceremonies, because the eagle is always strong. The Hopi use eagle feathers, called *pahos*, in their ceremonies.



HOOP DANCE—This most spectacular dance is chiefly a pleasure dance and test of sure-footedness and stamina. It originated with the Taos Indians some fifty years ago, but is now a favorite among many tribes. At first only one willow hoop was used; now as many as 7 or 8 hoops are manipulated with amazing skill and dexterity.

WATER CHANT (Zuni Maidens)—Balancing pottery jars on their heads with dignity and grace, the maidens go to a spring near Zuni village to bring back that precious commodity—water. At the spring they sing songs of happiness and of hope that they will carry the water safely home. The maidens wear handwoven mantas and the beautiful jewelry for which Zuni craftsmen are noted.

BUFFALO DANCE—A dance performed by all pueblos, usually in mid-winter, it celebrates the return of successful hunters. Some dancers are dressed as hunters; others impersonate the buffalo and a symbolic killing of the animals is enacted. The women represent the Buffalo Mother, and the hunter-leader will wear the feathered Plains headdress to show that the buffalo came from the land of the Plains Indians.

BUTTERFLY DANCE (Hopi)—Usually held in August to celebrate abundant crops and in thanksgiving for a good summer, this social dance is also a prayer for rain and for everything to bloom. The elaborate headdress, called a *tableta*, depicts the bright and varied coloration of butterflies, and the dance movements represent the motion of butterflies. Young Hopi girls used to wear their hair in traditional “butterfly” swirls around their ears to signify they were of marriageable age.

LANCE AND SHIELD (Cheyenne)—It is said that this contest dance was old before the white man came. The dancers go through the motions of battle with lance and shield, and each must keep step with the drumbeat and song as they avoid the other lances. Dances of the Plains Indians are war dances or contest dances, in contrast to the Pueblo dances which are primarily enacted prayers.

KNIFE WING DANCE (Zuni)—Also called the Night Bird Dance, it calls upon the night bird or nighthawk to protect the Zuni village. As the bird flies over at dusk, it warns young people to return home. The Zuni use the bird as a model for the Knife Wing Bird in their jewelry, as its wings are thin and curved like knife blades.

PARROT DANCE (Cochiti)—One of the oldest and most sacred of Pueblo dances, it is often performed at Flagstaff by the Cochiti from New Mexico. Archaeologists have traced back the ceremonialism involving parrots for over 1500 years. Parrot bones are often found in prehistoric ruins. The skulls of a Mexican Macaw and native Arizona parrot shown at the Museum of Northern Arizona date from 1100-1300 A.D.

MEXICO—“Maya” Feast Dance (*Baile de Fiesta*)—First performed in Flagstaff at the 1959 ceremonials, this fiesta dance has been handed down, it is said, from the days of the Spanish conquest of Mexico. It is performed to celebrate Catholic feast days in the native villages. The dance team from south of the border consists of musicians (drummers and reed player) and five dancers from the Yaqui tribe in lower Sonora, Mexico. The dancers wear shell-like objects called “*tenovales*” strung from knee to ankle, producing a clicking sound during the dance steps. The masks and flowers are purely decorative.





HOPI CRAFTSMAN



An annual event at the Museum of Northern Arizona is the Hopi Craftsman Exhibition, widely known for its fine selection of Hopi Indian arts and crafts. Always scheduled at Pow Wow time, the current exhibit is open to visitors July 1-2-3-4 from 9 a.m. to 6 p.m. daily. Admission is free.

The traditional Hopi arts and crafts are of great variety and artistic design. The women are skilled in pottery-making and basketry, the men in silverwork, weaving, and the carving of Kachina dolls. Visitors to the 28th annual exhibit will not only see the handicrafts displayed but may watch demonstrations of how the articles are made.

The craftsmen live northeast of Flagstaff on a reservation which is completely surrounded by the Navajo Indian Reservation. The mesa-top village of Oraibi is the oldest in the United States as it has been occupied continuously since before 1300 A.D. The other eleven Hopi villages are also located on or near the tops of First, Second, and Third Mesa. First Mesa is the farthest east.

In the museum patio, hundreds of woven baskets, decorated pottery and textiles are grouped under the name of the village where they are made. Hand-carved Kachina dolls are a major attraction of the special exhibit room where the distinctive Hopi silverwork is also displayed.

Kachina dolls have long been popular with visitors to the Southwest. Hopi Kachinas are supernatural beings impersonated by masked men in religious ceremonies, and the dolls are intended to teach the Hopi children to distinguish between more than 250 different Kachinas.

