The Dedicated Collectors

The David and Barbara Wilshin Collection

Written by Susan H. Totty
Photography by Alan Staats

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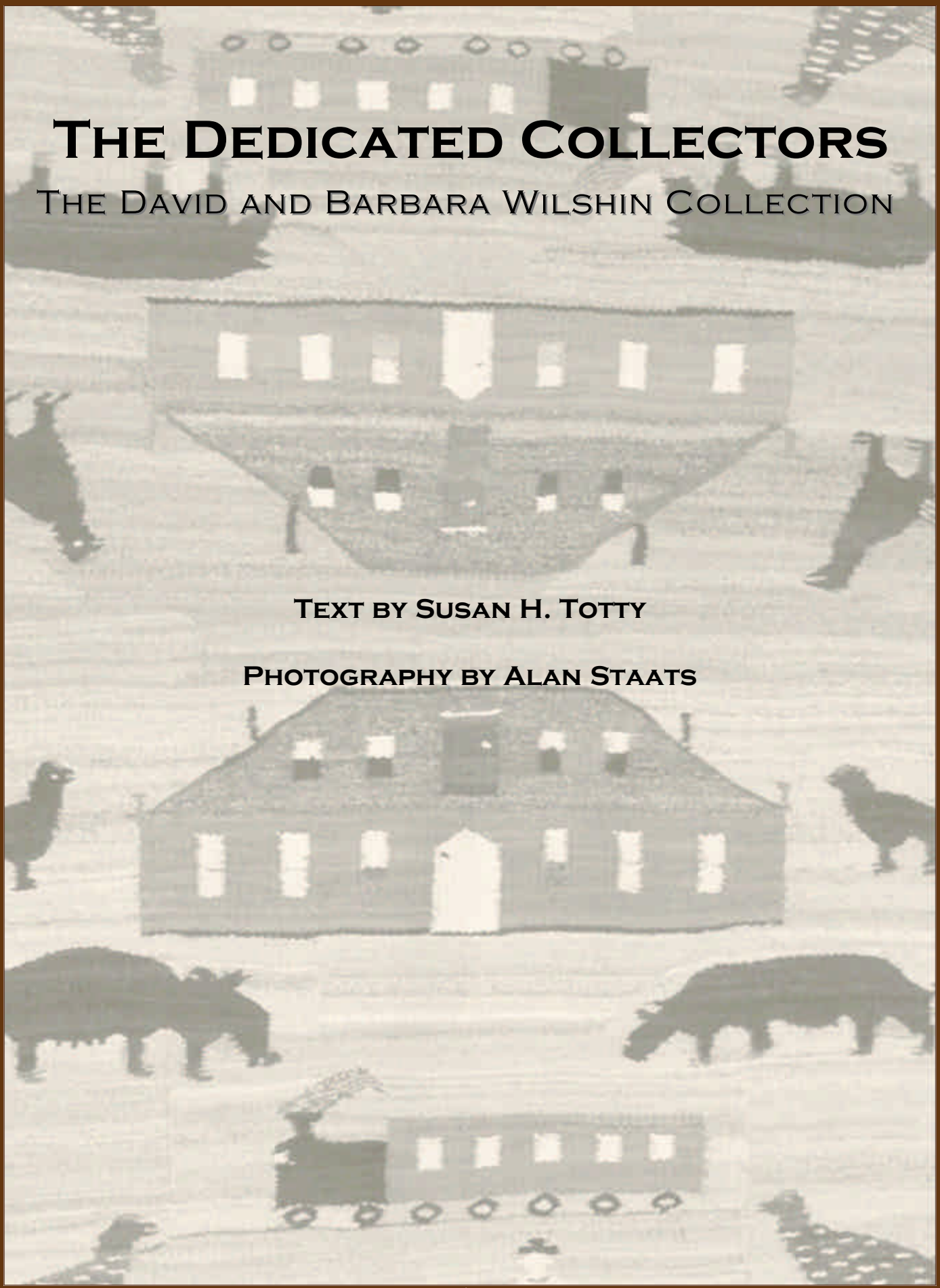

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Above: *The dining room table "set" with 19th Century dough bowls, jars and a Pahlik Mana katsina. A homespun Navajo pictorial wraps the chimney of the horno in the corner* ***Above, right:*** *Collectors Barbara and David Wilshin in front of a Chilkat blanket that is the focal point in their bedroom.*

The Dedicated Collectors

Barbara and David Wilshin

Curiosity about the peoples and cultures of this planet was the root of Barbara and David Wilshin's wanderlust. Their travels have taken them from their New York home to the rain forests of Guatemala to Kenya's Serengeti to the Sepik River in Papua New Guinea, where they could witness firsthand the world's indigenous societies, customs and arts.

It was in 1984 in Papua New Guinea where they first met a long-time resident of Santa Fe, New Mexico and learned of Santa Fe's Indian Market. Realizing they had spent years studying the natives of other continents, they decided it was time to focus on their homeland and learn about Native Americans. Upon their return from Oceania, they made plans for their first trip to Santa Fe, unaware that this adventure would launch a new passion for Native American history, culture and art.

Anyone who regularly attends Santa Fe's Indian Market clearly remembers their first time – from Friday morning when the Plaza is transformed into a tented specialty "mall," to the Friday evening preview of the award-winning entries, to the predawn hours of Saturday morning, standing in line at the booth of their favorite artist so that they can purchase that special piece.

The Wilshin's experience mirrors that of many people, with one exception. At the preview they had seen only one object they coveted – the most sought-after piece at the Market, the Best of Show winner: a contemporary jar by Jody Folwell. The competition among collectors to purchase Folwell's jar would be fierce!

Rising before the sun, Barbara and David set out to find the booth of the Santa Clara potter, in the hope they would be the first to arrive. They were! While they waited for Indian Market to open so they could make their purchase, they watched the Plaza area come to life. Artists were setting up everywhere, it seemed, and seasoned collectors congregated to stake out their places at favored artists' booths. The Wilshins were hooked; this first trip to Santa Fe for Indian Market evolved into an annual pilgrimage.

On their first trip Barbara and David acquired two pieces. Both were pots and, interestingly, one was historic and one contemporary. With no knowledge of native ceramics, they let their aesthetics guide them in the selection process. Both of these vessels are still prized pieces in their collection.

The Wilshin's burgeoning interest in Native American art brought them West in 1996. They built a home in Arizona and eventually began spending more and more time in the West. Twenty-five years after their first Indian Market they now spend eight months of the year in Scottsdale.

Nestled in the Sonoran foothills, the Wilshin's home is a showcase for their extraordinary collection. From the dining room table "set" with historic dough bowls and storage jars to the den hung with 19th Century pictorial train textiles to the office adorned with historic baskets and Plateau bags, their home is a visual testament to their dedication to preserving the indigenous art of America. And by preserving this art, they are also preserving an important part of this country's history.

The Wilshin's devotion to Native American arts goes beyond just being collectors. They have also become students of Native history and benefactors to organizations that share their commitment. They pursue knowledge of Native American art and culture as zealously as they search for a new piece to enhance their collection. They have traveled extensively to view collections and glean information. And, perhaps most importantly, Barbara and David have shared their collection and knowledge with other collectors and institutions.

With this book the Wilshin's are now sharing their collection and knowledge with a broader audience. By putting forth their collection for all to see and study in this publication, they hope more people may develop a similar interest and also seek to preserve the culture and arts of America's first citizens.

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Living with a Collection

The Wilshin's Arizona Home

The mountain views from their Arizona home are only surpassed by the art displayed within. Pottery, textiles, beadwork, paintings and baskets are invitingly displayed throughout the house.

Foreward

"I Love Big Ollas"

David Wilshin

Achieving anything at a high level of excellence is difficult; it demands discipline, commitment, knowledge, passion and a dash of good fortune. Collecting is no different than anything else.

David and Barbara Wilshin understand this. They have assembled a collection of American Indian Art of the Southwest that is beautifully displayed in their North Scottsdale home. Clearly, they derive enormous enjoyment from living among their collection. In fact, they treat the art objects in their collection almost as family friends about whom they have histories and stories to tell.

The Wilshins arrived at where they are today as collectors on a bit of a circuitous path. New Yorkers themselves, they were global travelers and brought home primitive art - African and Oceanic - the way many travelers do. Travel was their hobby. In 1984 they acquired their first piece of Native American art - a piece of pottery by Jody Folwell (Santa Clara) and Bob Haozous (Chiricahua Apache) - at Indian Market in Santa Fe. They were smitten. While it was another twelve years before they returned to the Southwest, they continued to acquire Native American art. Their preference then was for contemporary work.

In 1996 the Wilshins built a home in Arizona. It was then that they became immersed in the Southwest. Their attraction to Native American art was based on its "exceptional beauty" and the skill of the makers. Their approach to collecting was smart - they visited museums, read up on their subjects and assembled an invaluable research library on Native American art. They looked and read - and looked and read some more.

It is not hard to tell that their greatest love within the collection are the big historical ollas of the 1620-1900 period and the Navajo pictorial rugs and loomers of the 1875-1910 period with images of trains. David exclaims - "I love the big ollas," perhaps because they have become so difficult to acquire! As David says -"it is almost impossible to acquire a '10' and I avoid buying a restored piece or a pot with excessive fire clouds or one heavily faded."

No two individuals enjoy their collections so much. They enjoy living among the collection, sharing it with others and always learning more about the cultures that produced their beautiful objects.

The Wilshins' collection is a monument to the creative genius of Native peoples of the Southwest and to the Wilshins' determination to own important examples of these artistic traditions.

Frank Goodyear
Director
Heard Museum

Ceramics

Anasazi olla, circa 1350 - 1450 A.D.

Springerville polychrome jar, circa 1250 - 1300 A.D.

Prehistoric Period

Pre - 1540's

For more than two thousand years the Native people of the Southwest have had an intimate relationship with the Clay Mother. They have lovingly and respectfully formed her into objects of extraordinary beauty and vital utility. Among all the Native arts, ceramics captivated the Wilshin's attention the most. From Prehistoric to Contemporary, their collection documents the Native people's desire to incorporate art in their everyday lives. The Prehistoric and Historic vessels were created for daily use but their shapes and designs transcended their functionality and they became objects of art.

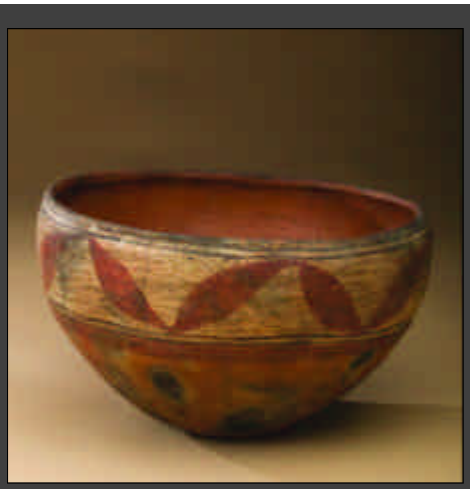
All Native pottery falls into one of three periods - Prehistoric, Historic and Contemporary. The Prehistoric Period pre-dates the arrival of the Spanish in the mid-16th Century. The Historic Period spanned 350 years from the initial period of Spain's rule to the beginning of the 20th Century. The Contemporary Period began in the early 20th Century and is on-going. Each of these periods plays a significant role in advancing Native American ceramic art. The Wilshin's have collected works from all of the periods to establish a context for the works, but their primary focus is the Historic Period.

Ceramic wares appeared in the Southwest early in the first millennium. It is speculated that contact with Natives of Central and South America was the major factor in Natives of the Southwest developing the skills required to create clay objects. Anthropologist Dr. Charles DiPeso of the Amerind Foundation in Dragoon, Arizona, devoted his life study to a series of trade routes that originated in South America and ended in present-day Kansas. He called this the Gran Chichimeca. This connection among Northern, Central and Southern Natives might explain how Natives of the Southwest acquired the knowledge to produce ceramics.

In the late 19th Century, Prehistoric and Historic Native American pottery was viewed more from an anthropological and ethnographic perspective than an artistic one. Teams from the Smithsonian Institution and major universities descended on the Southwest to search for examples of Prehistoric and Historic ceramics and to document the Native peoples' daily routines. However. the artistic value of the works they cataloged was overlooked. Prehistoric ceramics were classified by their appearance, purpose and area where discovered, but there was little interest in the people who made them. Prehistoric pottery is often identified by the area where it was found, i.e. Springerville, and not by the tribal culture from which it came.

Historic Period
1540's to 1900

Above: *The amount of dough required to make bread for a feast day is evident when viewing this large Santo Domingo polychrome dough bowl, made circa 1880. It is over 11 inches deep and 20 inches in diameter. The bowl rises to an everted rim with two banded design fields in black on a cream ground. The unadorned interior surface has subtle undulations created by the potter's coiling and scraping to finish the vessel's construction. The interior has taken on a pleasing texture due to the many years of faithful service it provided its maker.* ***Below:*** *Three Santa Ana dough bowls that span half a century in age. From left to right: the earliest, dating from 1810, has a rounded bottom and the simplest design of the three. The later two, circa 1840 and 1865, flair from tapered bottoms and have more ornate design friezes.*



The Historic Period coincides with the Spanish settlement in the Southwest in the last decade of the 16th Century. Pottery was heavy and fragile making it difficult to transport so the Spanish settlers were compelled to use Pueblo ceramics for storing and serving food. Vessels from this period were created as functional objects crafted by women for use in their daily lives. Few intact examples survived until the 19th Century as damaged and broken vessels were discarded and replacements made.

The extraordinary scale of these bowls and jars exemplifies the Puebloan objective to serve the community as well as the family. The rituals of collecting water, securing the harvest and cooking were not done in isolation; rather the entire village participated in the process. Thus the need was for large pottery to accommodate the requirements of the Pueblo.

The ethnographic importance of historic pottery was recognized by institutions, archeologists and anthropologists in the late 19th Century. Fearing the demise of America's indigenous people, Smithsonian ethnologist, James Stevenson amassed a collection of over 5,000 Pueblo vessels during three separate expeditions to the Southwest to preserve them for future study.

The artistry of these vessels was not the motivation. It took until the 1920's for the artistic merits of historic pottery to capture recognition from a small group of collectors. Today ceramics from this era are highly sought primarily for their artistry and secondly for their history.

Dough Bowls

The ability to cultivate, harvest, make and bake leavened wheat bread was unknown to the Natives of the Southwest prior to the Spanish incursion. The Spaniards taught the Indians how to use the wheat and how to erect the horno (beehive oven) in which to bake it. The horno required tedious preparation before baking and would hold dozens of loaves. The dough bowl was created to ccommodate the needs of many. The dough rising in a bowl would yield a large quantity of loaves to bake. The baking process was time consuming and many women participated in the process, from making the dough to shaping the round loaves to "feeding" the ovens to stoking the fire to distributing the bread. As the repositories for dough these bowls served a vital, albeit utilitarian, need. And yet, the women who made them saw beyond the bowls' utility and formed these containers with gracefully flaring walls and adorned them with banded decorative design fields and, occasionally, interior elements to make them visually appealing as well as useable.

Large bowls are scarce prior to the 19th Century perhaps as an effort to resist Spanish influence. The Wilshin's collection includes dough bowls from many Pueblos. The earliest of these date from the early 1800's. They originated in Santa Ana Pueblo, and were adorned with parallel bands encompassing friezes of contiguous leaves and a horizontal serrate surrounding their mouths. The delicate Zuni bowl incorporates both interior and exterior designs. Though the interior design was hidden, covered with dough when the bowl was in use, this execution directly addresses the concept of beauty being everywhere even if, at first, it can not be seen. The extraordinarily large Santo Domingo dough bowl has a flared shoulder that recedes and then expands to a flared neck. The banded neck is boldly highlighted by vegetal black triangulated stars over the rag-wiped cream ground. The red-slipped interior still subtly undulates with the texture of hand burnishing.

