

Staff Collections Committee Recommendations to the AAA Committee, 2/26/2015



TIN.2014-3-1AB



TIN.2014-3-2AB



TIN.2014-3-3

Proposed Donation

TIN.2014-3-(1-3)

Artist: Anthony Belvado (San Carlos Apache), 2014 Ronald and Susan Dubin Native American Artist Fellow

Item Names: TIN.2014-3-(1-2): Apache fiddles with bows; TIN.2014-3-3: Apache fiddle

Date: 2014

Materials: See attached database report

Dimensions: See attached database report

Offered for donation by: Anthony Belvado

Background and Description: Two Apache fiddles with bows, and one Apache fiddle bow. Both of the fiddles are made from hollowed agave stalks that have been sanded, decorated, and varnished, fitted with mesquite wood pegs, tuners, and tighteners. One has horsehair strings coated with piñon pitch, and the other has nylon guitar strings. The three bows (two of which were made to go with the fiddles) are made from unvarnished acacia wood and horsehair strings coated with piñon pitch. The bow that doesn't have a fiddle was made to accompany another Apache fiddle already in IARC's collection, SAR.1988-6-54. Mr. Belvado felt it was important to create one in hopes that if accepted into the collection, it can be stored with SAR.1988-6-54.

Mr. Belvado learned to make Apache fiddles from his grandfather and is now one of only a few people who still make this instrument. He hopes to preserve and promote the Apache fiddle making tradition to generations of Apache people and also a wider audience. His plan for the fellowship was to construct at least one Apache fiddle during his time at IARC; in fact, he made several agave fiddles and also experimented with making one from Aspen wood.

Justification for Accessioning: These pieces were made by an IARC artist fellow during his time at SAR and are characteristic of his work. This would be the first example of this artist's work in the collection. They would also significantly expand IARC's holding of Apache fiddles, which currently stands at one.

Recommendation: To recommend for accession.

Proposed Donation via Bequest

TIN.2014-5-(1-28), plus two additional items for education collection

Artist: Various, all Southwest Native American artists

Item Names: See attached database report

Materials: See attached database report

Dimensions: See attached database report

Offered for donation via bequest by: Helenn Rumpel (deceased local artist, passed away June 17, 2014)

Background and Description: The collection was bequeathed by Helenn Rumpel and IARC staff was notified of the donation offer on September 17, 2014. IARC representatives visited the Rumpel residence to assess the collection of thirty-nine objects and presented photos and descriptions to the IARC staff. It was decided that twenty-eight of the items would be appropriate for the permanent collection, two would be beneficial for the education collection, and that the remaining nine items should be declined (we had better examples of some similar items; some were pre-contact ceramics with very little provenance; some were probably not Southwest Native American items).

The twenty-eight items that are appropriate to the permanent collection consist of twenty-two ceramics, three Hopi katsina figures, one rattle, one basketry water jar, and one embroidered kilt (see the attached report for details of each item). The majority of the items are by unknown artists while six of the ceramics are signed, including Lucy Lewis (Acoma), Vangie Suina (Cochiti), and Lena Garcia (Santa Ana), among others. The other items, though the artists are unknown, are good examples of their type, and eventually it may be possible to attribute several artists based on style characteristics.

Helenn Rumpel (1937-2014) was a textile and fiber arts artist and watercolor and oil painter who lived most of her life in New Mexico and also traveled extensively. She received numerous art awards during her lifetime, including the Governor's Award in 1990 as an "Outstanding New Mexico Woman in Art," the Outstanding Achievement and Exceptional Accomplishment Award from New Mexico Governor Richardson in 2006, and National Embroiderers' Guild of America honors. One of her interests was collecting Native American art, which decorated her house, and these are the items she bequeathed to IARC.

Justification for Accessioning: Several of the ceramics are signed by desirable artists, and several more can likely be attributed. The basket is in reasonably good shape for its age and has an intact leather carrying strap, which no similar baskets in the collection do. The embroidered kilt would be the first Santa Ana Pueblo embroidered textile in the collection, and may be attributable. Other items are in fair to good condition and are good examples of their types, adding to the research value of the collection. An evaluation of the collection space necessary to store the items was conducted, and it was determined there is sufficient space for them.