The outstanding examples of handicrafts are brought in by the Museum staff from the Hopi villages on First, Second and Third Mesas northeast of Flagstaff. Craftsmen enter their products to compete for prizes offered by the Museum for excellence, and most entries are for sale.

A wide variety of pottery in decorated or plain ware is made in First Mesa villages. Three types of baskets are produced: the coiled yucca baskets made exclusively on Second Mesa; the wicker baskets typical of Third Mesa, and the woven yucca trays or sifters made in all the villages.

Among the Hopi, the men do the weaving and looms are set up during the exhibit for Hopi craftsmen to demonstrate the weaving of blankets and belts. Basketmakers, a potter and silversmith also demonstrate their crafts. The potter shows the entire process from molding the first lump of wet clay to firing the decorated piece in a baking fire.

"Piki House" behind the museum is a kind of outdoor bakery where Vera Neva-ahoima makes piki, a paper-thin Hopi bread, on the traditional flat cooking stone. Visitors buy and eat the piki as fast as it is made. It comes in varied colors for the cornmeal batter may be made from blue, yellow, red or white Indian corn.



Two members of the museum staff are noted Hopi craftsmen, Jim Kewanwytewa as a carver of Kachina dolls, and Willie Coin as a silversmith. Both are on hand for the exhibit and will take special orders from visitors.

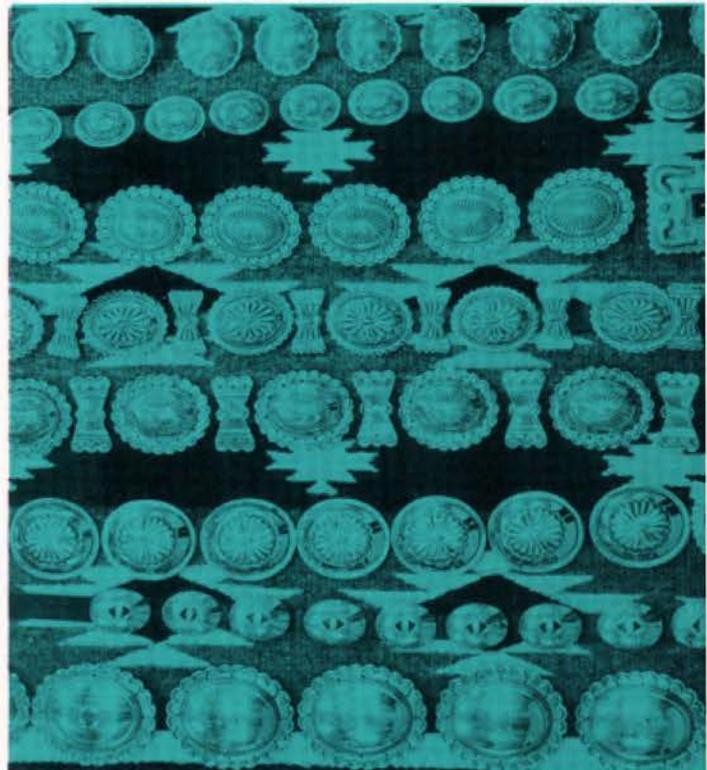
For the last week in July, the Museum of Northern Arizona presents a special display of Navajo rugs and silver jewelry in the annual Navajo Craftsman Exhibition. Prizes are awarded for the best work before the exhibit opens and most entries are for sale.

Rugs woven in different parts of the reservation vary greatly in design and color. The museum collects rugs from the western part, representative of Navajo weaving in the vicinity of Kayenta, Tuba City, Cedar Ridge, Kaibito, Rough Rock and Indian Wells. Rugs from the eastern part, entered by the Navajo Arts and Crafts guild, include characteristic examples from Chinle, Crystal and Two Gray Hills.

Some of the finest Navajo silverwork handled by the Guild is exhibited for sale. Squash blossom necklaces, concha belts, bracelets, earrings, buckles and rings are turquoise-set or of plain silver. Besides jewelry, the craftsmen now make silver tableware and other flat pieces.

A special feature is the daily demonstration of craft techniques. Visitors will see a Navajo weaver at her loom, a silversmith and an artist at work. A Navajo sandpainter recreates the sand paintings used in healing ceremonies. He makes a different design each day and destroys it before sunset as tradition requires.

The Navajo Craftsman Exhibition is scheduled for July 23-30, 1961, and is open daily from 9 a.m. to 5 p.m.





THE ANCIENT ONES

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 red-hot 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 Hohokam; 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, Betak-in, 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.





