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I ndian pottery



of the Southwest
Post Spanish
Period

FOREWORD

American museums have benefited in various ways because of the specialized interest of individuals. As a result of Clark Field's interest in American Indian Pottery, Philbrook Art Center enjoys a noteworthy reputation in that area. Mr. Field is interested in many phases of Indian art, including painting and basketry as well as pottery. His interest in Indian pottery began nearly fifty years ago and he started his collection in 1935. Mr. Field has combined a deep love for Indian pottery with a desire to learn as much as possible about the subject and to share his interest and knowledge with others. He has consulted authorities for his own enlightenment and to authenticate his collection. A careful and comparative study of other collections and authors has been made, and most valuable of all, during annual visits to the Southwest, Mr. Field has gathered useful and interesting information by talking with many of the artists; notes have been taken on the technical aspects of pottery making and on the history, symbolic meaning and design qualities. This first-hand information, carefully preserved by Mr. Field, is and will be invaluable to artists, historians and scientists. The result of his sustained interest, love and enthusiasm is a high degree of connoisseurship.

There are almost six hundred examples of American Indian pottery in the Clark Field Collection and Mr. Field continues to add significant examples to the collection. All of the major pottery-making villages and desert tribes of the Southwest are represented. In addition to the interest of the

EXPLANATION

The pottery in the display room at Philbrook Art Center is arranged according to the Pueblos (Villages) and the Desert tribes from which it was collected.

By referring to the illustrations in this brochure the pottery on display can be easily identified.

ABOUT AMERICAN INDIAN POTTERY

Philbrook's comprehensive exhibition of Southwestern Indian pottery shows the development of pottery through American Indian history, processes used in making pottery, the variety of forms and sizes, and the complexity and/or simplicity of decoration.

The section of the Southwest represented by the exhibition has been called the "cradle of American Civilization." Here pottery making dates back to a very early age, probably 2000 years ago, at which time a crude "coiled" ware was made. It developed through the ages until about 750 A. D., when a pottery of a very good quality was produced. (See Pueblo II bowl). After the coming of the Spanish, in 1540-41, pottery making declined in both quality and quantity. This was due to the influence of European civilization upon the art and to the abandonment of entire villages because of disease, marauding and warfare.

that he used charcoal. The Indian knows nothing about either. He formerly used dried buffalo chips (buffalo manure) and, when the buffalo became extinct, the Indian turned to sheep chips. (Sheep were introduced in America by the Spanish). The Indian woman starts her fire from juniper cedar kindling and puts on about two dozen pieces of dried sheep chips for fuel. She rests the pottery, opening down, on stones so placed in the fire that the pottery does not adhere to the fuel. Then she puts on more fuel of ground dried sheep chips. If she wishes the pottery to turn out red in color, she fires it in this manner for about two to three hours. If she wants to make solid black pottery, she proceeds in the same manner as she did with the red pottery, for about one and a half hours and then puts on a smudging layer of thoroughly dried horse manure very finely ground. This layer is often three feet thick. The pot is then fired under the smudging layer for approximately two or more hours. Since clay is rather porous, the pottery is blackened not only on the outside but throughout by the smudging process. The firing is illustrated by the following

METHODS OF MOLDING POTTERY

See Plate Number 1

Since the beginning of pottery making among these Southwestern Indian people, the same method has been used in making the rough form. This method is called "coiling." An exception exists in the case of the Desert People, who use the "paddle and anvil" method. It should be emphasized that this pottery is made by hand and that no potter's wheel is ever used.

TECHNIQUES: Southwestern pottery may be classified in two divisions on the basis of technique. In one, coiling is used, and in the other coiling plus the paddle-and-anvil technique is the method. The difference lies in the method of shaping and smoothing the vessel walls. When coiling alone is used, the work is done with the fingers and gourd scraping tools. In the paddle-and-anvil method the walls are roughly built up with superimposed coils or rings and given a final form by striking the outside with a wooden paddle against a rounded stone or clay implement, the anvil, held inside the wall. Coiling is the method of the Basket-maker Pueblo, Athabaskan, Yavapai, Shoshonean branches and paddle-and-anvil the method of the

POLYCHROME POTTERY

There is a growing interest about the possible origin of the painted polychrome pottery of the Great Southwest. There are various opinions as to its origin and route of diffusion. There is, of course, the polychrome pottery of the Mississippi River area, but we are not concerned with that area in this study.