Recommendation: To recommend for accession.



TIN.2014-6-1

Proposed Donation

TIN.2014-6-1

Artist: Ehren Kee Natay (Santo Domingo and Diné), 2014 Rollin and Mary Ellen King Native American Artist Fellow

Item Name: Painting

Title: "Outside In"

Date: 2014

Materials: watercolor paper, cotton blend | paint, acrylic

Dimensions: Work: 55.9 × 75.6 cm (22 × 29 3/4 in.)

Frame: 60.3 × 81.3 cm (23 3/4 × 32 in.)

Offered for donation by: Ehren Kee Natay

Background and Description: A painting on water color paper, using acrylic paints. A scene of four Pueblo men standing with a water pump beneath a double rainbow and a sun with clouds above it. One man in the scene, wearing a yellow shirt, swings an axe over his head, about to chop down the water pump. Mr. Natay explained that the four men represent personalities that are common in many Pueblo communities. The man on the left represents men who served in the military, served in wars, and brought back ideas about modern infrastructure to the pueblos (such as electricity, piped-in water, sewer systems). The two men dressed in a red shirt and a blue shirt represent community elders and tradition. The man in the yellow shirt is one who has influences from both the Pueblo world and the outside world, but tries to live in a traditional manner. His act of chopping down the water pump is his way of protecting tradition and making sure his community will know where its water comes from.

The painting was an experiment in both design and materials. Mr. Natay wanted to create a work in the style of watercolor studio paintings from the 1920s and 1930s, using watercolor paper and water-based acrylic paints. He hadn't used either the paper or most of the paints before, so it was a challenge for him to learn their properties and characteristics. He used computer software to help him design the characters and the layout, and a projector to help him transfer imagery to the paper. The work is a combination of the graffiti and animation techniques he was already comfortable with and branching out with a style and media he hadn't worked with before.

During his fellowship tenure, Mr. Natay was interested in exploring the idea that people have become separated from their traditional food and water sources, themes of cultural amnesia, cross-cultural exchange, gender-roles, and the exploration of his own heritage.

Justification for Accessioning: This piece was made by an IARC artist fellow during his time at SAR and is a manifestation of the stylistic experimentation and the philosophical and historical reflection that he engaged in during the fellowship. This would be the first example of this artist's work in the collection.

Recommendation: To recommend for accession.

Proposed Deaccession

The Pueblo of Jemez has submitted letters of request for repatriation under NAGPRA for four Jemez items that are sacred objects and objects of cultural patrimony housed in IARC's collections (IAF.C220, IAF.C221, IAF.C243, and IAF.C282; see attached list of items and letters of request). In order for the repatriation to proceed, the items must first be deaccessioned from IARC's collection.

Background: The four items that have been requested came from two different donors, in different years. In 1944, Mrs. Frank Applegate donated a group of objects to the Indian Arts Fund (IAF), fifty-one of which were accessioned. Included were three of the items that have been requested for repatriation: two Jemez kachina masks, IAF.C220 and IAF.C221, and a stone axe with a wooden handle, IAF.C243. According to the IARC's documentation the two masks and the axe go together and belonged to the Jemez Warrior Society. IARC has no documentation of how she came to own the items.

In 1958, Roy Tilghman donated four Jemez cultural items to the IAF. Among them was a round mask, IAF.C282, the fourth item that has been requested. IARC has no documentation of how he came to own the item.

On November 15, 1993, the School for Advanced Research (SAR), Indian Arts Research Center (IARC) sent a summary of objects to the Pueblo of Jemez in accordance to the reporting requirements of NAGPRA Public Law 101-601. Pueblo representatives have visited IARC on several occasions since 1993 to view many of the items listed on the 1993 inventory, including the three masks and the axe in question. On December 24, 2014, Jemez Governor Joshua Madalena sent a formal letter of request for NAGPRA repatriation for the three masks, IAF.C220, IAF.C221, and IAF.C282, to Jennifer Day, IARC Registrar. On February 11, 2015, Ms. Day received an email from Chris Toya, Jemez Pueblo's Tribal Cultural Properties Project Manager, indicating the Pueblo would also be requesting the stone axe, IAF.C243. The formal letter of request for repatriation for the axe was received on February 19, 2015.