INDIAN ENCAMPMENT

ANOTHER interesting feature at Pow Wow time is the Indian encampment in the pines at City Park, where thousands of tribesmen camp for the three-day celebration. They begin to arrive well in advance to select the best sites, and some groups by tacit agreement use the same location year after year. At one time the Hualapai always camped in the area where the Flagstaff Indian Dormitory now stands.

Visitors are welcome, for the Indians not only live here during Pow Wow, but do a brisk trade in handicrafts. It is a "behind the scenes" experience to walk through the encampment. Here the Indians set up tents and improvised shelters, or sleep in the back of trucks. The wagons that rolled in the parade are parked near the owner's camp and horses are tethered here and there. Every family or group has its own cooking fire, and the air is full of the smell of burning pine and juniper. Strips of "jerky" hang from ropes strung between branches.

The Indians crowd into every available space, sandwiched in between the early comers who had a choice of sites. Trucks and passenger cars are parked between tents. In the evening hundreds of campfires burn brightly among the trees. Something is always cooking, and coffee bubbles incessantly in smoke-smudged pots. After the evening performance, the Indians gather around their campfires to visit and relate the highlights of the day's events.

From the reservations the Indians bring many handicrafts to sell at Pow Wow. Navajo women hang their gayly colored rugs from ropes strung between the trees, or drape them over the tailgate of a truck. Jewelry and native crafts of every description are displayed for sale along the main road.

Temporary wooden booths are also set up in the Pow Wow grounds, where members of many different tribes spread out their wares — shell necklaces from San Domingo, mosaic-type Zuni pins, oil paintings and watercolors by Navajo artists.

There is always something of interest to observe. Indian children are especially delightful, whether eating a large chunk of watermelon, hiding behind their mothers' skirts, or venturing a shy smile. Before the evening performance begins, the early visitor can stroll about the encampment and watch preparations for the ceremonial dances.

Far into the night the Indians swap stories and ideas, make deals and trades, and perhaps chant and dance around their own campfires. The strange sounds which carry even into the center of town after midnight will come from the Indian encampment. July, after all, is the month of the full "buck" moon.





THE SKILLED ZUNI

Tales of gold and gems in the legendary "Seven Cities of Cibola" lured Spanish explorers to the ancient Zuni pueblos in 1540. Now the myth is true, for there is much silver and turquoise in present day Zuni, the Indian pueblo south of Gallup, and it is fashioned into magnificent jewelry by the skilled silversmiths.

The Zuni had been clever workers in copper and brass long before they learned the art of working in silver from the Navajo around 1872. Mexicans had brought metals to the old pueblo to be made into jewelry, and for one good piece they would pay a sheep. The first Zuni to learn silversmithing was Lanyade and the Navajo friend who taught him was the famous "Ugly Smith," Atsidi Chon. Gradually other Zunis learned the art and today there are more than a hundred expert silversmiths working in their village homes.

The first Zuni silver was simple in pattern and massive in form. When they learned to set turquoise around 1890, the designs became more complex. Of the five major styles in Zuni jewelry, the oldest has large stones set in patterns which resemble old Navajo styles. Jewelry set with small stones in rows or clusters—as many as 150 in one bracelet—became possible when the craftsmen got better tools and more turquoise was available. The inlay style is mosaic work with pieces of many colors laid on a silver backing. The intricate pattern is often made of turquoise blue, jet black, white shell, and red coral.