It was thought that in certain areas of Old Mexico and in Peru, pottery of painted polychrome designs was made long before such pottery as Saint Johns polychrome, Pinedale polychrome, Sikyatki, and the Chihuahua series. Although some of each type exists in each area, the South American polychrome pottery was mainly in effigy form with some containers decorated in painted life forms and geometric designs. The polychrome pottery of the Great Southwest consisted mainly of containers painted in geometric and sometimes life forms. Almost no Southwestern polychrome effigy pottery was made excepting in the Hohokam area, and Northern Mexico—particularly Chihuahua.

Frank H. H. Roberts, Jr., Director,
Smithsonian Institution, Bureau of
American Ethnology, Washington 25,
D. C.:

"I believe that the general opinion of
archeologists who have worked in those lo-
cations, Tularosa and Mimbres areas in New
Mexico and the ruins of Sikaytki in Arizona,
is that most of the pottery designs were
developed locally. There may have been
some influence from Old Mexico at a fairly
late date, but by that time the style of deco-
ration had become firmly established. There
are some districts in extreme northern Mex-
ico where pottery with somewhat similar
designs is found. The idea held at this time
is that their appearance in that area was due
more to a southward extension of influence
from what is now the United States rather
than the reverse."

J. O. Brew, Director, Peabody Mu-
seum of Archaeology and Ethnology,
Harvard University, Cambridge 38,
Massachusetts:

"Most people connect the general idea of
pottery in the Southwest with Mexico but I
am sure that there is no way to connect spe-
cific polychrome types in the Southwest with
types in the Valley of Mexico."

Another well known authority says:

"Why did Indians of the Southwest make
such highly colored and highly decorative
pottery? Because the Indians in this part of
the country are so surrounded by the bril-
liant colors of nature, the flaming sunsets,
the bluest of skies, the towering red sand-
stone cliffs, even the brilliance of the blos-
soms on the weeds and cactus plants, that
they can't help but incorporate some of this
in their art work. Also their religion..."

ZUNI (ZOO' NEE) DEER DESIGN

See Plate 11-C and 12-A

The deer design with a life line from the mouth to the heart, and with a white area on the deer's rump, was not seen on Zuni pottery until about 1850. However, this design was seen by the early Spaniards at the Pueblo of Kuaua, on the Kiva walls about 1541. A similar design was known on pottery of the Mimbres Area, New Mexico, c. 1050-1300 A. D. The Navajo used the same design in their sand paintings. (See book of Navajo sand paintings by Franc J. Newcomb, "The Navajo Shooting Chant.") This design was generally thought to have been originated by the Zuni until recently. However, Kenneth M. Chapman of the Laboratory of Anthropology at Santa Fe, New Mexico, has called attention to published evidence that similar designs have been found in pictographs on canyon walls or rocks in Europe by prehistoric man, which possibly date back ten thousand years. It has been found in Sweden, Norway and in Alaska, and has been traced to the Chippewa Indians in Wisconsin. The Medicine man of the Chippewas says this design is used in preparation for a deer hunt to insure success. (See the Annual Report of the Bureau of American Ethnology, Vol. 7, pages 221-222.) It is also known to be used among the

PUEBLO II POTTERY

See Plate Number 21-A

This specimen was obtained from a cave or dry shelter in northern Arizona near Navajo Mountain. It can be dated around 750 to 950 A.D. and represents the earliest period at which the prehistoric Southwestern Indian arrived at the making of fine textured pottery of a high quality. See the specimen on the shelf in the Pottery Room.

MARIA MARTINEZ

Maria Martinez of San Ildefonso Pueblo is recognized as the greatest potter of all time in the state of New Mexico. She is a pottery maker or moulder, not a decorative artist. She has never decorated the pottery she makes. Her husband Julian, a very fine artist, did the decorating for her until he died about 1943. For examples of his work, see Plate number 2-D. After Julian died, Santana, the wife of Maria's eldest son, did the decorating. See Plate number 2-B. Now PoPovi-da does the decorating for all of Maria's pottery. See Plate 2-A. Maria is an educated full blood Pueblo Indian endowed with intelligence, culture, graciousness and poise, a most likeable person. She is a clever business woman and has profited well in selling her pottery. She and her son PoPovi-da have their own craft shop at the San Ildefonso Pueblo which is located north of Santa Fe, New Mexico. She is the only Indian woman in

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SAN ILDEFONSO—NEW TYPE POTTERY

See Plate Number 23-A

In 1956, Maria Martinez and her son, Popovi Da, introduced a new pottery to the market which has an undecorated black gun metal finish. It has rapidly become a favorite with collectors. Development of a new process of intense heat has resulted in high gloss and lustre to the pottery work of Maria-Popovi.

"The desire of collectors to obtain fine and new examples of Maria's work before she retires has resulted in a tenfold price increase in a five year period."