A review of the SAR, IARC's documentation by IARC staff and physical inspections by Pueblo of Jemez representatives have resulted in confirmation that the four items are of Pueblo of Jemez origin, supporting cultural affiliation as well as a determination that the four items are indeed sacred objects and objects of cultural patrimony. The SAR, IARC's records, including IAF Ceremonial catalog entries, catalog cards, and other provenance information indicate these items to be of Pueblo of Jemez origin, further supporting the claim by the Pueblo of Jemez.

IARC staff have determined that:

Pursuant to 25 U.S.C. 3001(3)(C), the four cultural items described above are specific ceremonial objects needed by traditional Native American religious leaders for the practice of traditional Native American religions by their present-day adherents.

Pursuant to 25 U.S.C. 3001(3)(D), the four cultural items described above are cultural patrimony, meaning an object having ongoing historical, traditional, or cultural importance central to the Native American group or culture itself, rather than property owned by an individual Native American, and which, therefore, cannot be alienated, appropriated, or conveyed by any individual regardless of whether or not the individual is a member of the Indian tribe or Native Hawaiian organization and such object shall have been considered inalienable by such Native American group at the time the object was separated from such group.

Pursuant to 25 U.S.C. 3001(2), there is a relationship of shared group identity that can be reasonably traced between the sacred objects and Pueblo of Jemez, New Mexico.

Justification for Deaccessioning: The items have been requested by a Federally-recognized Indian tribe for repatriation under NAGPRA legislation. As an institution that has received federal funds, SAR is subject to NAGPRA. In order for SAR to permanently relinquish control of collection items, they must be deaccessioned from the collection.

Recommendation: To recommend items IAF.C220, IAF.C221, IAF.C243, and IAF.C282 for deaccession so that they may be repatriated to the Pueblo of Jemez.

Special Note: The three masks involved in this request are known to have contaminants on their surfaces that pose a risk to human health, including arsenic, lead, mercury, and chromium. Possible sources of the contaminants are pesticides that were in common use during the first half of the 20th century, the paints used on the items, and environmental contaminants. The items were examined by X-Ray Fluorescence (XRF) twice, once in 2009 by Dr. Keith Prufer, of the University of New Mexico's Department of Anthropology, and again in 2010 by Dr. Nancy Odegaard, of the Arizona State Museum, and three additional team members. The results of these reports have been shared with appropriate members of the Pueblo of Jemez leadership, in both hardcopy and digital formats. They are aware of the situation and have indicated that they still wish to proceed with repatriation of the items. A hold harmless agreement regarding these contaminants will be part of the paperwork that the pueblo leadership will sign at the time title to the objects is transferred to the pueblo. Additionally, IARC staff will provide documents regarding safe handling of such items, such as the National Parks Service's Conserve-O-Gram titled "Arsenic Health and Safety Update" and information regarding sources for personal protective equipment (PPE) that pueblo members may wish to use when handling the objects.



TIN.2014-3-1AB

Item Name: Apache fiddle and bow

Artist or Maker: Anthony Belvado

Classification: Misc. Ethnographic

Date: 2014

Culture: Athabaskan | Apache, Western, San Carlos

Materials: agave | bamboo | wood, mesquite | varnish | wood, acacia | horsehair | pitch, piñon | leather, brain-tanned | fabric, cotton

Dimensions: Fiddle: 49 × 25 × 12 cm (19 5/16 × 9 13/16 × 4 3/4 in.)
Bow: 64.5 × 12 × 2.8 cm (25 3/8 × 4 3/4 × 1 1/8 in.)

Description: Apache fiddle (part A) and bow (part B). All of the plant materials used were gathered at San Carlos Apache reservation. Techniques used included use of both electric and hand tools.

A - Fiddle made from split and hollowed-out agave, with lightning decorations made from bamboo inlays. The tuner, peg, and bridge are made of mesquite wood. Geometric patterns and dots are burned into the surface of the fiddle. The surface of the fiddle is also varnished. The strings are made of black horsehair coated with piñon pitch.