Above: *One of the earliest historic jars in the Wilshin collection, this Jemez black-on-white jar with lugs dates from the mid-17th Century. The design rotates diagonally around the jar and is anchored by double framing lines at the neck and girth. The design layout is reminiscent of Anasazi ceramics.* ***Below:*** *Adorned with design fields on the exterior and interior, this dough bowl, circa 1880, addresses the equal importance of beauty and function in the daily activities of the Zuni woman who would have made and used it.*

Attributed to potter Martina Vigil and painter Florentino Montoya, this polychrome storage jar continues to expand beyond its equator before tapering to a small base. This expansion of the jar's body afforded Montoya a broader "canvas." The design extends above and below the vessel's mid-point and includes a marriage of terraced, winged and foliate motifs.

Jars

Among their many functions, jars were used for transporting water and storing food supplies. Water jars were fashioned with concave bottoms, flared sides and a tapered neck so women could balance them on their heads to transport water from the community water source to their homes. In the arid, hot Southwest they were highly prized for their cooling ability. The porosity of the clay allowed evaporation to occur through the vessel's walls thus cooling the liquid content. A ladle was used to withdraw water and with frequent use the mouth of a jar would become ladle-worn. The designs on the jars varied from complex geometric patterns to delicate depictions of indigenous flora and fauna. The raw materials available varied from pueblo to pueblo and, as a result, each pueblo developed distinctive designs.

Regardless of their pueblo origins, storage jars were very large and heavy so they could not be easily moved or damaged. These jars functioned as pantries, storing dried meat, grain and vegetables for a long period. The body of the storage jar varied from rounded to tapered but always with a smaller mouth which was covered when not being accessed for food. Creating a storage jar required a highly skilled potter who could keep the jar from collapsing under its own weight while being executed.

The Wilshin's collection has numerous storage jars ranging from 18" to 22" in height and from unadorned to highly decorated. The understated San Juan jars are as visually commanding as the orb-shaped polychrome San Ildefonso jar or the drop-shouldered jar attributed to Martina Vigil and Florentino Montoya.

Above: *The negative stepped design surrounding the mouth of this jar is a bold contrast to the delicate pictorial elements at its girth. Attributed to Cochiti artist Tonita Pena and made circa 1920, the motifs on this extraordinarily large storage jar depict the importance of natural elements. The plants are rising from stylized rainclouds and lightning.* ***Below, left****: The simplicity and large scale of this San Juan storage jar circa 1880 combine to make this jar elegantly subtle. The burnished top and unpolished bottom meld at the girth.* ***Below, right****: The rawhide-bound neck flairs to a large sphere of fire-clouded red earthenware in this Santa Clara storage jar from the 1880's.*

Butterflies encircle the neck of this polychrome storage jar from San Ildefonso Pueblo, circa 1890. The jar's crosshatched shoulder, suspended with duotone terraced ornaments, draws attention to the four large stylized whirling logs encircling the jar's girth.

This polychrome Zia jar is decorated wtih a parrot among leaves on opposing sides alternating with blossoming flowers. The central design extends up the neck to the mouth.

This trio of late 19th Century Zuni polychrome water jars all combine pictorial and geometric fields. The jars on the left and right depict a band of stylized birds separating heartline antelope/deer alternating with corn flowers. U.S. Army Captain and amateur anthropologist John G. Bourke, whose military service in the Southwest spanned 20 years, noted in 1881, "The line running down from the antelope's mouth and terminating at its heart may be described as a 'prayer.' It is a pictographic invocation to the 'spirit of the antelope' to incline the hearts of the antelope on earth to put themselves in the way of the Zunis that they may kill them for food." The design is called "Deer in the House" and was a popular motif in the 1880's and 90's. The center jar's mouth exhibits ladle-wear from use and is surrounded by a design band of running water above a double framing line. The central field has eight "floating" birds around a graceful latticed element.

A trio of large storage jars - the brown and black from San Juan and the red from Santa Clara - dating from the 1880's. All of the jars are orb-shaped, fire-clouded and have short, slightly-flared necks. The burnishing of each jar varies. The black jar is entirely polished, the brown jar is burnished from the neck to just below the shoulder and the red jar has an unpolished matte finish.

This trio of water jars spans half a century. From left to right: The polychrome jar from Acoma circa 1900 exhibits a complex contiguous design incorporating fine-line cross-hatching, framing the central checkered "window." The "windows" are separated by stylized antennaed beetles. The center jar is the most recent vessel circa 1920, and incorporates the more commercial pie crust rim. The central design is diagonally stacked rain motifs enclosed by fine-line arches at the head and foot and a quartet of red streamers at the sides. The earliest jar circa 1885, is from Zia. The multi-banded designs of solid black parallelograms and red scallops alternate above and below the hatchured diagonal rectangles enclosed by a serrated frame.

This large late 19th Century four-color Acoma water jar is fully decorated with a contiguous design from the top of the neck downward and base up to the belted center adorned with fine-line lightning and circular directional symbols.

Top: *This 1920's Acoma jar presents curvilinear foliate and avian designs flowing around a framed whirling log with fine-line detailing.* ***Middle:*** *The simplicity of the neck design draws one's eye to the frieze of checkered and hachured diamonds overlaying solid octagons on this turn-of-the-century Zia jar.* ***Bottom:*** *Depictions of roadrunners alternate with stylized parrots above and below the serpentine rainbow band on this 1890's Zia polychrome storage jar.* ***Right:*** *The slightly everted crimped mouth of this Acoma water jar is framed by a checkered band often referred to as the corn pattern. The corn motif presents a bold contrast to the more subtle fine-line and curvilinear designs on the neck and girth of the vessel.*

Above: *Black-on-red wares were produced at several Pueblos. The double-lobed jar on the left is from Tesuque Pueblo, circa 1885. The top black-on-white lobe is mounted to the neck of the bottom black-on-red lobe. Five banded design fields lead the eye down to the stylized foliage and raincloud motifs anchoring the jar. The early 20th Century large Cochiti storage jar in the center is banded at the mouth with a frieze of arrowheads. The central design field is suspended from the top frieze to the twin framing lines below the girth. The design includes a cross-hatched circle with curvilinear appendages above stars. The designs on the late 19th Century San Ildefonso jar are separated by three framing lines. Maize is depicted rising toward the vessel's broad mouth. Dropping under the corn are dense black curved "roots" with a checkered center.* ***Right:*** *Acting on behalf of the Indian Art Fund, Dr. H. P. Mera purchased this late Trios/early Zia polychrome jar in the 1920's. Dating from the early to mid-1870's the vessel illustrates all the design hallmarks associated with Trios/Zia pottery including the capped arches surrounding the neck, the negative leafed teardrops encased in circles and the spiraling design around the girth. The regular use of this jar is evident by the ladle-worn mouth. The jar was subsequently deaccessioned and found its way into the Wilshin's collection.*

The transition from the Historic to the Contemporary Period in the early 20th Century occurred when individual achievement replaced community endeavor. The creator of a particular piece became as important, if not more so, than the beauty of the object. The artist "was born".

This period initially evolved around a small group of women and men who gained recognition for their innovative ideas and superior execution. As pottery making was a woman's endeavor, this small group is commonly referred to as the Matriarchs even though it included two men. The artform's first "superstars" - Maria and Julian Martinez, Nampeyo, Lucy Lewis, Margaret Tafoya, and Florentino Montoya and Martina Vigil - gained recognition and high praise well beyond the boundaries of the Southwest.

Some of them bridged the transition from the Historic to the Contemporary Period but all of them made significant contributions toward elevating Native American ceramics from an interesting ethnographic craft to fine ceramic art.

The railroad's arrival in the Southwest was accompanied by a variety of people and animals - suited businessmen, performers, traveling circuses -- "foreign" to the indigenous residents. During the late 19th Century potters at Cochiti Pueblo created figurative pieces as their way of documenting the incursion of these heretofore unknowns. Called monos, these figures became favorite tourist curios whose popularity waned in the first quarter of the 20th Century. Cochiti potter Virgil Ortiz revived the monos tradition in the 1990's. This Ortiz figure, entitled "Pogue," is a howling, booted, four-legged creature adorned with the sun enclosing a raincloud on his chest, a bird flying across his midsection, flowers growing from his boots and a collar of spurs.

Upper right: *This classically shaped polychrome jar features a stylized cloven hoof pattern surrounding the mouth. The motifs dropping from the shoulder and encircling the girth of the jar include stylized wings, stepped towers and trios of red semi-circles. The most interesting design incorporated in the frieze is the diagonal intersection of the "windows" that encapsulate these motifs. The jar is anchored by banded scallops.*

Lower left: *Maria and her son, Popovi Da, whose collaboration began in 1956, created this small black-on-black jar in December 1963. The design extends from the mouth to just above the mid-section of the piece. Among the many skills Popovi mastered was that of firing to achieve a metallic sheen, a finish referred to as gunmetal. The plate by Maria's son and daughter-in-law - Adam and Santana - depicts the water serpent Avanyu, winding around the shoulder.*

Right: *Maria's career spanned more than seven decades and included collaborations with her husband Julian, daughter-in-law Santana and son Popovi Da. Maria was highly skilled at building and polishing vessels and her collaborators' talent involved painting and carving her pots. Her first partner was Julian. Long before they mastered the black-on-black firing technique, they created graceful polychrome vessels. The elegant form of this long-necked jar is heightened by the separation of the design fields - isolating each for greater visual impact.*

The Matriarchs

Maria Martinez

San Ildelfonso Pueblo, New Mexico

Of this esteemed group, San Ildefonso Pueblo's Maria Martinez is inarguably the most recognized name. She was and is so renowned that only her first name needs be spoken to evoke a knowing nod. In fact, there might never have been a "Maria" without Julian. Their 40 year collaboration established new benchmarks for excellence in ceramics. While working for archeologist Dr. Edgar Lee Hewitt at the New Mexico excavation of the Pajarito Plateau, Maria - the site's cook - and Julian - one of the dig's laborers - were both intrigued by the ceramics being unearthed. Dr. Hewitt was also intrigued - intrigued by Maria's skill as a potter and Julian's as a painter. Dr. Hewitt's team had discovered an unknown type of pot shard - shiny jet black. He showed the shards to Maria and challenged her to try to duplicate this effect on her pottery. It didn't happen quickly. In 1919, after many years of experimentation, Maria and Julian achieved success at creating black-on-black pottery. Having perfected their polychrome ware earlier, Maria and Julian had created a new direction for Native ceramics and garnered international acclaim. Their discovery influenced not only generations of their own family but potters throughout their region.

In *The Art of Clay*, Nampeyo authority Barton Wright notes, "The genius of Nampeyo was to grasp the possibilities this pottery offered and then to explore every aspect for her own creative purposes." The pottery Wright referred to was that excavated by Smithsonian archeologist J. W. Fewkes at the Sityatki ruins in 1894. Nampeyo's husband, Lesou, who worked for Fewkes, brought shards home from the dig. Already an accomplished ceramics technician, Nampeyo was inspired to greater heights by these pottery remnants. Initially she replicated the designs but quickly she modified them to express her own creative vision. Her design adaptations were often subtle. The use of more curvilinear elements, leaving areas unadorned and introducing asymmetrical elements all contributed to a unique interpretation of what Hopi ceramics were and would become.

In her sixties, Nampeyo began losing her sight. She continued to build vessels which required touch more than sight but for the painted designs she relied upon Lesou. Following his death, her daughters assumed responsibility for painting her designs. Her legacy is still evident in the work of the generations who have followed.

Nampeyo

Hopi Pueblo, Arizona

Above left: *This large polychrome jar with the classic Hopi migration pattern was a collaboration between Nampeyo and her daughter Fannie. Created circa 1930, Nampeyo built the vessel but as she had lost her sight by this time Fannie painted the design.* ***Above:*** *These three works are attributed to Hopi potter Nampeyo. The jar on the left, circa 1890, is solely her work. Circa 1920's, the bowl and jar on the right were created at the time Nampeyo was losing her sight. She built both pieces but the slip-painting was done by other family members. The bowl may have been done by her husband Lesou. The design on the jar has been attributed to her daughter Annie.*

The shape of this large handled jar by Margaret Tafoya is reminiscent of a classic Grecian urn. It is enhanced by two carved Avanyus meandering around the upper body of the vessel.

Margaret Tafoya

Santa Clara Pueblo, New Mexico

For Margaret Tafoya, making pottery was inevitable. Her parents, Sarafina and Geronimo, were both potters. Initially, making a living at creating pots looked too difficult, so in her late teens Margaret took a job as a cook at the Jicarilla Apache school in Dulce, NewMexico. It was her marriage to Alcario Tafoya in 1924 that brought her home to the Pueblo. With encouragement from her parents, she began making pots with them; Alcario participated by painting and carving his wife's pots.

Margaret had a strong bond with Pueblo traditions and eschewed modern conveniences such as kilns. She used cut gourds for scraping, corncobs for polishing and fired her vessels outdoors. Margaret revered Clay Mother and always made an offering of corn meal and asked Clay Mother for permission to harvest clay for her pots.

As Margaret's proficiency developed, she expanded her repertoire from vertical jars to create many different vessel shapes, including bowls, vases and very large storage jars and wedding vases. The pots created in this extraordinary scale harkened back to historic works and are her most coveted pieces. Her pots were often minimally adorned so the beauty of the form and burnished finish would not be overlooked. The understated impressed design of a bear paw was one of her hallmarks.

It was not until the 1960's that Margaret garnered greater attention. She was seventy when she participated in Santa Fe's Indian Market for the first time in 1974. Four years later she entered a red storage jar for judging and won her first Best of Show award at Indian Market. She repeated that feat the following year when she presented a black storage jar.

Margaret credited pottery-making as having made it possible to feed, clothe and raise her twelve children. Her place as the matriarch of her family continues to influence the direction and future of Santa Clara pottery. The surnames of her heirs - Archuleta, Ebelacker, Roller, Tafoya, Trammel, Youngblood - are all synonymous with fine Santa Clara ceramics. And Margaret's inclusion in the select group of women known as the Matriarchs of Pueblo Pottery is irrefutable.

Top: *Native ceramic art traditionally passes from one generation to the next. Tafoya family matriarch Sara Fina excelled at creating large minimally adorned vessels polished to perfection. She had a profound influence on the careers of her children, including Christina Naranjo, Camilio Tafoya and Margaret Tafoya. This simple but refined storage jar is polished to a glossy finish and has the Tafoya family "signature" bear paw impressed on the sloping shoulder.* ***Middle:*** *Camilio Tafoya perfected the recessed carving technique by building jars with thicker walls so as not to puncture the vessel while carving. He heavily embellished his jars with broad carved areas as illustrated by the dragon-like Avanyu surrounded by arcing feather elements in this storage jar dated 1969.* ***Bottom:*** *The talent of her mother, Margaret Tafoya, and grandmother, Sara Fina, could have inhibited Luann Tafoya from becoming a ceramist. Instead her forebears inspired her to continue their legacy. Her large jars and bowls rival those of her ancestors in scale but her technical skills surpass them. The symmetry of her shapes and her unrivaled burnishing make her vessels immediately identifiable. The long sloping neck anchored by a single carved band and tapered bottom coupled with a mirror-like polish make this jar harmonious.*

Above: *Following the success she achieved with her Singing Mothers and Storytellers Helen expanded her repertoire to include Pueblo Father, Mother Turtle and Pueblo Drummer among other figurative forms. Tribal stories relate that the earth was created on the turtle's back and the turtle cares for those she supports. This depiction of Mother Turtle is adorned with five children - almost too many for her shell to accommodate. The child in front has covered his eyes fearing he will slide forward and the boy in the rear is barely on board.* ***Below:*** *This threesome includes a Storyteller flanked by two Pueblo Fathers. Helen's progression as an artist is apparent in the placement of these pieces from the small figure done in 1962 to the large father made in 1969. Her earlier sculptures were smaller and less complex. As she perfected her craft the figures "grew," were more detailed and became more proportionate.*

Helen Cordero

Cochiti Pueblo, New Mexico

Historically the center for figurative pottery in the 19th Century, pottery making at Cochiti Pueblo rapidly declined in the early 20th Century. As noted by Helen Cordero in The Art of Clay, "For a long time, pottery was silent in the Pueblo." And Helen Cordero ended that period of silence in the late 1950's.