Clark Field

COCHITI POTTERY OWL

See Plate Number 21-D

The pottery owl is most significant. For generations the Southwestern Indian has had a superstition regarding the owl; namely, that if one looks upon an owl in flight, an untimely death will result. (See the book *THE DELIGHT MAKERS* by Adolph Bandelier.) At first pottery makers would not even discuss making pottery owls. In time, the younger generation began to lose the old superstition and made pottery owls for sale.

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ZUNI (ZOO'NEE) BUFFALO HUNTING FETISH BOWL

See Plate Number 11-D

This buffalo hunting fetish bowl and four fetishes were used by the Zuni in Kiva No. 1 at Zuni Pueblo forty miles south of Gallup, New Mexico, before the coming of the Spanish in 1541.

The Zuni Indian's belief was, and is, that the little stone fetish, bear, deer, coyote and turtle, contained the spirits of the animals represented. This bowl was for keeping the fetishes until time for the religious ceremony in which they were used. Only members of certain clans such as Bear clan, Deer clan, Coyote clan and Turtle clan, were permitted to hunt Buffalo. Before the hunt a four-day ceremony was held, in which the stone fetishes were fed sacred meal (corn-meal mixed with ground turquoise and shell), through the hole in the bowl. The Indian did not think the stone fetishes actually ate the meal, but did believe it pleased the

BEAR'S PAW STORY

See Plate Number 3-C

New Mexico is a semi-desert area. Some years almost no snow piles up in the mountains. Snow melting in summer is the source of the local spring and river water. The following is a tradition of the Santa Clara Pueblo, 25 miles north of Santa Fe, New Mexico. During a year of extreme drouth, the springs and the rivers were dry, and the Pueblo was desperate for water. The Santa Clara villagers feared they would die of thirst. The Cacique, or a medicine man, went up into the mountains to pray to God the Creator to save his people from dying of thirst. While there he saw a bear. He realized the bear must have water to live and followed him all day. At evening the bear went to a spring. The medi-

THE STONE LIONS OF COCHITI (COACH'-I-TEE)

See Plate Number 11-B

The Cochiti Pueblo pot with the painting of the stone lion commemorates the sacred "Order of the Hunters Shrine." The shrine is about twelve miles north of Cochiti Pueblo, west and slightly north of Santa Fe, New Mexico. It is not far from the prehistoric Pueblo Quemado, which was long ago abandoned. The shrine consists of two stone lions lying face down within a large circular stone enclosure eighteen feet in diameter. The entrance, or passageway, is twenty-two feet long and three feet wide. The walls are made of large stone blocks about three feet thick. The wall is three or four feet high and probably originally was about six feet high. The stone lions lying side by side are each about six feet long, including the tails. They are about one foot apart and are sculptured from an adamantine volcanic

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MOHAVE (MO-HA'-VAY)

FIGURINES

See Plate Number 15-B

The Mohave Indians, a desert tribe living on the Colorado River Reservation in Southwest Arizona, are very secretive about their religious and ceremonial customs. The two figurines shown on plate 15-B are used in graveside burial ceremonies. This is all we have been able to find out. Their significance has not been divulged. Mohave women also make cooking bowls which they will not sell. These are kept until death, and then used at the maker's funeral.

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MARICOPA POTTERY

See Plate Number 13-D

The rare old Maricopa pot in the collection was made about 1850, before the days of trade pottery.

This design on this piece is an old Hohokam symbol dating from around 1100 A.D. Hohokam means "the old people," or ancient ones.

NAMPEYO—HOPI

HANO — FIRST MESA VILLAGE

See Plates Number 8-A and 8-D

Nampeyo was known among the Hopi as an excellent potter. She revived the art of pottery-making about 1900.

In 1896 the Peabody Museum at Harvard University excavated the prehistoric Hopi village of Sikyatki, established circa 1300 A.D. Nampeyo picked up potsherds and copied their prehistoric designs on her pottery. See Plate Number 8-A. Five years before her death in 1942, Nampeyo became blind, but even after this she moulded pottery ninety percent perfectly round. Today her granddaughter Rachel is a very fine and famous potter.

POJOAQUE (PO-WAH'-KEE)
AND NAMBE (NAM'-BAY)
POTTERY

See Plates Number 18-D and 19-A.

These two Pueblos made only a black pottery which is almost identical in appearance. Pojoaque was abandoned about 1900 and Nambe still is inhabited even though it is very slowly being abandoned.

THE ZUNI OWL

With a Baby Owl on Each Wing

See Plate Number 23-C

Reference is made in Volumn II of the Bureau of American Ethnology Annual Report that this design probably originated about 1850.