B - Bow made from bent acacia wood. The handle portion is decorated with white brain-tanned leather with small round cutouts. Black cotton fabric beneath the leather shows through the cutouts. The leather fringe extends approximately four inches past the end of the bow. The strings are made of white horsehair coated with piñon pitch.



TIN.2014-3-2AB

Item Name: Apache fiddle and bow

Artist or Maker: Anthony Belvado

Classification: Misc. Ethnographic

Date: 2014

Culture: Athabaskan | Apache, Western, San Carlos

Materials: agave | wood, mesquite | varnish | wax, crayon | nylon | wood, acacia | horsehair | pitch, piñon | leather, brain-tanned | fabric, cotton

Dimensions: Fiddle: 92.2 × 30 × 24.2 cm (36 5/16 × 11 13/16 × 9 1/2 in.)
Bow: 63 × 12.3 × 3 cm (24 13/16 × 4 13/16 × 1 3/16 in.)

Description: Apache fiddle (part A) and bow (part B). All of the plant materials used were gathered at San Carlos Apache reservation.

A - Fiddle made from split and hollowed-out agave, with colorful geometric decorations done in crayon. A flying green hummingbird is drawn in crayon at the midpoint of the instrument's neck. Geometric patterns and dots are burned into the surface of the fiddle. The surface of the fiddle is also varnished. The tuner, peg, and bridge are made of mesquite wood. The strings for the fiddle are transparent nylon guitar strings, each of a different thickness.

B - Bow made from bent acacia wood. The handle portion is decorated with brain-tanned white leather with small round cutouts. Black cotton fabric beneath the leather shows through the cutouts. Leather fringe extends approximately four inches past the end of the bow. The strings are made of black horsehair coated with piñon pitch.



TIN.2014-3-3

Item Name: Apache fiddle bow

Artist or Maker: Anthony Belvado

Classification: Misc. Ethnographic

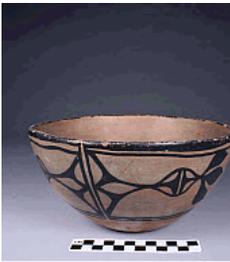
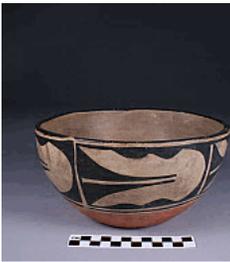
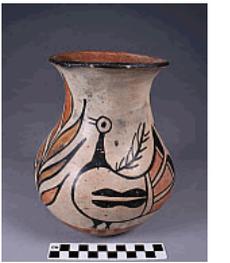
Date: 2014

Culture: Athabaskan | Apache, Western, San Carlos

Materials: wood, mesquite | horsehair | pitch, piñon

Dimensions: 68 × 20 × 1.3 cm (26 3/4 × 7 7/8 × 1/2 in.)

Description: Apache fiddle bow made from bent, stained acacia wood and black horsehair strings coated with piñon pitch.

	<p><u>TIN.2014-5-1</u> Classification: Ceramic Item Name: Teapot Date: before 2014 Artist or Maker: Unknown Culture: Pueblo Materials: clay Dimensions: 12.7 × 21.9 cm (5 × 8 5/8 in.) Description: Plainware micaceous teapot with lid. Teapot has round body with fireclouds, no added decoration. Lid is slightly concave with small flat pinched knob at top.</p>
	<p><u>TIN.2014-5-2</u> Classification: Ceramic Item Name: Bowl Date: before 2014 Artist or Maker: Unknown Culture: Pueblo Santo Domingo Materials: clay paint Dimensions: 10.7 × 21.5 cm (4 3/16 × 8 7/16 in.) Description: Polychrome bowl. Tan with black floral and geometric designs on upper body. Black lines at rim, below rim, and on lower body. Base is orange. Minor paint smears/smudges on floral design.</p>
	<p><u>TIN.2014-5-3</u> Classification: Ceramic Item Name: Bowl Date: before 2014 Artist or Maker: Unknown Culture: Pueblo Santo Domingo Materials: clay paint Dimensions: 10.1 × 21.3 cm (4 × 8 3/8 in.) Description: Bowl with geometric designs. Rim is black; repeated wavy geometric design in black on buff background around top half of body; lower half of body and base is solid red.</p>
	<p><u>TIN.2014-5-4</u> Classification: Ceramic Item Name: Vase Date: before 2014 Artist or Maker: Unknown Culture: Pueblo San Ildefonso Materials: clay paint Dimensions: 19.3 × 15.7 cm (7 5/8 × 6 3/16 in.) Description: Polychrome vase with wide flared mouth, round body and flat base. Interior of mouth and neck are red, rim is black, exterior is white with black and red bird and plant designs (four total design panels - two birds, two plants). Base is reddish orange.</p>
	<p><u>TIN.2014-5-5</u> Classification: Ceramic Item Name: Jar Date: before 2014 Artist or Maker: Unknown Culture: Pueblo Santo Domingo Materials: clay paint Dimensions: 32.7 × 107.2 cm (12 7/8 × 42 3/16 in.) Description: Polychrome jar. Buff with black floral and geometric designs on neck and body. Orange, rounded base.</p>