Under the guidance of Pueblo ceramist Juanita Arquero, Helen endeavored to become a potter but had no affinity for forming jars and bowls. It was at Arquero's suggestion that Helen try making figures like those done in the late 1800's. Helen had found her niche.

Helen's early figures were Madonna-like mothers holding babies. She called them Singing Mothers. The success of these early works ignited her creativity, in 1964 resulting in a new and innovative form of Pueblo pottery - the Storyteller. Drawn from traditional shapes but exhibiting a unique reflection of Helen's personal history, the first Storyteller was inspired by her grandfather, Santiago Quintana. Success was almost immediate.

Not resting on her laurels, Helen continually expanded on new ways to portray her "little people." Her husband Fred was the inspiration for her Drummer figures. She paid homage to Mother Turtle by adorning her with children.

Her contribution to Pueblo pottery has influenced artists at many pueblos: artists found their creative voices because of her. She strongly believed one had to be happy when making pottery. Her happiness is evident in every piece she made and imbues those viewing her works with the joy she took in creating them.

Above: *An encounter with one of Helen Cordero's Storytellers resurrects childhood memories - being read to by a parent...story hour in kindergarten...the bond formed with a favorite grandparent. To create her sculptures, Helen drew upon memories of her grandfather telling tales. The biggest challenge in executing a Storyteller was encountered in the firing - the more children, the greater the difficulty. This Storyteller has an abundance of 18 tots listening with rapt attention.*

The Innovators

This is the piece of Native American pottery that launched the Wilshin's collection in 1984. Entitled The Hero Pot, it is a collaborative work by Santa Clara ceramist Jody Folwell and Chiricahua Apache sculptor Bob Haozous. This was Jody's fifth attempt, and first success, at using the green slip. The jar's green background is quadrisected by red slip lightning bands. The Hero is the lone standing cowboy surrounded by his human and equine victims.

Jody Folwell

Santa Clara Pueblo, New Mexico

There have been numerous evolutionary changes in Pueblo pottery since Prehistoric times. However, revolutionary changes occur infrequently. In the last quarter of the 20th Century one potter has dramatically changed the precept of what Pueblo pottery is and should be.

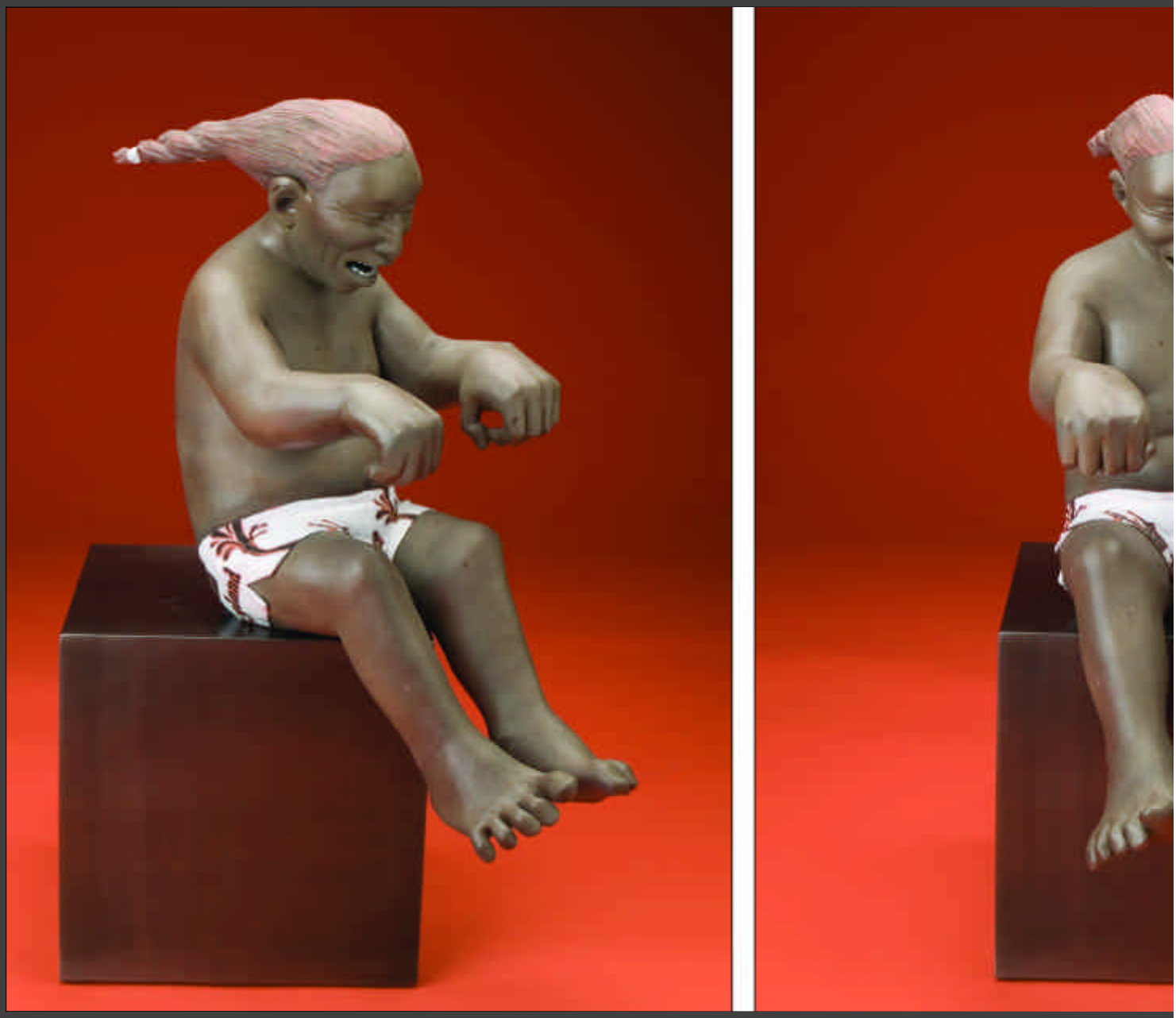
Jody Folwell is a ceramic expressionist; her works convey her inner vision and experience. Technically, she draws from tradition, harvesting the clay, preparing it and firing it in the same manner as generations before her. Artistically, she draws from personal, not Puebloan, experience.

The non-conformist may never find an audience or it may take a long time. Fortunately, Jody Folwell was patient and waited for the critics and collectors to come to her. With initial support from people like Gallery 10's Lee and Adele Cohen, Jody was able to continue pursuing her unique vision until a broader audience started paying attention to her work.

To capsulize her major contributions toward a new direction in Pueblo pottery, she worked asymmetrically in forming vessels, she combined different carving styles, she experimented with clay slips to create new colors, she combined polished and matte finishes, she created stamped and appliqued designs, and perhaps most importantly, she created pots as conveyers of social, personal, political and religious commentary. Any one of these contributions would have been significant. Combined, they were revolutionary.

Her first appearance at Indian Market in 1975 had people talking, albeit not in a complimentary way. The work she presented was not traditional and met with purchaser's resistance. It would be four years before her innovativeness was recognized when she won first prize for contemporary pottery at the Heard Museum Indian Fair in Phoenix. One decade after her first Indian Market in Santa Fe, she was awarded their Best of Show grand prize. That was the Wilshin's first Indian Market and they purchased Jody's Best of Show winning jar.

Due to Jody's perseverance and determination to be "heard," the definition of what constitutes Pueblo pottery has forever been rewritten. She will influence untold generations to come.



Just as her aunt Jody Folwell often uses the surfaces of her vessels as her "voice," so does Roxanne use her figural sculptures to convey her thoughts and elicit a response from viewers. In fact, Roxanne has described herself as "a sculptor of human emotions."

Encumbered with a speech impediment as a child, Roxanne began making small figures to convey her thoughts and feelings. While her speech problems were eventually resolved, she continues to use her sculptures as a form of expression.

Though her clay people "speak" for her, Roxanne also speaks for them by writing a brief story to accompany each one to their new home when they are sold. In her self-published pamphlet, *How I Make My Sculptures*, Roxanne concludes with a thought for all her figures, "Like children out in the world I send you and hope you find love out there."

Her figures are imbued with her personal insight yet have a universal quality. Roxanne's work evokes a wide range of emotions including empathy, humility, humor, joy, pride and sorrow among others. The bond between a collector and a Swentzell sculpture is familial; that of adopting a new family member.

Her sculptures are informed by her Pueblo's traditions but her materials are not. The complexity and weight of her figures require strong purified clay. The surface clay at the Pueblo can not fulfill her needs. The tools of her trade are commercial clay, Bondo, epoxy, paint, a spray water bottle, a knife, sandpaper and a kiln.

Roxanne Swentzell

Santa Clara Pueblo, New Mexico

Above: *Acquired at Santa Fe's Indian Market in 1999 the Wilshin's sculpture touches the inner child in all of us. The message that accompanied the piece states, "I was on a roller coaster at Disneyland, falling at top speed, wishing my stomach was where it belonged - back on the Rez. This piece is about Indian people living in the 1990's - American style." The challenge of living in two worlds - Native and non-Native - is a recurring theme in Roxanne's work. "As Indians we try to hold our own culture together in a modern world." This is a theme that resonates with anyone attempting to maintain their cultural roots in an evermore homogenized world.* ***Left:*** *Faces offer clues to one's inner being; masks conceal them. Roxanne's masks depict proud Natives but what they conceal only she knows.*

Left: *The adage "less is more" definitely applies to this gunmetal-finished orbicular jar with a sienna rim which is incised with rain clouds positioned above an undulating Avanyu encircling the jar's shoulder.*

Below: *Combining traditional ceramic methods with contemporary aesthetics is the hallmark of Tony Da's work. Da perfected techniques, which his father Popovi Da explored, including the delicate process of inlaying his pottery with stones and heishi beads, sgrafitto carving and duotone finishes to adorn his creations. The melon jar in the Wilshin's collection is the quintessential example of a Tony Da masterpiece, incorporating all of his signature design elements. Da's repertoire included sculpted fetishes of bears and turtles. The Wilshin's round-back bears are minimally adorned with incised heart-lines and one has a small turquoise cabochon on each side.*

Tony Da

San Ildefonso Pueblo, New Mexico

Undaunted by the extraordinary achievements of his grandparents, Maria and Julian Martinez, and his father Popovi Da, Tony Da had a vision unique from his acclaimed forebears. In his youth he studied drawing and painting and experimented with jewelry-making, both of which would later influence his career.

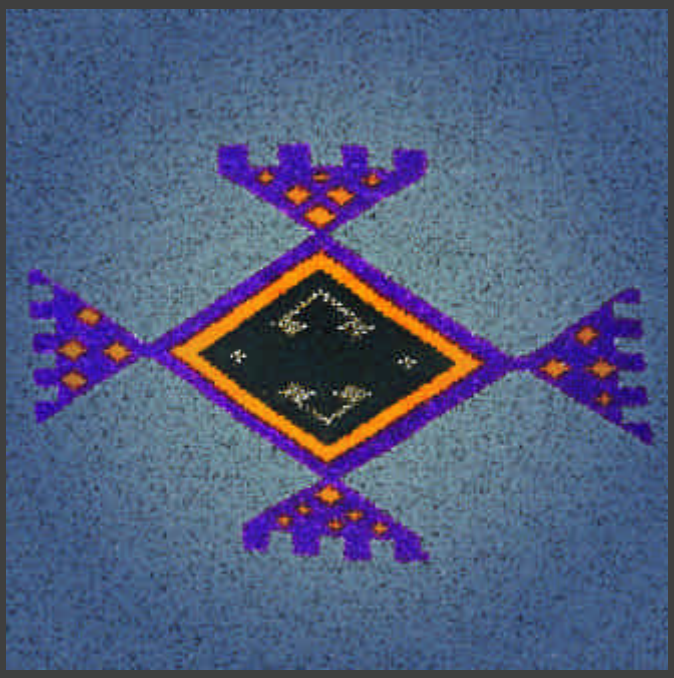
Following his military service in 1964, Tony returned to the Pueblo and apprenticed himself to his grandmother. His skill as a potter developed quickly. He excelled at forming many different shapes of vessels, as well as plates and bear fetishes. He produced redware, blackware and duotone black and sienna works. Drawing from his earlier experience in jewelry-making, Tony employed those talents to adorn his works with turquoise, heishi (shell beads) and hand-wrought silver.

Coincidently, he was one of the pioneers in incising and sgraffitto carving fine designs into the surfaces of his creations. A mere three years into his apprenticeship with his grandmother, his work was included in a multi-generation exhibit of his family's works at the United States Department of the Interior in Washington, D.C.

Tony's work ended prematurely in his thirties when he was incapacitated by injuries sustained in an accident. Although his career was brief, it was instrumental in forging new directions for all who have followed to pursue.

One Collection Leads To Others

The thought that one collection leads to others is a double entendre. Firstly, one of the joys of collecting is the interaction with other collectors and being able to see not only public collections but private ones as well. Secondly, within one's own collection other collections often develop. The Wilshin's collections grew from their initial admiration of Pueblo pottery. As they broadened their knowledge of Native American art they built individual collections of numerous Native art forms, including Navajo pictorial weavings, Plains and Plateau beadwork, baskets, Pueblo paintings and Northwest Coast objects.




2

This 19th Century textile woven from Germantown yarn portrays a passenger train traveling through the rural landscape. The upper and lower scenes depict a horse, cattle and many birds scattered on either side of the train and in close proximity to four railroad hand cars. The buildings could be barns or station houses though the smoke rising from their chimneys would favor the latter. Four duotone Maltese crosses direct one's attention to four railroads' call letters that are positioned parallel to vertical track designs anchoring the corners. Reading clockwise from the upper left the companies represented with call letters are The Northern Pacific Railroad, The Central Pacific Railroad, The Jersey Pacific Railroad and Railroad of the Pacific Southwest, all of which the weaver must have seen while watching trains pass through Navajo country.

Textiles

The Wilshin's collection of textiles includes Classic, Transitional, Early Regional and Contemporary Period Navajo works and a Chilkat blanket from the Northwest but, upon examining their holdings, it is evident they favor Navajo pictorial weavings dating from the 1880's to the 1930's.

Pictorials

Simply stated, Navajo pictorial weavings are pictures woven in wool and are exceptional examples of folk art. The Wilshin's textile collection includes numerous pictorials ranging from a full-figured Gallup lady to a patriotic eagle being "guarded" by a rooster, but none are more favored than their train weavings.