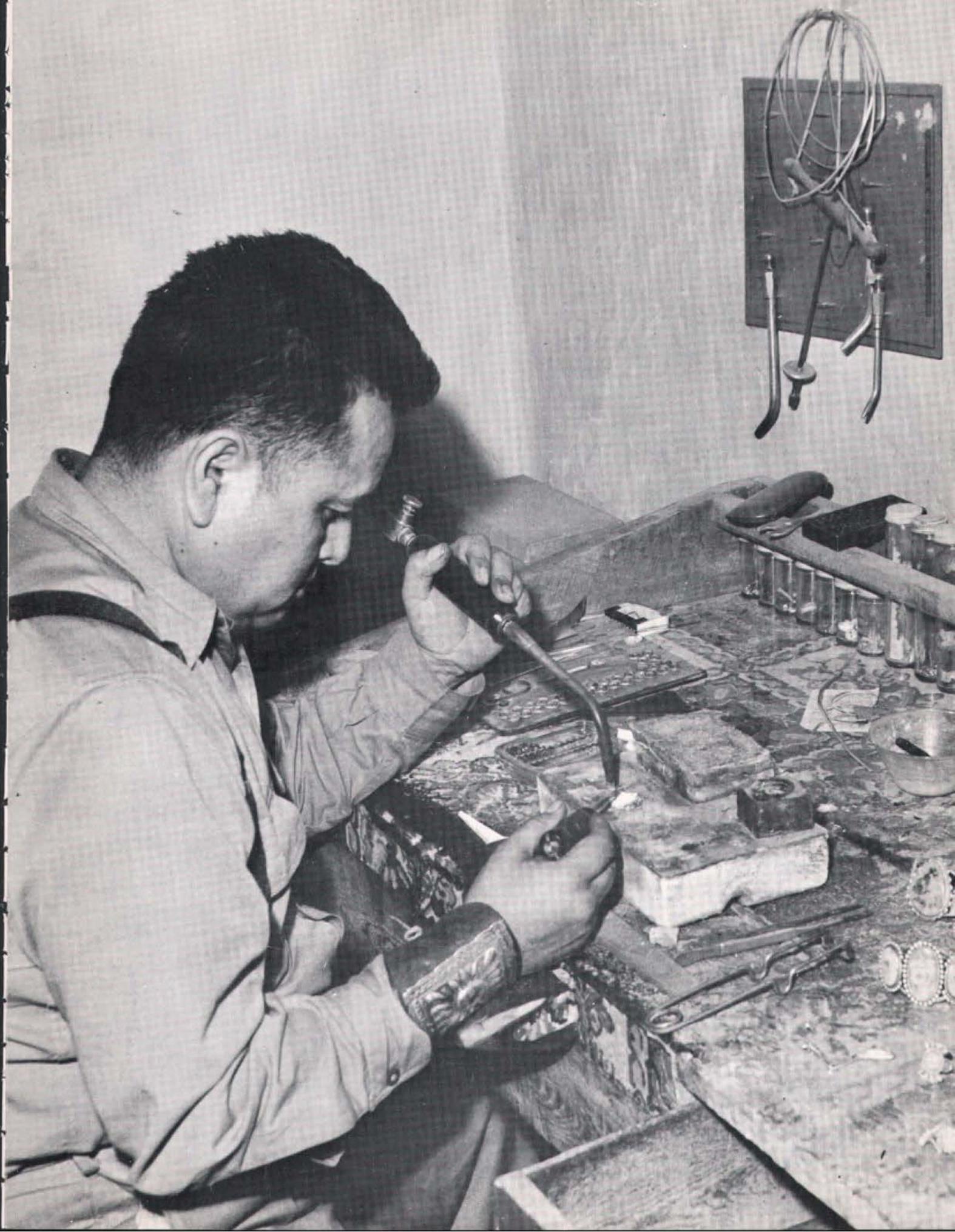
In the channel style dating from about 1940, narrow silver strips are soldered down to form "channels" into which stones are then fitted. It adapts well to geometric patterns. The "nugget" style, created by Zuni craftsmen around 1948, makes use of stones with all their natural irregularities.

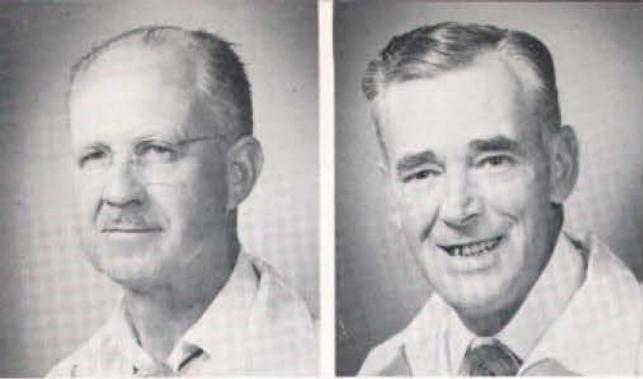
Several popular designs in the inlay style are taken from Zuni mythology—the sun, rainbow, and knife-wing gods. Closely fitted pieces of abalone shell, turquoise, coral and jet are skillfully worked into the pattern of this decorative jewelry. The Knife-Wing design, known to Anglos as the "thunderbird", is modelled after the curved wings of the nighthawk which flies over the village at dusk and which also inspired the Zuni Knife-Wing or Night Bird Dance.

Silversmithing is a household affair in the pueblo and an important source of income. There is a smith in almost every family. The craftsman works at home, using the corner fireplace for his forge, and he may be assisted by his wife or by relatives who are learning the art by watching and helping.

For many years the Zuni women made fine pottery but when the craft of bead-work was introduced around 1934, it gradually supplanted pottery-making.







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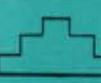
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