The Zuni potters have made reproductions of this old design for many years and with the above information in mind this collector felt it to be an important addition to the collection.

HOPI REPRODUCTION OF PRE-HISTORIC DESIGN

See Plate Number 23-D

Some anthropologists are of the opinion that baskets were made in the Southwest area before pottery—and that as the use of pottery was eventually introduced, baskets were used to shape the pottery base. This theory further suggests that an accidental exposure to fire baked the clay, and introduced this method of baking to the Indian artist, who discovered its superiority over the previous method of sun-dried pottery.

This specimen is a copy of a specimen which was found in a c. 1000 A.D.

PLATE NO. 2



A

San Ildefonso Pueblo

Size 13½ dia.

1957

DECORATIVE TRAY

Polychrome Color



B

San Ildefonso Pueblo

Size 15 dia.

1946

DECORATIVE TRAY

Solid Black

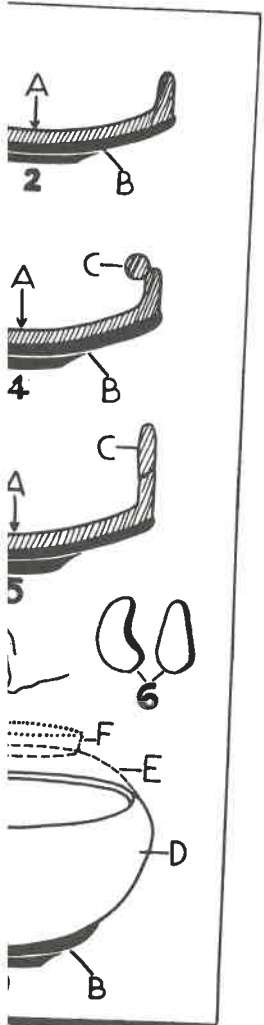


PLATE NO. 4



B

Santa Clara Pueblo
Size 22x21
Circa 1835
ROUNDED MEAL JAR
Black with Buffalo Hide



A

Santa Clara Pueblo
Size 7 ³/₄ x 11 ¹/₂
1947
BOWL
Water Serpent Design, Symbolical
Intaglio, Red and Cream



B

Santa Clara Pueblo
Size 17x12
1957
DECORATIVE JAR
Solid Black



D



C



D

PLATE NO. 6



A

Acoma (Ah'koma) Pueblo

Size 8x10

1750

OLD FOOD STORAGE

Dusty Black



B

Acoma (Ah'koma) Pueblo

Size 10½x12

1875

WATER JAR

Polychrome Color



C



D

PLATE NO. 8



B

ma (Ah'koma) Pueblo
Size 12x8
1956
WEDDING JUG
e Brown Lines on White



A

Hopi (Hoe'-pee) Reservation
Size 5x10
1890
SEED STORAGE
Polychrome Color

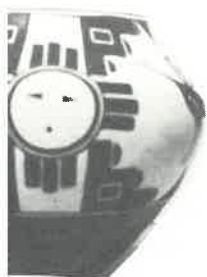


B

Zia (Zee'-ah) Pueblo
Size 3x9 $\frac{7}{8}$
1951
FOOD BOWL
With Prehistoric Design
Black on White



PLATE No. 10



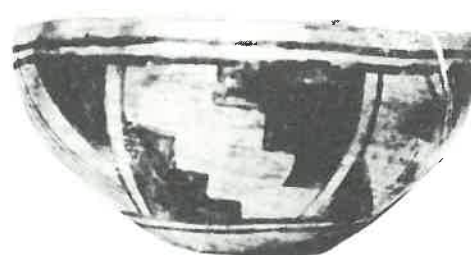
B

é'-ah) Pueblo
e 8½ x 10
1940
MONIAL JAR
sacred Sundial
d Red on White



A

Cochiti (Coach'-i-tee) Pueblo
Size 11 x 11
1950
BOWL
Lizard Design,
Black on White



B

Cochiti (Coach'-i-tee) Pueblo
Size 6½ x 13½
Circa 1880
Soft Tones, Very Old
Sepia Brown on White



D

é'-ah) Pueblo



C



D

PLATE No. 12



B

(Coach'-i-tee) Pueblo
Size 22x20
1930
XCHITI LIONS POT
HUNTERS SHRINE
Black on White



D

Zu'-nee) Pueblo



A

Zuni (Zu'-nee) Pueblo
Size 10 1/4 x 11 1/2
1900
CEREMONIAL JAR
Frog Design
Red and Brown on Cream