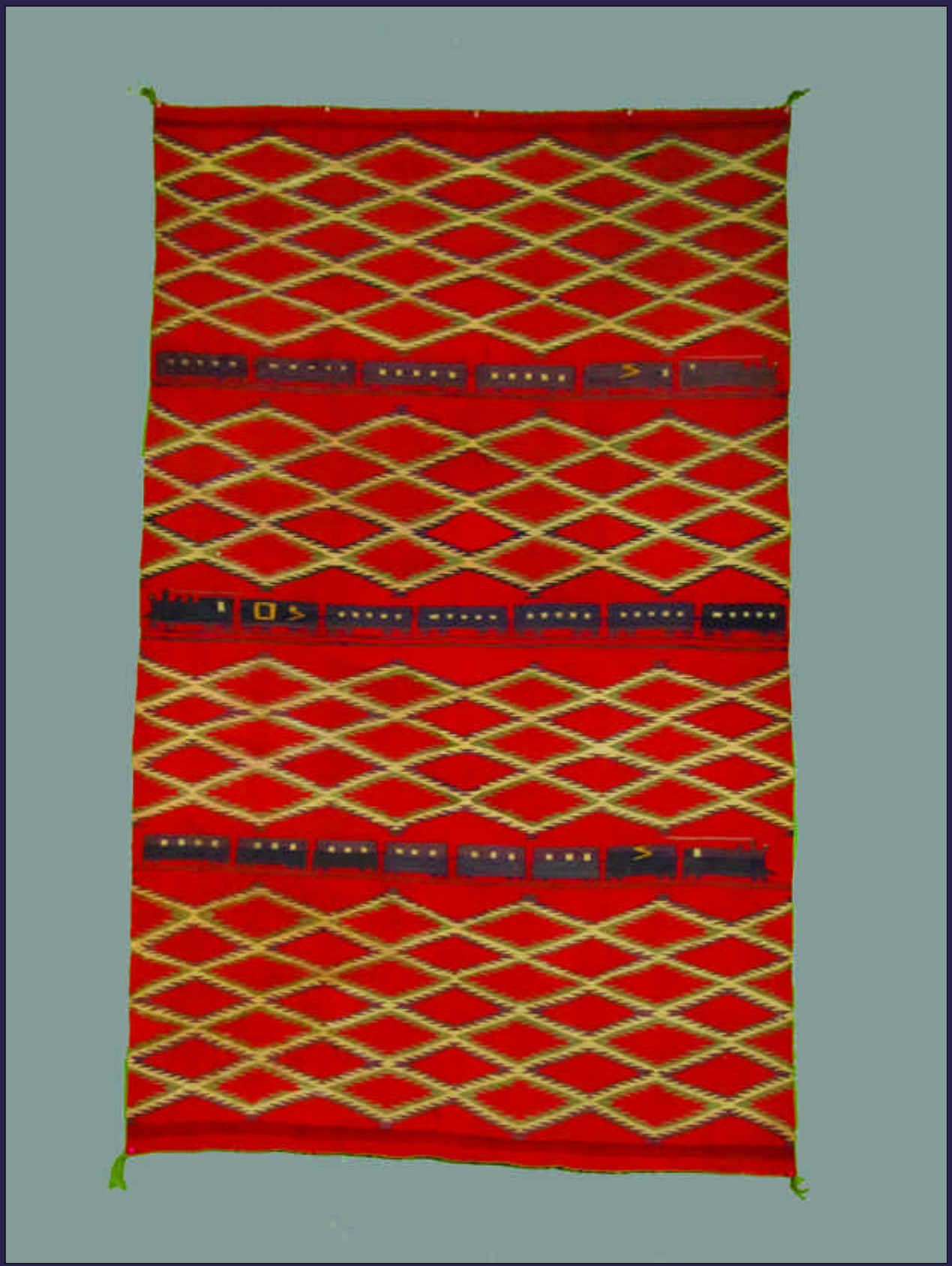
No single event had more impact on the lives of Natives in the Southwest than the coming of the railroad. The trains' arrival in the 1880's was accompanied by products and goods not previously available in the region, along with a growing population who built and serviced the railroads, and a new customer base for Native American art. One product brought by the trains was a very fine, brilliantly hued, commercially spun wool from mills in the Northeast. Nicknamed "Germantown yarn" after the woolen mills in Germantown, Pennsylvania, this yarn was imported by government-licensed traders who reserved its use for their best and most proficient weavers.

Prior to the incursion of trains on the Southwestern terrain, pictorial elements in Navajo weavings were rare and, most often, randomly placed designs drawn from familiar objects in Natives' daily lives, such as arrows, feathers and animal forms. The visual impact of a train rolling across the vast horizon inspired weavers to commemorate their arrival by including them in their textiles. With the inclusion of trains, Navajo pictorial weavings gradually veered away from extraordinary abstract designs with occasional recognizable elements and grew into woven paintings that incorporated not only the trains but told stories of life around the rails by including houses or hogans, people, animals and landscaped backgrounds.

Pictorials were woven in various sizes but many of these weavings were small compositions called "samplers," purposely created to appeal to tourists traveling by rail. Established in 1876, The Fred Harvey Company operated the premiere hotels and shops along train routes and became a prime outlet for the sale of these "curios." Some of the samplers were finished squares while others were only partially completed, left on their loom's rods ("loomers") to add an additional ethnographic allure. The lifespan of this type of pictorial was brief, as the fascination with trains was eclipsed by the introduction of the automobile and trucks in the early 20th Century. Most of these Germantown textiles were created between 1885 and 1905.

While the weavers' fascination with the "iron horse" waned in the early 1900's, it didn't disappear entirely. Trains continued to be a part of the Southwestern landscape and Navajo pictorial weavings, as illustrated by two of the Wilshin's weavings from the 1920's. Woven from homespun wool these large compositions are coarser than the earlier Germantown weavings but equally as charming.

The train pictorials in the Wilshin collection were all created between the 1880's and 1930's, and visually document this period in the history of the Southwest.



Trains wending their way East and West divide the latticed background into four bands on this late 19th Century Germantown weaving.

Nowhere is the Navajo weavers' adaptability more evident than in the commissions they accepted to incorporate popular "Anglo" (non-Native) iconography in their textiles. Masonic symbols were fairly common in small samplers. The focus of this large Germantown tapestry is the interior Masonic emblem which is surrounded by the mosaic tiling of the inner border. Outside the mosaic frame Latin crosses and shovels with pick axes adorn the upper and lower corners respectively. Centered at the top is a stylized interpretation of the Masonic eye. Positioned between the pick axes at the bottom is a plumb-bob. Curiously to the left of the plumb-bob a steam engine is towing a coal car. How this train found its way into this textile is a mystery!

Thoreau (pronounced through), New Mexico may have been a freight stop but was not a passenger stop on the Santa Fe Railroad. In addition to the numerous trains, this Germantown sampler woven in the late 1880's incorporates four non-Native abodes and two large protective thunderbirds. The passenger trains appear to be passing by while the freight engines "run" right into Thoreau. The weaver's intent might have been to document the incursion of outside influences and a desire to protect her way of life.

As time passed, trains rolling across the Southwest became an accepted part of the landscape. This homespun pictorial rug from the 1920's illustrates rural life existing in concert with western progress.

This 1890's homespun rug presents a serrated double-diamond that frames trains heading in opposite directions. The man on the lower tender appears to have just fired his rifle perhaps by accident while trying to keep his balance atop the pile of coal.

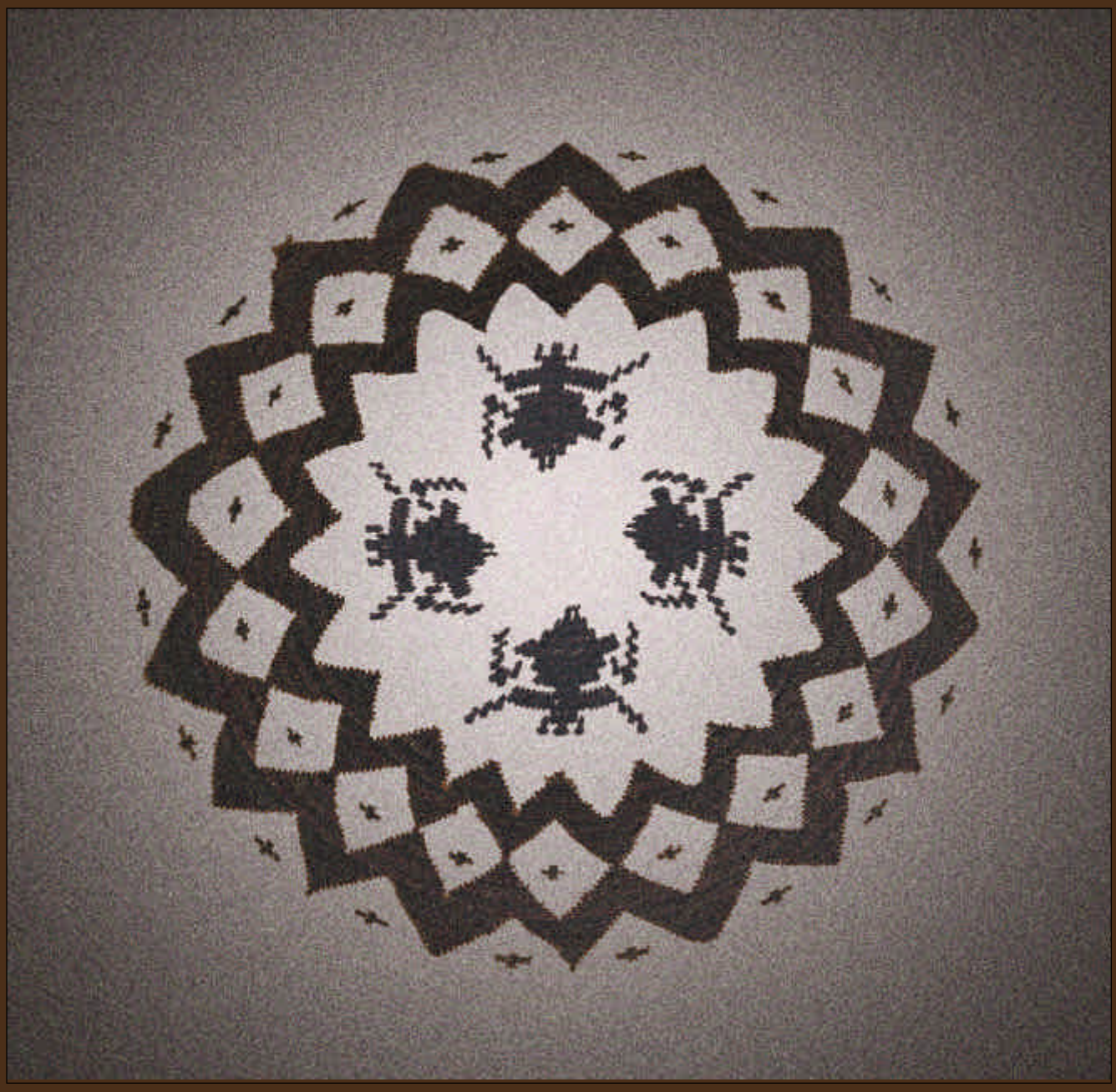
The trains appear to be on collision courses in this late 19th Century Germantown sampler. The arrows seem to indicate the trains should all reverse direction. Most interesting is the central design of the Magen David (Star of David) enclosing a Greek King George's cross - both symbols of good luck - perhaps placed here to prevent a derailment.

Since they first appeared moving across the country, trains have titillated the imagination of all mankind. While trains literally transported people and goods they figuratively carried the mind to adventures in exotic places. Trains were exciting! Trains inspired, among others, painters, photographers, writers, toymakers and Navajo weavers to "capture" the excitement that their presence generated.

Train imagery began appearing in Navajo weavings shortly after the first locomotives arrived in the Southwest in the early 1880's. Loomers (loom samplers) were created as tourist curios and sold primarily in the shops operated by the Fred Harvey Company. Engines towing their tenders and passenger cars chug across the ticked tracks above the eyedazzling ground in these late 19th Century Germantown loom samplers.

Above: *Many folk tales and folk songs have contributed to man's fascination with trains. From the steel-driving man John Henry to the doomed Cannonball Express and its engineer Casey Jones to Peter, Paul and Mary's Freight Train to children rhyming on the play - ground, trains have long been a part of our heritage. This loomer brings to mind the nursery rhyme "Engine, engine number 9, Keep on movin' down the line, If this train should jump the track, Do you want your money back?"* ***Below:*** *The steam engine in this loomer has something none of the other loomers in the Wilshin's collection have - an engineer standing in the window with his arms spread wide, which begs the question "who is driving the train?" The weaver embellished this loomer by including the beginnings of three squash blossom designs floating above the train.*

Above: *The railroads were built by Gandy Dancers who positioned rails at pre-established intervals by reaching between their feet to lift, carry and place the rails. The derivation of the name Gandy Dancers is subject to debate. It was said they looked like waddling geese when performing their jobs. Hence the process of laying rails became known as gander dancing, later abbreviated to gandy dancing. However, the Gandy Shovel Company manufactured a special shovel with an extra-long handle and widely splayed blade that was used daily by track workers. Perhaps both explanations apply. The Wilshin's loomer features two Gandy Dancers with their Railroad Velocipede (hand car) standing on the rails in front of the the railroad-built housing for the workers. This weaving was done after 1883, the year the Railroad Velocipede was invented and patented by Thomas B. Jeffery.* ***Below:*** *The "iron horse" was supplanted by the horseless carriage as depicted in the "Tin Lizzie" sampler circa 1920.*



Baskets

In 1902 anthropologist and collector A. C. Haddon wrote, "The art of a people must be judged by what they need not do and yet accomplish." Nowhere is this statement more evident than in the baskets created by Native American women in the late 19th and early 20th Centuries.

In tribal cultures basketry was women's art made mostly for women's use. Although woven for utility, the weavers incorporated complex design fields. At a time when the European art market had just accepted impressionism, Native American basketmakers were executing complex three-dimensional abstract designs.

Baskets were used daily for collecting, storing, preparing and serving food as well as articles of clothing and objects to be given as payment or gratitude for services rendered by another.

Creating a basket was arduous. The materials to weave a basket were not cultivated, but wild, and could only be harvested at certain times of the year. Preparation of the materials was tedious and execution time-consuming. Because of the time required to make a basket, each was woven in the winter months when outside chores such as farming were on hiatus. One can only speculate how basket- makers celebrated when white traders presented them with commercially made dishes and cookware, thus eclipsing the need to make baskets.

For many Natives, baskets substituted for pottery. Baskets were lightweight and easily transported when moving camp sites.

Arizona

The basketmakers of the Southwest created trays, large containers called *ollas* and burden baskets. Round trays were used for winnowing flour and food service, o*llas* were used as storage bins and burden baskets were used for harvesting and transporting goods. Trays and ollas were coiled; burden baskets were twined. *Ollas* are the most desired baskets of the Southwest. Their surfaces flare from the bottom to a pronounced shoulder and then taper and rise to form "necks"; often the shapes emulate those of Pueblo pottery storage jars. Trays were made in numerous sizes depending on their desired use.

Among the numerous tribes in the Southwest the Apache, Akimel O'odham (Pima) and Yavapai were the most skilled at making baskets. The Apache and Yavapai resided in the mountains and the Pima lived in the Salt River Valley. All used willow foundations sewn with split willow as the background color and dark brown devil's claw (martynia) for duotone creations. The Apache also created polychrome baskets, using yucca root (a brick red) or a fugitive, pinkish aniline dye derived from soaking colored tissue paper. The Apache and Yavapai were renowned for their pictorial baskets though they also created works composed solely of geometric designs. The Pima were the masters of complex geometric motifs. Pictorial elements incorporated in baskets were most often human figures and animals.

California and The Great Basin

In the context of Native American basketry, the baskets created by women from California and western-most Nevada were unrivaled. Refined designs coupled with superior craftsmanship are the hallmarks of basketry from this area.

Basketmaking was the primary craft practiced by Native women throughout the region - from the Mission tribes in the South to those in Death Valley, the Yosemite area, the Sierras and northern-most coastal areas. Materials used varied, and were dictated by the plants indigenous to the individual locale of each tribe. Among the many materials used were bear grass, bracken fern root, hazel, juncus, maidenhair fern, redbud, sedge, tule (cattail) and willow. Depending on the tribe, some baskets were adorned with seed beads, feathers and shell beads.

The artistry evident in California/Great Basin baskets captivated settlers and merchants who fortunately documented their acquisitions. Through the written and photographic records of merchants such as Abe Cohn in Carson City, Nevada, and Grace Nicholson in Pasadena, California, and early well-known collectors including James Schwabacher and Gotlieb Steiner, we know who many of the artists were and when many of their baskets were made. The shift from making a basket for use to creating one for income afforded a longer life for basketmaking in this region than in Arizona. It was not until the middle of the 20th Century that the art waned.

Northwest Coast

The Natives of the coastal region from Washington to Alaska created containers and hats. All of their baskets were twined and designs were woven into the finished piece or painted onto the surface. Depending on the tribe materials used were baleen, bear grass, cedar root, cornhusk, spruce root, paint and vegetal and aniline dyes. The designs were often stylized animal representations drawn from tribal legends or activities.

One Olla's History

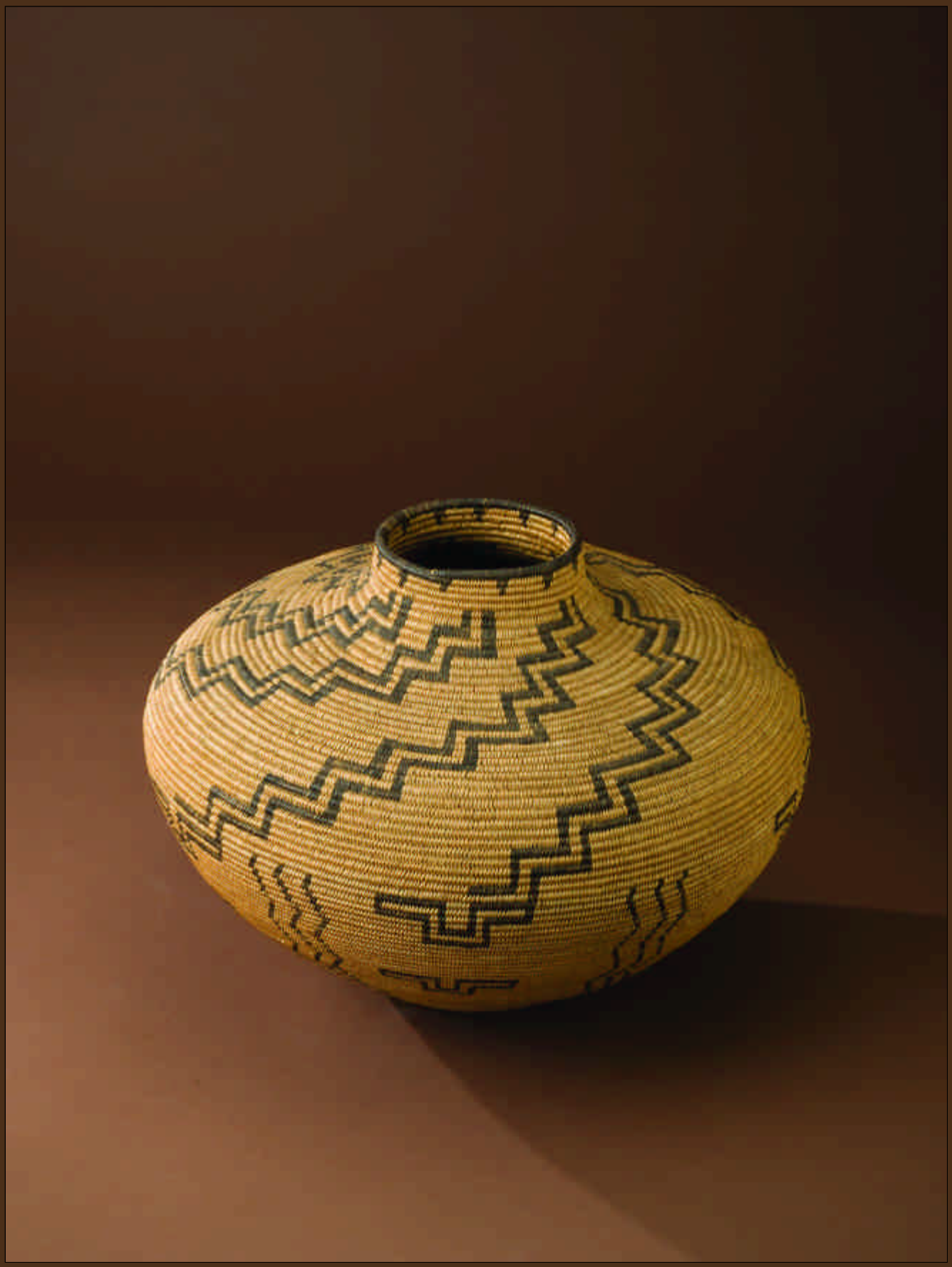
The terraced-step design of the Wilshin's geometric *olla* is commonly found in Apache baskets but the shape is very unusual because the shoulder, rather than tapering, is flattened. This shape is reminiscent of the bottleneck form favored by California basketmakers. The Paloma Apache, an offshoot of the Yavapai who migrated west from Arizona's Prescott Valley, had contact with California tribes. It might be surmised that this is a Paloma Apache *olla* influenced by interaction with California basket makers. However, this basket also evokes images of prehistoric pottery *ollas*, many of which were excavated in Arizona's White Mountains, home to the White Mountain Apache. Was the basketmaker inspired by pottery from one of the archeological digs? Whatever influenced the maker, she created a visually compelling basket.

This *olla* has a long and documented history. It was originally acquired by socialite and collector Patty Stuart Jewett sometime between 1895 and 1900. Originally from Philadelphia, she married William Kennon Jewett and moved with him to Colorado Springs, Colorado, where he owned a successful gold mine. The Jewetts escaped the harsh Colorado winters at their second home in Pasadena, California.

In Pasadena, Patty met dealer Grace Nicholson. Mrs. Jewett became a Nicholson client and purchased many baskets from her between 1900 and 1919. According to Nicholson's records housed at the Appleton Hearst Museum in Berkeley, California, Mrs. Jewett sold or traded this *olla* to Nicholson in 1914. Subsequently, Nicholson sold it to Gotlieb A. Steiner for $27.50. Steiner, a major industrialist from Pennsylvania, was an avid collector of Native baskets. He assembled an immense collection totaling more than 550 baskets and he cataloged and labeled each one with a numbered sticker.

Also in 1914, Steiner was approached by the Pittsburgh's Carnegie Museum about loaning his basket collection so it could be shared with a wide audience. Steiner died in 1916 but his loan continued until 1937, when the museum needed the space for a new exhibit. The Carnegie returned the baskets to Steiner's family who stored them until 1966 when Steiner's grandson, architect William Huff, took an interest in displaying the collection. Huff designed and built the Steiner Museum, a family held museum, to showcase his grandfather's collection. The museum discontinued operation a decade later and all the baskets were sold to a prominent dealer.

The collection was disassembled and resold by the dealer but many of Steiner's records were kept intact and found there way to the New York State Historical Association in Cooperstown, New York. This *olla* still has its original label, and because of Steiner's diligent record keeping and tagging, made compiling the basket's provenance possible.



Created circa 1900 this extraordinary 22 inch wide Apache polychrome tray radiates from the center with concentric blossoms in expanding rows of martynia, willow and yucca root. The outer petals surround and are surmounted by human figures and zoomorphic forms. The rim completes the complex design with alternating stitches of martynia and willow

The Yavapai women were superior basketmakers. The early 20th Century pictorial olla *on the left incorporates both negative and positive design fields within terraced diamonds that rise from a six-pointed star on the basket's bottom. Negative field designs are an element most often associated with Yavapai basketry. This* olla *has human, canine and equine representations. Attributable to Yavapai basketry master Josephine Harrison the shallow tray is "awash" with 33 water bugs. Harrison was one of the last great Yavapai basket weavers working in the 1940's and 50's.*

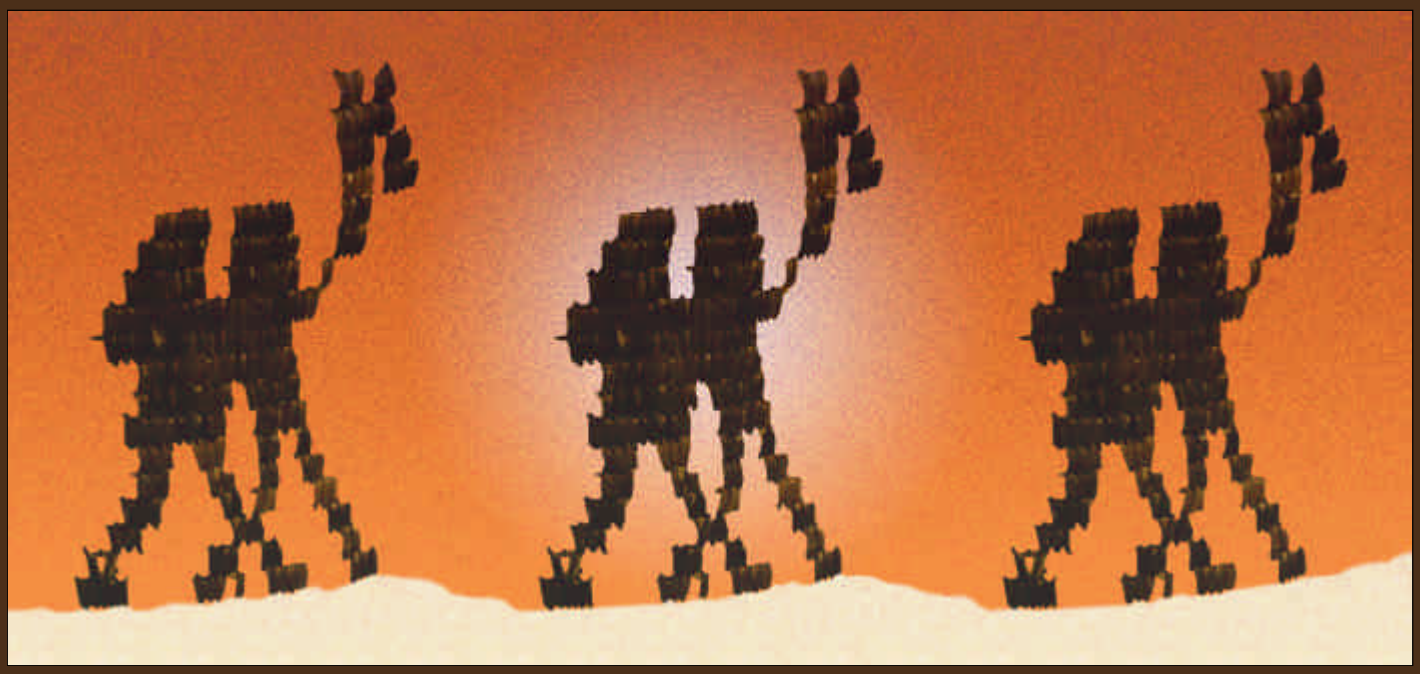
Left: *Yokut's basketmakers from California fabricated their sewn bowls and jars using bracken fern root (dark brown), redbud (red) and sedge (tan). This polychrome bowl is decorated with a stylized king snake design highlighted by morning star crosses. Dimensionally the bowl is almost 12" tall with a 20" diameter. A bowl's capacity dictated its use. Though difficult to imagine, this feast bowl was used for cooking acorn mush for large community gatherings. The preparation of the mush required heating three or four softball-sized stones in a fire until they were red-hot. The stones were then removed from the fire with a looped green stick, quickly dunked in a water basket to rinse the ash residue and placed in the feast bowl. Women would constantly stir the mush to keep the stones moving so as not to scorch the basket. The mush reached its boiling point in under three minutes, the stones were removed and, because of the bowl's weight when full, it was placed in a milkweed netting and carried by two men to the assembled group.*

Right: *The human figures on this Apache polychrome* olla *appear to be having "hair raising" experiences - the one on the left literally and the one on the right by being struck by a lightning bolt. The figures are placed on the apices of the parallel zigzags rising from paired ladders.*

Clockwise from center top: *① A fine Yokut's mush bowl with a rattlesnake band encircling the mouth is divided into quadrants by arrowheads pointing up and down. The arrows signify the tribe as hunters of the sky and earth. ② This is an unusual Yokut's bottleneck basket depicting the Spring Dance ceremony with men circling the girth and banded at top and bottom with rattlesnake bands. Ants are climbing the neck of the container. The Yokut people revered ants as they would see them crawling over snake carcasses and assumed the ants had slain the snake. As a result they believed the ants had great powers. The basket is adorned with raveled wool trade cloth and quail top knots. ③ The distinctive butterfly design on this Yokut's bottleneck basket makes it possible to attribute the piece to the talented and revered artist Mrs. Dick Francisco. Created at the turn of the 20th Century the basket's flaring walls incorporate the "up and down" arrowhead motif and the shoulder alternates the butterflies with Christian crosses rising from stepped bases. The neck design has four waterskates pendant from the rim of the mouth. ④ The oval shape and inwardly tapering walls of this container are unusual for a Maidu basket. Stitched from peeled and unpeeled redbud, this basket's geometric designs rise and fall around solid peaks emanating from the bottom. ⑤ The classic Washoe degikup with a three-rod willow foundation and stitched with willow, bracken fern root and redbud is attributed to maker, Maggie Mayo James (1870 - 1945).The daughter of tribal leader Captain Pete Mayo and step-daughter of renowed basketmaker Sarah Mayo James, Maggie was a "professional" basketmaker deriving her living from making baskets for commercial sale. According to Washoe basketry expert Marvin B. Cohodas "Maggie's earlier degikups are among the finest Washoe baskets by any weaver..."*

The Akimel O'odham (Pima) basketmakers were masters of intricate geometric designs and rarely created pictorial baskets. They built their baskets from willow and devil's claw over a crushed tule (cattail) foundation. This tray is not technically fine but the imagery depicting two trains "chasing" one another around the spoked center is highly unusual.

Camels in the Desert



In the mid-19th Century, the United States Cavalry conducted an experiment using camels instead of mules and pack horses to conduct a survey and establish military supply routes from Fort Defiance, New Mexico to the Colorado River and from Fort Mojave in Arizona to Fort Tejon in California. Seventy camels (30 dromedaries and 40 bactrian) accompanied by camel driver Hadji Ali (pronounced Hi-Jolly by the soldiers) were imported from Egypt at a cost of $30,000.00.

Lieutenant Edward Fitzgerald Beale was appointed by President James Buchanan to lead the Beale Camel Expedition of 1857 and it would have been a resounding success had it not been for the camels' dispositions. Beale determined the camels were excellent porters able to carry loads weighing 600 to 800 pounds and travel 30 miles daily - more than twice the distance a mule team could travel. However, the camels were noisy, difficult to control and horses and mules feared them. The camels bit, spat, were heavy on their hooves and refused to cross bodies of water unless hand led by their driver - all traits unacceptable to the military. Due to packers' and soldiers' dislike of the camels, upon reaching Fort Tejon the experiment was abanoned and the camels were released in the desert.

Though the camels' presence in the desert was short-lived, it made a lasting impression on those who witnessed their journey and told subsequent generations about it. Even though Natives feared the camels and referred to them as "desert devils" sometime in the first quarter of the 1900's a Tohono O'Odham (Papago) basketmaker paid homage to the Beale expedition by creating an *olla* depicting camels and a herder.

When tule became difficult to find in the early 20th Century the Tohono O'Odham resorted to using bear grass as the foundation and split yucca and devil's claw for the surface of their baskets. These changes resulted in their baskets being weaker and more coarsely stitched, therefore less desirable -- less desirable unless the basket commemorated Beale's Camel Expedition. The Wilshins acquired this basket from the former owner who related that it had been found in an old hotel in Casa Grande, Arizona, in the 1930's.

Cornhusk Bags

Calling these containers cornhusk bags is a misnomer as the cornhusks are not the bags ballast but instead are used to envelop the Indian Hemp stems (Apocynum Cannabinum) from which they are woven. Indian Hemp was used as it was insoluble. Because of the materials used to create cornhusk bags they are classified as a type of basketry but technically they are created like a textile employing a warp framework woven with a weft structure. The technique is called twining.

Creating one of these bags was time consuming taking as long as three months from inception to completion. The hemp stems were harvested in the Fall, split open, the interior cellulose fibers were removed and the remaining fibers were twisted into a heavy string. Coincident with preparing the hemp, the cornhusks were readied for use. Only the supple inner layers of husks were used. The husks were flattened, dried and then laid outside to be bleached by the sun. The backgrounds of the bags were natural sun-bleached husks. The designs were achieved by dying the husks. Early bags used subtle vegetal dyes but with the traders' introduction of aniline dyes in the last quarter of the 19th Century the palette broadened and was more colorful. When the dyes had set the creative process commenced.