C



B

Zuni (Zu'-nee) Pueblo
Size 5 3/4 15 1/4
1890
OLD MIXING BOWL
Red and Brown on White



D



B

San Juan Pueblo

Size $15\frac{1}{2} \times 14\frac{1}{2}$

1938

FOOD STORAGE JAR

Polychrome Color



D

PLATE No. 14



A

Maricopa Desert Tribe

Size $14\frac{1}{2} \times 9$

1938

DECORATIVE JAR

Black on Red—High Polish



C



B

Tortugas Pueblo
Piro-Linguistic GroupSize $17\frac{1}{2} \times 17$

Circa 1880

OLD WATER JAR

Reddish Tan



D

PLATE No. 16



B

e (Mo-ha-vay) Desert Tribe

Sizes 6x8½ and 5½x10

1900

FIGURINES

Reddish Brown on Tan



D

ymes with House) Pueblo



A

Taos (Rhymes with House) Pueblo

Size 13x12

1939

COOKING POT

Golden Brown—Scintillates



C



B

Jemez (Hay'-mess) Pueblo

Size 11x10

Circa 1900

WATER JAR

Pinkish Tan



D



B

Isleta Ana (San-tan'-ah) Pueblo

Size 11x10½

1951

WATER JAR

Red and Black on White



D

PLATE No. 18



A

Picuris (Pik-u-ree') Pueblo

Size 11x11½

1939

COOKING POT

Scintillating Black



B

Isleta (Ees-la-'ta) Pueblo

Size 16x19

Circa 1880

OLD STORAGE JAR

Reddish Tan



C



D

PLATE No. 20



B

Pima Desert Tribe

Size $6\frac{3}{4} \times 8\frac{1}{2}$

1938

TOURIST POTTERY

Black on Red



A

Papago Desert Tribe

Size 15x11

Circa 1890

OLD SEED POT

Brown on Tan



B

Papago Desert Tribe

Size $3\frac{3}{8} \times 6$

1938

TOURIST POTTERY

Black on Red



D



C



D

PLATE No. 22



B

Coke'-a-paw) Desert Tribe

Size 12x11 1/2

Circa 1900

WATER JAR

Mottled Red



D

(Coach'-i-tee) Pueblo

Size 12x4 1/2

1947



A

Acoma (Ah'koma) Pueblo

Size 6 1/4 x 10

1959

DECORATIVE BOWL

Black on White



B

Acoma (Ah'koma) Pueblo

Size 8x7 1/2

1959

VASE

Black on White



C



D



B
(Ho'pee) Reservation
Size 11½ x 6
1961
ction of Prehistoric Design
celli — Circa, 1000 A.D.)
Creamy White



D
(Ho'pee) Reservation

BIOGRAPHY

I was born in Dallas, Texas on January 6, 1882.

I first became interested in the art work of the Indians while working as a reporter for an Oklahoma daily newspaper in 1900, at which time I covered the opening for settlement of the Kiowa, Comanche and Apache Indian reservations in southwest Oklahoma. After two years of study (1903-1904) at the University of Oklahoma, I became a traveling salesman and remained in that profession until 1917 when I went into business for myself (retired from business in 1957). About 1918 I became actively interested in Indian pottery and basketry and started my collections. Since that time, Mrs. Field, my daughter Dorothy Field Maxwell (Mrs. Gilbert), and I have traveled more than one hundred and twenty five thousand miles collecting in the United States, Canada, British Columbia, Mexico, Central and South America.

To date (1970) we have spent 52 years collecting authentic specimens. Intent upon maintaining the highest possible quality throughout my collections, I have always insisted upon acquiring the finest works representative of each tribe.

Clark Field

The Clark Field collection includes most of the pottery types made by each Pueblo of New Mexico and the Desert People of Arizona. In the cases where Pueblos were abandoned before this collection was begun, when possible, Mr. Field has secured pieces of the finest pottery made while they were inhabited. Ninety percent of the pieces of this collection are now unobtainable. Although Mr. Field's interest in and study of pottery began much earlier, the actual collection of this comprehensive group started about 1935. It is his objective to obtain, whenever possible, pottery that is made by the Indian for his own use, rather than for sale or trade, and to preserve a record of this Indian art before it disappears entirely. Each piece is identified and authenticated, frequently he was assisted by the Laboratory of Anthropology at Santa Fe, New Mexico. Mr. Field, a retired Tulsa business man who has privately financed his collection of Indian material, presented it to Philbrook Art Center in 1942. He makes additions to the collection annually.

● clark field collection
revised edition
philbrook art center ● tulsa ● 1970