In 1905 the term "false embroidery" was coined by Charles C. Willoughby, curator and director of the Peabody Essex Museum. Willoughby applied the phrase to an Indian twined bag that had exterior fibers wrapped in moose hair but the wrap did not continue to the unseen interior. This technique, now also known as half-twist overlay, had been in use by Natives long before Willoughby gave it a name.

False embroidery is an integral part of creating cornhusk bags. The dyed husks were moistened and wound around the exposed wefts to create the colorful designs. The false embroidery technique is well-suited for linear geometric patterns while true embroidery is better for curvilinear execution. False embroidery was not limited to the use of cornhusks. In the late 19th Century traders introduced vividly-colored Germantown wool that the weavers substituted for the dyed cornhusks thereby eliminating one step in the material preparation process and shortening the time required to construct a bag.

The Plateau referred to when identifying these bags is situated between the northern Rockies and the coastal mountain ranges. Geographically composed of northeastern Oregon and Washington, Idaho, western Montana and a portion of Canada, the Plateau is home to 21 recognized tribes. While many of these tribes are known to have produced cornhusk bags, the quality of those created by the Nez Perce was unrivaled. This could explain why scholars credit the Nez Perce for inventing cornhusk weaving. The Nez Perce weavers were noted for creating unique designs on both sides of their bags. Geometric designs dominated; pictorial motifs were rare.

Originally created to gather and store roots, plant bulbs and food, with the arrival of commercial products to fulfill the same purpose the bags shrank in size, were more highly decorated and were carried by the women who created them as part of their ceremonial attire. A bag illustrated the wealth, status, heritage and beliefs of the woman carrying it. Cornhusk bags were not commodities. Most often they were woven for use by their weaver, occasionally as a gift for another tribeswoman, but rarely for commercial sale.

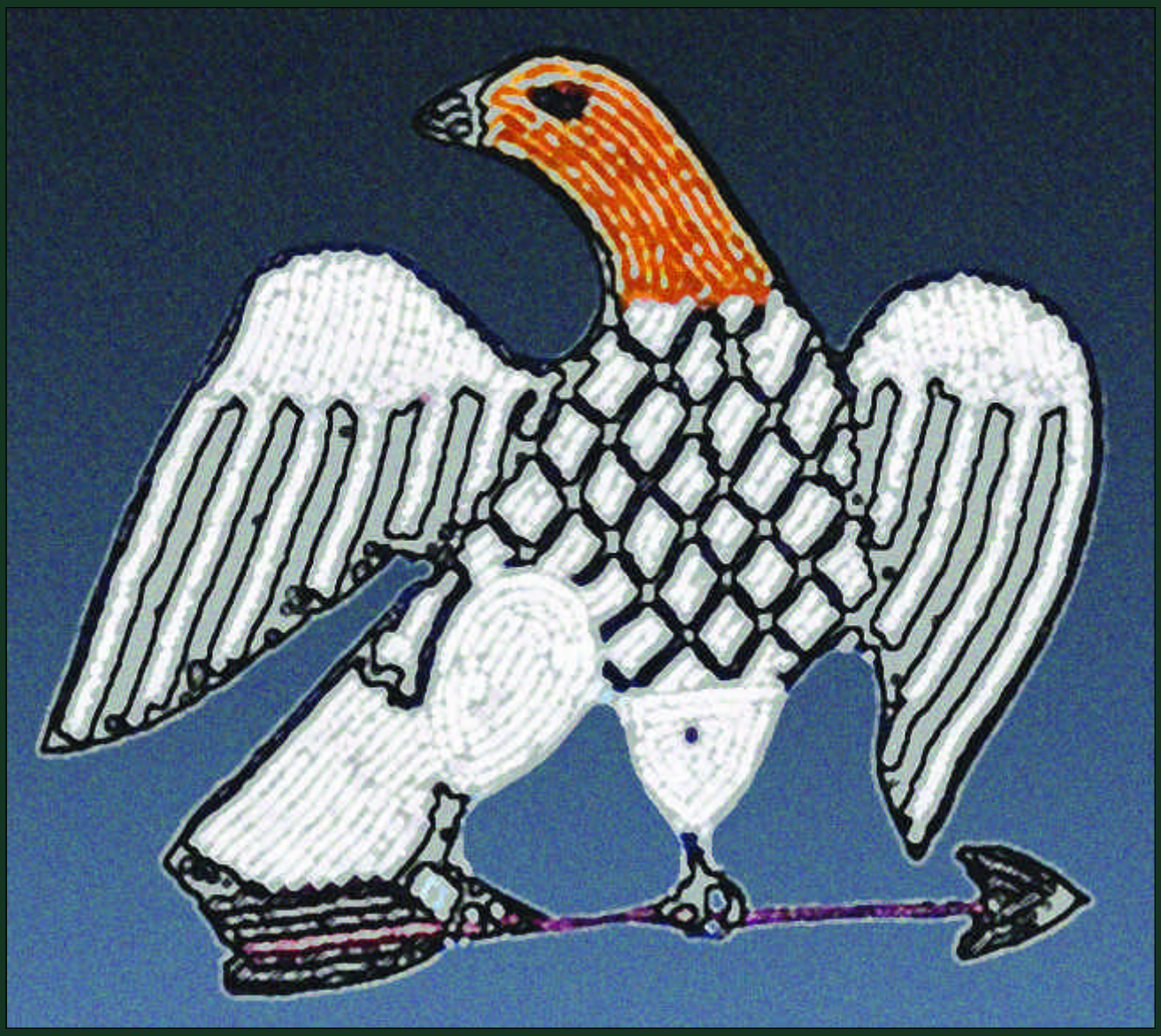
Cornhusk bags are an art form found nowhere else in North America. According to Michael Holloman, director of The Center for Plateau Cultural Studies at the Northwest Museum of Art & Culture in Spokane, Washington, "Each bag tells a story that can place it in the time it was made." The Wilshin's bags speak volumes.

Left: *The Nez Perce weavers were renowned for their false embroidered complex geometric designs, with pictorial designs being far less common; the Wilshin's bag combines both. On one side of this bag, bands of "hour glasses" alternate with images of women. The reverse side depicts bands of stacked parallelograms interspersed with male figures. The weaver mastered the skill to execute curvilinear elements in what was known as a linear art form. The human figures' rounded heads and shoulders are a feature rarely seen in cornhusk bags. The false embroidery on this bag, created circa 1880, was done using natural sun-bleached and dyed cornhusks. Later bags substituted aniline dyed wool for the dyed cornhusks.*

Traditionally cornhusks bags are two-faced. Each face has a distinct design. The bag on the previous page has a cohesive theme tied together by the human forms on both faces whereas the designs on each side of this bag are untethered.

Design symmetry is the hallmark of fine Nez Perce cornhusk bags, as illustrated by the two sides of this early 20th Century bag. In this example the weaver expanded the concept of symmetry to encompass the color palette. Vividly colored aniline-dyed wool was used for the false embroidery.

With the arrival of "Anglo" traders in the late 19th and early 20th Centuries non-traditional materials became available and were put to use. Of all the materials, commercially processed wool had the greatest impact on cornhusk bag weaving as seen in this bag.



Beadwork and Quillwork

Simply defined, beads are pieces of bone, glass, metal, shell, stone or wood pierced for stringing. Beads have been used as adornment for many millennia. Their use is documented from Asia to the Americas. Beginning with Columbus, explorers carried beads as one of their trading items. Native Americans used hand-drilled beads long before the Spanish conquests but the Europeans introduced a new type of bead - one that was uniform in size and shape, very colorful and already drilled.

The earliest beads were large and more suited to wearing as jewelry. Clothing and accessories were often adorned with dyed flattened porcupine quills because of their small and uniform size. In the early 19th Century, traders introduced crow, pony and seed beads that were small and well-suited to wardrobe decoration. Crow and pony beads were used as accents on fringe and seed beads covered broader areas such as the yoke of a dress or the body of a pipe bag. Quillwork continued to be done but in smaller areas.

Traders used beads as currency to purchase animal hides from the tribesmen. Beads had value. The more adorned one's clothing and accessories were the higher one's status within their community. Beading was rarely done for sale. It was created for personal use and for gifting. New colors of beads were introduced annually and old ones were retired. A favored color commanded a higher price that could only be met by the most proficient hunters who had more hides to barter.

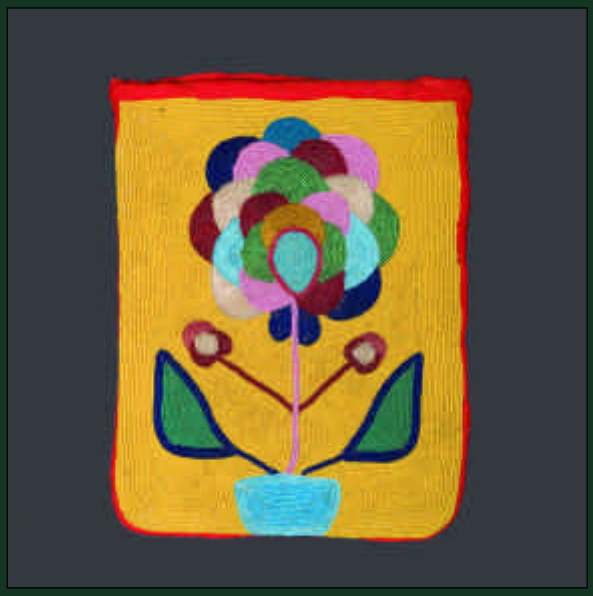
Late summer and fall were dedicated to securing and preparing provisions for winter. This included tanning animal hides so they were ready to be turned into clothing, pouches, pipe bags and moccasins. Sewing and beading were predominantly cold weather endeavors that could be done inside.

The patterns used were drawn from each tribe's traditions. Strong geometric patterns were used as well as pictorial beading that portrayed the flora and fauna of the area or documented important tribal events. The methods used to secure the beads were lazy stitch, loomed and appliqué techniques all still used by contemporary beaders. The lazy stitch was so named because the beads were strung in multiples and only secured every so often, an efficient and quicker way to cover larger surfaces. For example, every 10th bead on the string is secured through the hide by the beader. This created a humped effect. Securing every bead individually is appliqué and is a more time-consuming process. Loomed work is bead "weaving," using a bead loom threaded with a cotton-thread warp and a strung bead weft.

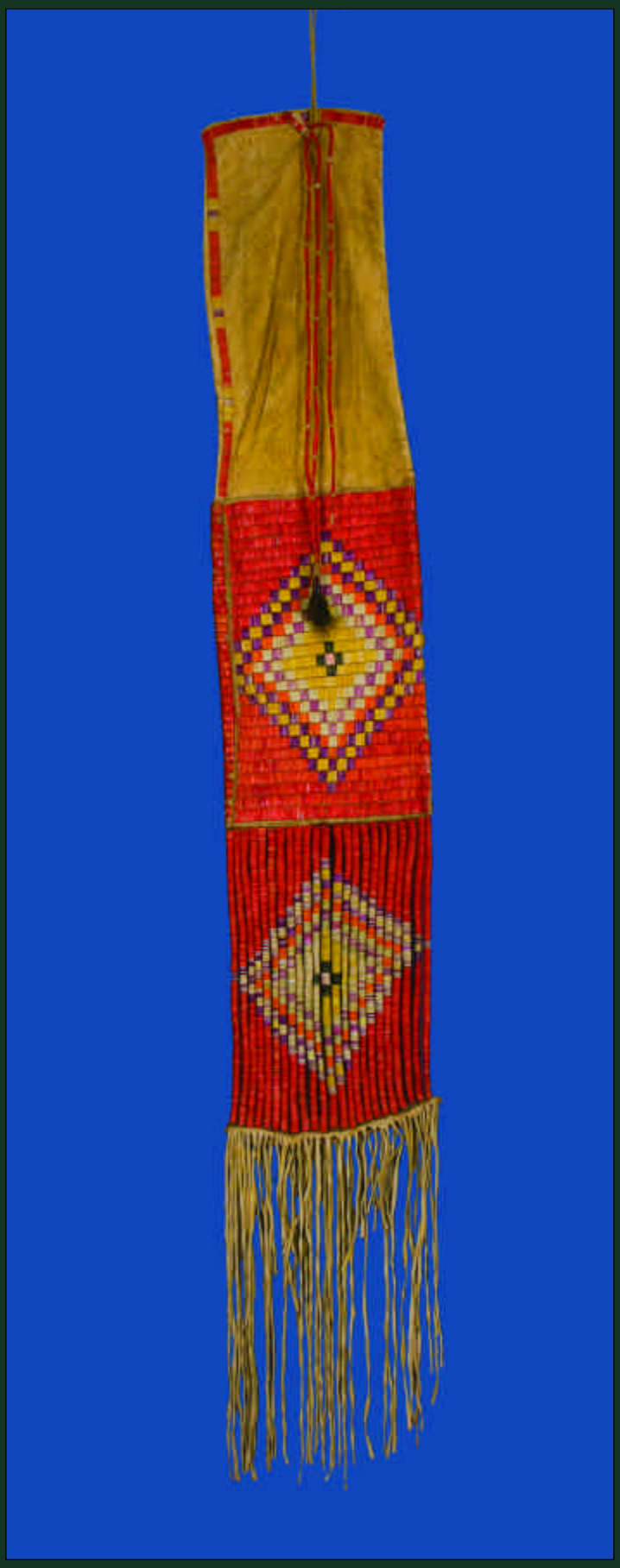
The beadwork tradition and creations begun almost two hundred years ago continue to inform and inspire contemporary beaders.

Above left: *In deer terms the statuesque white-tail stag immortalized on this 1890's bag must have lived a long life as conveyed by his large rack as it takes five or more years of their 10-year life span to reach antler maturity. The beader created the stag using the contouring method but the background is simple linear composition.* ***Above Right:*** *The fully developed tableau depicted on this early 20th Century Plateau bag is not static. The bull charging the buck, the trees in the background and the verdant grassy foreground all play a role in introducing depth to the two-dimensional work.* ***Below left:*** *This mid-20th Century bag depicting a linear background and a contoured earthen red buffalo speaks to the legend of the Buffalo Boy. Buffalo Boy was charged with learning and then teaching the old ways of his tribe and advised to call upon Little Red Buffalo to assist him in his mission.* ***Below right:*** *A floral vine frames the revered eagle holding a war arrow in it's talons on this appliquéd contour bag made circa 1910.*

Above left: *A spray of flowers rises from the variegated ground in this 1930's Nez Perce bag. The "patriotic" red, white and blue blooms dominate the otherwise pastel palette.* ***Above right:*** *This bag from the late 19th Century is one of the earliest in the collection. The background color, called "greasy yellow" was favored by beaders of that era but was "retired" in the early 20th Century. The avian and floral designs were appliquéd in the contouring (outlining) method.* ***Below left:*** *The composition of this Plateau bag appears simpler than the others displayed here but the complexity is "concealed" in the multi-hued blossom's petals. Each of the 24 petals is contoured to it's individual shape. This must have been a house plant as the flower is growing from a pot.* ***Below right:*** *This 1940's bag appears to have a greasy yellow background; however the bead color is denser and was made to simulate the original 19th Century hue. The three previous bags have very balanced designs while this one exhibits asymmetry with random placement of the flowers and the butterflies.*



Above: *The Native Americans of the Plains were the masters of beaded design though beading was done by Apaches in Arizona as well.* ***Clockwise from lower left:*** *① The Apache woman's bag on the left, circa 1900, has two directional crosses and four floral elements encircling the sun. Emanating from the bag's border are six inches of beaded fringe comprised of green and clear seed beads bifurcated by one inch of Millefiori beads. ② The Sioux doctor's bags are completely adorned - one with seed beads and the other with dyed porcupine quills. The dominant bead colors used from 1880 to 1910 were red, white, blue and black with other colors used sparingly due to limited availability. The beader of the lazy-stitched green bag was extravagant in choosing this color for the background and not as an accent color. ③ With the arrival of seed beads in the mid-19th Century, the arduous task of preparing and working with porcupine quills began to wane. By the beginning of the 20th Century, quilling was becoming a lost art. Quillwork became slightly easier when aniline dyes became available in the 1880's, albeit not easy enough to prevent its decline. The quilled doctor's bag depicts parallel serrated diamonds placed between wing-like designs and was executed with commercially dyed quills in the early 1900's. ④ The Sioux man's moccasins beaded in the lazy stitch technique depict the cloven deer hoof design with a white "trail" flowing from the vamp and surrounding the foot. ⑤ The Assiniboin knife sheath was beaded with Sioux-blue beads alternated with red and cobalt seed beads at the mouth. The body presents a yellow background overlaid with French blue, green and red white-heart beads.* ***Right:*** *Pouches and bags were the Native Americans' pockets. They were made in many shapes and sizes that corresponded to their end use. At almost four feet in length, this Lakota (Sioux) pipe bag is entirely adorned with dyed porcupine quillwork. Quilling preceded beading as decoration on clothing and accessories. The body of the bag is outlined with a single channel of quills around the top and descending 13 inches where the channeled design merges with the primary design field. The solid red background surrounds concentric stepped diamonds in purple, yellow, orange, cream and heliotrope with a dark green and pink directional element in the center. Suspended from the bag's bottom is a strip-cut parfleche (rawhide) panel fully quilled to miror the stepped diamond design. Pendant from the parfleche is rawhide fringe.* ***Far right:*** *The three small pouches are Apache strike-a-lite bags, so named because they held a crescent-shaped metal striker which when struck against rock would create sparks to start a fire. The top bag is appliqué beaded with a floral motif on the body and a serrated banding at the neck. It is adorned with tin jingles that were fashioned from rolled tin can lids. The center bag combines appliqué beading on the border and corner designs with the central four directions motif done in lazy-stitch. The bottom bag is appliqué beaded with a colorful variation of the Black War Bonnet design on the body and the neck and is completed with tin jingles.*



AFTERWORD

The Art of Collecting

BY
DAVID WILSHIN

During his reign from 305 - 285 BC, Ptolomy I collected books to establish the Library of Alexandria in Egypt. During the Renaissance, members of the Medici family were credited with being the first private art patrons and collectors. Their patronage freed artists financially and, as a result, creatively from the restrictions placed upon them by the Church and Monarchy. In the mid-1700's while serving in the 42nd Highland Regiment fighting in the French-Indian War, Captain Alexander Farquharson collected Native American "curiosities" he shipped home to Scotland. There is no question that collecting is a life-enriching experience with a long history.

The impulse to collect Native American art is often sparked by the initial acquisition of an item that arouses curiosity about its history or beauty or composition or creator or a combination of any or all of these factors. And early in the building of a collection one realizes that an integral part of collecting this art is the art of collecting. The art of collecting is the value-added component of collecting and entails following simple guidelines.

- Every collector is a student. There are no mistakes in your collection - only "learning experiences." Learn something from each addition to your collection.
- If you are a Native American art collector, you are also a collector of books on the subject. Glean what you can from as many sources as possible to broaden your knowledge and assist you in making informed purchases.
- Visit, join and support museums and associations that focus on Native American art.
- Always work with reputable auction houses and dealers in the field.
- Apply the phrase "only the best will do" to every piece purchased. A quality piece today will be a quality piece forever.
- As your taste evolves or changes cull your collection. Do not hesitate to sell a piece and replace it with a better example.
- There is no primer about the art of collecting to help novice collectors but there are other collectors always eager to share their knowledge and experiences. Seek them out. Beyond the pleasure derived from the objects collected is the interaction with people who share a common passion.

The final guideline is how my wife, Barbara, and I came to meet and develop friendships with many collectors. This publication expresses our unending dedication to Native American art and our personal commitment to share it with others. We also understand that ownership is finite and that all collectors of Native American art, individual and institutional, have one thing in common: we are all stewards charged with preserving and caring for the art we collect for the benefit of future generations.

Acknowledgements

Throughout the 25 years my wife Barbara and I have been collecting Native American art, many people have assisted us along the way. The professionals in this field are passionate about Native American art and its history and they relish the opportunity to share their knowledge with novice as well as seasoned collectors. We have been fortunate to work with many of the best in the field. We thank Al Anthony of Adobe Gallery, Marcy Burns, Tyrone Campbell, the Cohen family of Gallery 10, Dennis Lyon, Mark Sublette of Medicine Man Gallery, Natalie Linn and Elaine Tucker, Sotheby's David Roche, and consultant Ken Zintak for their advice and friendship.

Museum collections offer valuable information. We found visiting museums wherever we travel is an important part of our self-education about Native American art. We are extremely fortunate to have been given private tours of many institutions and we thank the curators of the Brooklyn Museum in Brooklyn, New York; Eiteljorg Museum in Indianapolis, Indiana; Gilcrease and Philbrook Museums in Tulsa, Oklahoma; Heard Museum in Phoenix, Arizona; Karl May Museum, Radebeul, Germany; New York City's Museum of Natural History, Nelson-Atkins Museum in Kansas City, Missouri; Peabody Museum of Archeology and Ethnology in Cambridge, Massachusetts; Peabody Essex Museum in Salem, Massachusetts; Vogelkunde Museum, Berlin, Germany, and Woolaroc Ranch and Museum in Bartlesville, Oklahoma, for this unique honor.

This publication was "born" in 2007 while having lunch with Susan Totty of Blue Sage Gallery in Cave Creek, Arizona, who authored this book. We had no idea she had spent twenty "corporate years" in the printing and publishing industry before turning her hobby of collecting Native art into a new career. During that lunch the broad concept for this book was outlined and work began. We are deeply indebted to her and all those who participated in the creation of this publication. We are grateful to Heard Museum Director Frank Goodyear, Ted Grasse and the Prismagraphics printing team, research associate Jan Jones, photographers Alan Staats and Carolyn Taylor, and editor Lynne Walker for all their efforts in making our dream a reality.

We would be remiss if we didn't thank the many collectors we have met over the years. They generously shared their knowledge and collections with us.

And last, but certainly not least, none of this would have been possible without the vision and talent of all the Native American artists, known and anonymous, who created these extraordinarily beautiful works of art. Our gratitude to them is boundless. Their creations have given us indescribable pleasure.

Barbara and David Wilshin
July 2009

The Wilshin Collection
Master Index

Ceramics

Anasazi (Tsosie) Jar
c. 1350 - 1450
15 1/2" H x 14 3/4" D

Casa Grande *Olla*
c.1000-1200 A.D.
9 ¼"H x 7"D

Casa Grande Effigy Jar
c. 1000-1200 A.D.
6 ¾"H x 8"W

Mesa Verde Bowl
c. 500-800 A. D.
4"H x 9 ½"D

Mesa Verde Bowl
c. 1000-1300 A.D.
3 ½"H x 7"D

Mesa Verde Mug
c. 1150-1300 A.D.
3 ¾"H x 4 ¾"W

Mesa Verde Ladle
c. 1200 A.D.
10 ½"L x 5 ½"W

Mimbres Food Bowl
c. 550-800 A. D
4"H x 9 ½"D

Mimbres Bowl
c. 1000-1140 A.D.
3 ¾"H x 8 ½ "D

Mimbres Food Bowl
c. 1100 - 1300
5 5/8" x 9 1/2" D

Mimbres Bowl
c. 1250-1350 A.D.
3"H x 7"D

Mississippian (Caddo) Jar
c. 1000-1450 A. D.
9 ½"H x 8"W

Socorro Canteen
c. 1000-1300 A.D.
7"H x 7 ½"W

Socorro Pitcher
c. 1000-1300 A. D.
8"H x 6 ¼ "W

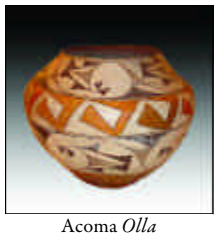
Springerville Jar
c. 1250 - 1300
10 1/2" x 13 1/2" W

Acoma *Olla*
c. 1890
12" H x 13" W

Acoma *Olla*
c. 1900
11" H x 11 3/4" D

Acoma *Olla*
c. 1900
11 1/2" H x 13 3/4" D

Acoma Jar
c. 1910
12 1/4" H x 10 1/2" D



Acoma *Olla*
c. 1910
10 1/4" H x 12" D

Acoma Jar
c. 1920
9 1/2" H x 12" D

Acoma Storage Jar
c. 1920
12" H x 12 1/4" D

Acoma *Olla*
c. 1940
8 1/2" H x 1303/4" D

Acoma Polychrome Bowl
c. 1940
5" H x 10 1/4" D

Acoma Storage Jar
Attributed to Jack or
Sarah Garcia
c. 1975 - 2000
15" H x 17 3/4" D

Ako *Olla*
c. 1780
10 1/2" H x 12" W

Cochiti Figure
c. 1885
8 1/2" H

Cochiti Effigy Pitcher
c. 1890
8" H x 8 1/2" W

Cochiti Figure
c. 1890
12" H

Cochiti Figure
c. 1910
8 3/4" H" H

Cochiti Storage Jar
c. 1910
No dimensinons available

Cochiti Storage Jar
Tonita Pena
c. 1920
21 1/2" H x 19 1/2" D

Singing Mother
Helen Cordero
1962
7" H x 9 1/2" W

Story Teller
Helen Cordero
1969
12 1/2" H x 8 1/2" W

Singing Mother
Helen Cordero
c. 1970
8"H x 8"W

Storyteller
Helen Cordero
c. 1972
9 3/4" H x 9 1/2" W

Storyteller
Helen Cordero
c. 1973
10 1/2" H x 9 1/2" W

Storyteller
Helen Cordero
c. 1978
8"H x 8"W

Storyteller Turtle
Helen Cordero
c. 1978
7 1/2" H x 11" W

Cochiti Drummer
Mary Trujillo
c. 1985
13" H x 9" W

Cochiti Storyteller
Tim Cordero
c. 1998
10"H x 10"W

Cochiti Drummer
Virgil Ortiz
1994
11 3/4" H x 9" W

"Pogue"
Virgil Ortiz
1996
17" H x 10" W

Hopi Jar
Nampeyo
c. 1890
10 1/4" H x 16" D

Hopi Cylinder Vase
c. 1920
9" H x 4 1/2" D

Hopi Jar
Nampeyo and Annie
c. 1920
14" H x 14 1/2" D

Hopi Bowl
Nampeyo and Family
c. 1930
4 1/8" H x 10" D

Hopi Jar
Nampeyo and Family
c. 1930
9 1/8" H x 13" D

The Wilshin Collection
Master Index

Jar
Fannie Nampeyo
c. 1940
8 1/2" H x 13 1/4" D

Hopi Lidded Jar
Sadie Adams
c. 1950
7 1/4" H x 7 1/2" W

Hopi Bowl
Cora P. Andrew
c. 1970
2 1/2" H x 101/2" D

Hopi Bowl
Marcia Rickey
c. 1990
4 1/4" H x 11 3/4" W

Hopi Jar
Jake Koopee
c. 2004
20" H x 13 1/4" D

Islelta Dough Bowl
c. 1870
10 1/4" H x 20 1/4" D

Jemez Storage Jar
c. 1650
11 1/2" H x 13" D

Laguna Wedding Vase
c. 1890
9 3/4" H x 5 3/4" W

Laguna Storage Jar
c. 1900
11 3/4" H x 12 3/4" D

Santa Ana Dough Bowl
c. 1810
8 3/4" H x 13 3/4" D

Santa Ana Dough Bowl
c. 1840
8" H x 15 1/4" D

Santa Ana Dough Bowl
c. 1860
10 1/2" H x 14 3/4" D

Santa Ana Storage Jar
c. 1870
12" H x 13" D

Santa Clara Storage Jar
c. 1885
20" H x 19" D

Santa Clara Storage Jar
Serafina
c. 1890
16 1/4" H x 18 1/2" D

Santa Clara Pitcher
c. 1900
10" H x 9 3/4" W

Carved Jar
Margaret Tafoya
c. 1940
21 1/2" H x 13 1/2" W

Santa Clara Jar
Pablita Tafoya Chavarria
c. 1950
9 3/4" H x 7" D

Santa Clara
Wedding Vase
c. 1950
11" H x 7" W

Santa Clara Jar
Camillio Tafoya
c. 1969
20" H x 15" W

Santa Clara
Wedding Vase
Margaret Tafoya
c. 1970
11" H x 7 3/4" W

Santa Clara
Wedding Vase
Sherry Tafoya
c. 1980

Santa Clara Jar
Jody Folwell
c. 1984
10" H x 9 1/2" D

Santa Clara Swirl
Melon Jar
Nancy Youngblood
c. 1989
2 1/2" H x 3 3/4" D

Santa Clara Vase
Nancy Youngblood
c. 1989
8 1/2" H x 2 1/2" D

Santa Clara Jar
Jody Folwell
c. 1989
8 1/2" H x 10" D

Santa Clara Jar
LuAnn Tafoya
c. 1997
16" H x 11" W

"Ride of Your Life"
Roxanne Swentzel
2002
21 1/2" H x 17 1/2" W

Mask
Roxanne Swentzel
2002
6 3/4" H x 5" W x 3" D

Santo Domingo
Dough Bowl
c. 1885
12 1/4" H x 19 1/4" D

Santo Domingo
Dough Bowl
c. 1885
11 1/4" H x 19 1/2" D

Santo Domingo Jar
c. 1904
9 1/2" H x 7" W

Santo Domingo Jar
c. 1910
8 7/8" H x 8" D

Santo Domingo
Dough Bowl
c. 1940
8 1/2" H x 14 3/4" W

San Ildefonso Storage Jar
c. 1890
18" H x 22" D

San Ildefonso Jar
c. 1890
11" H x 11 1/2" D

San Ildefonso Storage Jar
M. Vigil and F. Montoya
c. 1890
20" H x 21" D

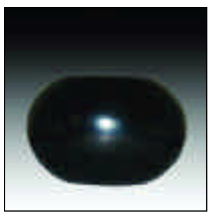
San Ildefonso
Dough Bowl
c. 1890
9 1/2" H x 15 1/4" D

San Ildefonso Pitcher
c. 1890
8 1/2" H x 8" W

San Ildefonso Jar
c. 1890
10" H x 12" D

San Ildefonso Jar
Maria and Julian
Martinez
c. 1920
12 1/2" H x 12" W

San Ildefonso Jar
Maria and Julian
Martinez
c. 1920
7" H x 7 3/4" D



San Ildefonso Jar
Maria "Poveka" Martinez
c. 1945
5" H x 3 3/4" W

San Ildefonso
Feather Plate
Maria and Santana
c. 1950
12 3/4" D

Avanyu Plate
Santana and Adam
c. 1960
1 1/2" H x 10" W

San Ildefonso Jar
Maria and Popovi
c. 1963
4" H x 5" W

San Ildefonso Bear
Tony Da
c. 1970
3 3.4" H x 4 7/8" W

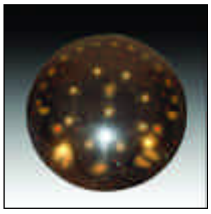
San Ildefonso
Sgraffitto Jar
Tony Da
c. 1970
3 1/2" H x 4 1/4" D

San Ildefonso Melon Jar
Tony Da
c. 1940
8 1/2" H x 6 3/4" W

San Ildefonso Bear
Tony Da
c. 1970
4 1/2" H x 7 1/4" W

The Wilshin Collection
Master Index

San Ildefonso Feather Jar
Blue Corn
c. 1970
7 1/4" H x 5 3/4" D



San Idelfonso Seed Jar
Barbara Gonzales
c. 1990
4" H x 11 1/2" W

San Juan Storage Jar
c. 1875
13" H x 16 1/2" W

San Juan Storage Jar
c. 1880
16" H x 16 1/2" D

San Juan Storage Jar
c. 1880
21" H x 24" D

San Juan Jar
c. 1890
6" H x 8 1/2" D

Sityatki *Olla*
c. 1700
9 1/4" H x 15" D

Tesuque Double
Lobed Jar
C 1885
12 5/8" H x 9 1/2" W

Late Trios/Early Zia Jar
c. 1875
9" H x 10 1/8" D

Zia *Olla*
c. 1890
12 1/8" H x 12" W

Zia Jar
c. 1890
10" H x 10 1/2" D

Zia Storage Jar
c. 1890
14 1/4" H x 17" D

Zia Jar
c. 1900
9 1/2" H x 10 1/2" D

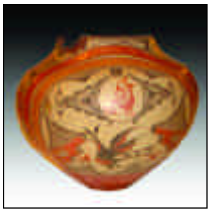
Zia *Olla*
c. 1900
11 3/4" H x 12 1/2" D

Zia Storage Jar
c. 1920
18 1/2" H x 19 1/2" D

Zia Storage Jar
c. 1920
19 1/2" H x 21 1/2" W

Zia Jar
c. 1930
10 1/2" H x 10" D

Zia *Olla*
Sofia Medina
c. 1980
11 1/4" H x 12 3/4" D



Zia *Olla*
Lois Medina
c. 1990
15" H x 16 1/2" D

Zuni Canteen
c. 1875
6" H x 12" W

Zuni Dough Bowl
c. 1880
5" H x 12" D

Zuni Water Jar
c. 1880
12" H x 15 1/4" D

Zuni Kiva Jar
c. 1880
5 1/2" H x 8" D

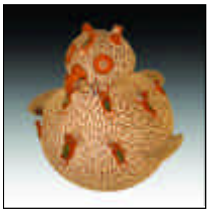
Zuni Water Jar
c. 1890
9" H x 10 1/2" D

Zuni *"Deer in the House"*
Jar
c. 1890
10" H x 12 3/4" D

Textiles

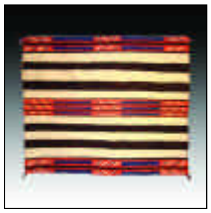
Zuni *"Deer in the House"*
Jar
c. 1900
8 1/2" H x 10 3/4" D

Zuni Canteen
c. 1900
8" H x 10" W



Zuni Owl Effigy
With Frogs
c. 1960
14 1/2" H x 13 1/2" W

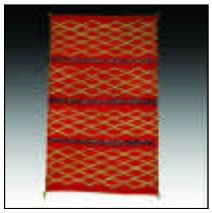
Navajo Second Phase
Chief's Blanket
c. 1870
43" H x 55" W



Navajo Second Phase
Chief's Blanket
c. 1870 - 1880
56" H x 65 1/2" W

Navajo Pictorial Textile
c. 1885
31 1/2" H x 24" W

Navajo Pictorial Rug
c. 1885
60" H x 44" W



Navajo Pictorial Rug
c. 1885
54" H x 32" W

Navajo Pictorial Rug
c. 1890
59" H x 39" W

Navajo Germantown
Sampler
c. 1890
18 " H x 17 1/2" W

Navajo Germantown
Sampler
c. 1890
13 1/8" H x 17 5/8" W

Navajo Germantown
Sampler
c. 1890
16" H x 18 1/4" W

Navajo Germantown
Sampler
c. 1890
16" H x 13" W

Navajo Germantown
Sampler
c. 1890
19 1/2" H x 16" W

Navajo Germantown
Sampler
c. 1890
16" H x 18" W

Navajo Germantown
Sampler
c. 1890
17 1/4 H x 14" W

Navajo Germantown
Sampler
c. 1890
18" H x 14" W

Navajo Germantown
Sampler
c. 1890
9" H x 12" W

Navajo Transitional
Blanket
c. 1890
54" W x 80" L

Navajo Pictorial Textile
c. 1900
12" H x 12" W

Navajo Germantown
Rug
c. 1900
54" H x 36" W

Navajo Germantown
Sampler
c. 1900
12 5/8" H x 15" W

Navajo Germantown
Sampler
c. 1900
48" H x 25 1/4" W

The Wilshin Collection
Master Index

Navajo Third Phase
Chief's Revival Rug
c. 1910
64 1/2" H x 74 1/2" W

Navajo Pictorial Rug
c. 1920
51 1/4" H x 48"W

Navajo Pictorial Textile
c. 1920
30 1/2" H x 32" W

Navajo Pictorial Textile
c. 1920
15 3/8" H x 19 5/8" W

Navajo Pictorial Textile
c. 1920
97" H x 63" W

Navajo Pictorial Textile
c. 1920
68" H x 47" W

Navajo Pictorial Textile
c. 1920
85" H x 54" W

Navajo Pictorial Textile
c. 1920
59" H x 39" W

Germantown Sampler
c. 1920
17 1/2" H x 17 3/4" W

Navajo Gallup Throw
c. 1930
42" H x 20" W

Navajo Pictorial Rug
c. 1950
32" H x 28 1/4" W

Navajo Pictorial Textile
Ruth Tsosie
c. 1970
46" H x 52" W

Navajo Pictorial Textile
Juanita Tsosie
c. 1980
56 1/4" H x 81" W

Baskets

Apache *Olla*
c. 1895
10 1/2" H x 19" D

Apache Tray
c. 1900
5" H x 21 1/2 D

Apache Burden Basket
c. 1920
14 5/8" H x 14 1/2" W

Haida Lidded
Treasure Basket
c. 1900
4 1/2" H x 5 7/8" D

Hupa Basketry Cap
c. 1920
3 7/8" H x 6 1/2" D

Inuit Baleen
Lidded Basket
Contemporary
3 3/8" H x 6 3/4" D;
Lid 3/4" H x 5" D

Karok Gift Basket
c. 1920
3 3/4" H x 5 1/4" D

Klikitat Imbricated
Storage Basket
c. 1940
13 3/4" H x 12" D

Kwakiutl Rain Hat
Charles and Isabella
Edenshaw
c. 1900
9" H x 14 1/2" D x 11" W

Maidu Boat-Shaped
Basket
c. 1900
4 3/4" H x 10 1/2" W

Mission Coiled
Basketry Bowl
c. 1930
4 1/8" H x 13 1/2" D

Mission Gift Basket
c. 1930
3" H x 9 1/4" W
x 7 1/2" D

Nuu-chah-nulth Twined
Whaler's Hat
Mid-20th Century
11" H x 12" D

Pima Basketry Tray
c. 1910
2 5/8" H x 18 1/4" D

Pima Basketry Tray
c. 1920
8 1/2" H x 24 1/2" D

Pima Basketry *Olla*
c. 1930
14 3/4" H x 17" D

Papago *Olla*
c. 1920
14 3/8" H x 11 1/4" D

Pomo Feathered
Gift Basket
c. 1930
2 1/4" H x 11 3/4" D

Tlingit Twined
Berry Basket
c. 1900
8 1/4" H x 9 1/2" D

Tlingit Twined Rattle
Toy Basket
c. 1900
3 1/8" H x 5 5/8" D w/lid

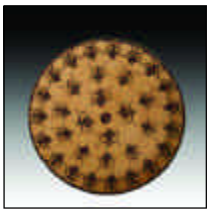
Washoe Degikup
Attributed to
Maggie James
c. 1900
6 3/4" H x 10" D

Washoe Bottleneck
Friendship Basket
c. 1890
7 3/8" H x 8 1/2" D

Yokuts Bottleneck Basket
Attributed to
Mrs. Dick Francisco
c. 1900
5" H x 9" D

Yokuts Feast Bowl
c. 1920
11 1/4" H x 20" D

Yokuts Basketry
Food Bowl
c. 1930
6" H x 11 1/4" D



Yavapai Tray
c. 1920
1 3/4" H x 14 3/8" D

Yavapai Pictorial *Olla*
c. 1920
16 5/8" H x 15 1/4" D

Nez Perce
Cornhusk Bag
c. 1860
18 ½" H x 14 ½" W

Nez Perce
Cornhusk Bag
c. 1880
15 ½" H x 12" W

Nez Perce
Cornhusk Bag
c. 1890
11 ½" H x 8 ¾" W

Nez Perce
Cornhusk Bag
c. 1890
14 ¾" H x 11 ½" W

Nez Perce
Cornhusk Bag
c. 1890
18" H x 13 ¼" W

Nez Perce
Cornhusk Bag
c. 1890
21 ¼" H x 15" W

Nez Perce
Cornhusk Bag
c. 1890
23 ¼" H x 15 ½" W

Nez Perce
Cornhusk Bag
c. 1920
21" H x 15 ¼" W

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Nez Perce
Cornhusk Bag
c. 1920
19 ¾" H x 16 ¼" W

Nez Perce
Cornhusk Bag
c. 1920
18 ½" H x 13 ¾" W

Beadwork and Quillwork

Apache Woman's Bag
c. 1900
13 1/2" H x 4 7/8" W

Apache Beaded Strike-a-Lite Bag
c. 1900
6 1/2" H x 6 1/4" W

Apache Beaded Strike-a-Lite Bag
c. 1940
5 1/2" H x 6" W

Apache Women's Beaded Bag
c. 1920
13 1/2" H x 4 7/8" W

Assiniboin Beaded Knife Sheath
c. 1890
10 1/2" H x 3 1/2" W

Cheyenne Men's Pipe Bag
c. 1880
31 1/2" H x 7" W

Crow Beaded Jacket
c. 1880
38" H x 34" W,
Sleeve 24"

Iroquois Beaded Panel Cap
c. 1880
7 1/4" H x 6 1/2" H

Iroquois Woman's Beaded Bag
c. 1890
9 7/8" H x 6 /8" W

Kiowa Strike-a-Lite Bag
c. 1890
7 1/2" H x 4" W

Kiowa Strike-a-Lite Bag
c. 1890
5 3/4" H x 4" W

Kiowa Strike-a-Lite Bag
c. 1890
6 1/2" H x 4" W

Kiowa Strike-a-Lite Bag
c. 1950
5 3/4" H x 4" W,
drop 9 3/4", handle 3"

Nez Perce Beaded Contour Bag
c. 1890
11 3/8" H x 9 1/4" W

Nez Perce Beaded Contour Bag
c. 1890
13 1/2" H x 11 3/8" W

Nez Perce Beaded Contour Bag
c. 1900
12 1/2" H x 9 3/4" W

Nez Perce Beaded Contour Bag
c. 1900
9 3/4" H x 9" W

Nez Perce Beaded Contour Bag
c. 1900
14 1/8" H x 12 1/16" W

Nez Perce Beaded Contour Bag
c. 1900
12 1/8" H x 10 1/4" W

Nez Perce Beadwork on Basketry Hat
c. 1900
7" H x 6 1/2" D

Nez Perce Beaded Contour Bag
c. 1910
13 1/2" H x 11 3/4" W

Nez Perce Beaded
Contour Bag
c. 1910
11 3/4" H x 12 1/2" W

Nez Perce Beaded
Contour Bag
c. 1930
12 3/4" H x 11 1/4" W

Nez Perce Beaded
Contour Bag
c. 1940
10 3/4" H x 8 7/8" W

Nez Perce Beaded
Contour Bag
c. 1960
12 3/4" H x 11 1/4" W

Ojibway Beaded
Bandolier
c. 1890
45 1/2" H x 13 3/4" W

Ojibway Beaded
Bandolier
c. 1890
45 1/2" H x 13 3/4" W

Plains Ghost
Dance Dress
c. 1900

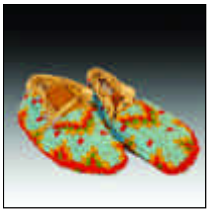
Plateau Beaded Gauntlets
c. 1920
16 1/4" L x 8 1/2" W

Sioux War Shirt
c. 1890
35" H x 37" W,
sleeve 21" L

Sioux Quillwork
Pipe Bag
c. 1890
46" H x 7" W

Sioux Man's Pipe Bag
c. 1890
36" L x 6 1/4" W

Sioux BeadedChild's Vest
c. 1890
Front: 12" H x 7" W
each panel
Back: 11" H x 13" W



Sioux Infant Moccasins
c. 1900
1 5/8" H x 4 3/4" W

Sioux Beaded Doctor's
Bag (satchel)
c. 1900
8" H x 12 1/2" W

Sioux Man's Beaded
Pipe Bag
c. 1900
32" H x 6 1/2" W

Sioux Pipe Bag
c. 1900
32" H x 6 1/2" W

Sioux Beaded Panel
c. 1910
11 1/8" H x 15 1/2" W

Sioux Man's Beaded
Mocassins
c. 1910
11 1/4" L x 4" W

Sioux Quillwork
"Doctor's Bag"
c. 1910
8 7/8" H x 11" W

Sioux Possibles Bag
c. 1910
11 1/2" H x 18 1/2" W

Sioux Men's
Beaded Mocassins
c. 1910
11" L x 4" W

Ute Strike-a-Lite Bag
c. 1900
6" L x 4 1/2" W

Tlingit Octopus Bag
c. 1890
14 3/4" H x 11 3/4" W

Plains Painted
Parfleche Bagc. 1900
27" H x 14" W

Plains Parfleche Bag or
Envelope
c. 1900
11 1/8" H x 10 3/8" W

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Northwest Coast

Chilkat Blanket
c. 1930
53" H x 71" W

Haida Shaman's Dance Rattle
c. 1880
11 1/2" H x 5 7/8" W

Haida Dance Frontlet
c. 1890
7 1/2" H x 7" W

Haida Ceremonial Ladle
c. 1900
14" H x 11" D

Haida Beaver Feast Bowl
c. 1940
4 7/8" H x 12" W

Haida Shaman's Dance Rattle
c. 1950
12" H x 5 3/4" D

Haida Oyster Catcher Dance Rattle
c. 2000
13" H x 3" W

Haida Carved Cedar Box
Contemporary
16" H x 10 1/2" W
with lid

House Totem
c. 19th Century
22 1/4" H x 3" W

House Totem
c. 1900
47 1/2" H x 5 1/2" W

Inuit Cribbage Board
c. 1890
21" l X 2 1/8" h

Nuu-chah-nulth
Sun Mask
Joe David
c. 1996
15 1/2" H x 11 3/4" W

Tlingit Horn Spoon
c. 1860
17 1/2" H X 7" W

Tlingit Crown Ornament
c. 1890
6 3/4" H x 1 1/2" W

Tlingit Rattle
c. 1995
12" H x 4"W

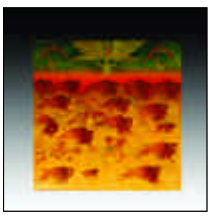
Paintings

Plains Fancy Dancer
Gilbert Atencio
1951
13 1/2" H x 9" W

Morning Katsina
Fred Kabotie
1960
13" H x 9 3/4" W

Three Dancers
Stephen Mopope
9 1/*" H x 7 7/8" W

Hopi Pueblo
Dan Naminga
1982
22 " H x 28" W



Prairie Spirit
Redwing Nez
1995

San Idelfonso
Female Dancer
Tonita Pena
8 1/4" H x 5 3/4" W

San Idelfonso Drummer
Tonita Pena
c. 1930

Tesuque Deer Dancer
To-Ve-Peen
12 3/8" H x 10" W

Woman's Dance
J.D. Roybal
c. 1965
13 1/4" H x 20 3/8" W

San Idelfonso
J.D. Roybal
c. 1970
2 1/2" H x 3 1/2" W

"*Indian With Scarf*"
Fritz Scholder
1974
11 1/2" H x 9 1/2" W

Buffalo Dancer
Paul Vigil (Tesuque)
1996
13" H x 9 1/2" W

Deer Dancer
Paul Vigil (Tesuque)
1996
13" H x 9" W

Kachinas

Ahote
c. 1940
15" H x 5" W

Kwivi
c. 1940
15" H x 5"W

Pahlik Mana
c. 1920
13" H x 6" W

Pahlik Mana
Jimmy K
c. 1940
22" H x 13" W

Roadrunner
c. 1940
19" H x 5" W

Sio Hemis
c.1930
13" H x 6" W

Soyoko
c. 1940
12" H x 7" W

Pahlik Mana Tablita
c. 1920
21" H x 15" W

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