TIN.2014-5-6

Item Name: Water jar

Artist or Maker: Unknown

Materials: clay | paint

Dimensions: 21.4 × 24.1 cm (8 7/16 × 9 1/2 in.)

Description: Polychrome water jar with animal, floral, and geometric designs. Four design panels consisting of two matching panels with deer and floral designs in brown, black and red; and two matching panels with bird and geometric designs in black. Geometric designs along rim. Body of pot is painted red.

Classification: Ceramic

Date: before 2014

Culture: Pueblo | Zia



TIN.2014-5-7

Item Name: Water jar

Artist or Maker: Unknown

Materials: clay | paint

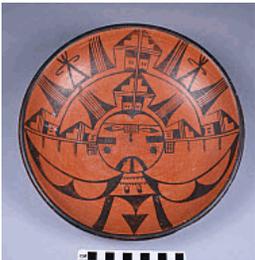
Dimensions: 24.5 × 26.4 cm (9 5/8 × 10 3/8 in.)

Description: Polychrome water jar. Decorated with four panels; each panel has one red bird outlined in dark brown, surrounded by geometric designs in red and dark brown on a white background. Base is solid red.

Classification: Ceramic

Date: before 2014

Culture: Pueblo | Zia



TIN.2014-5-8

Item Name: Bowl

Artist or Maker: Unknown

Materials: clay | paint

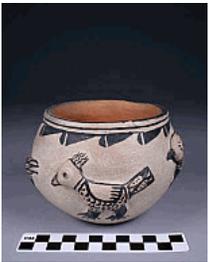
Dimensions: 5.5 × 25.5 cm (2 3/16 × 10 1/16 in.)

Description: Shallow black-on-red bowl. Interior decorated with the upper body of a kachina wearing a tablita. Exterior of bowl is solid red, undecorated.

Classification: Ceramic

Date: before 2014

Culture: Pueblo | Hopi



TIN.2014-5-9

Item Name: Bowl

Artist or Maker: Unknown

Materials: clay | paint

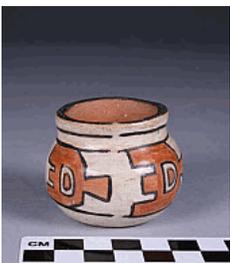
Dimensions: 8.9 × 12.9 cm (3 1/2 × 5 1/16 in.)

Description: Small polychrome bowl decorated with four birds in relief. Interior and base painted orangish red. Rim, design below rim, and details of birds painted in black over buff background.

Classification: Ceramic

Date: before 2014

Culture: Pueblo | Cochiti



TIN.2014-5-10

Item Name: Jar, miniature

Artist or Maker: Lena Garcia

Materials: clay | paint

Dimensions: 4.3 × 5.2 cm (1 11/16 × 2 1/16 in.)

Description: Polychrome miniature jar. Rim is painted black, body is white with black lines and orange geometric designs.

Classification: Ceramic

Date: before 2014

Culture: Pueblo | Santa Ana



TIN.2014-5-11

Item Name: Bowl, miniature

Artist or Maker: Tosa

Materials: clay | paint

Dimensions: 0.9 × 3.7 cm (3/8 × 1 7/16 in.)

Description: Polychrome miniature shallow bowl. White with black feather (?) design and red design (bird heads?). Rim is black. Exterior body and base are natural brown of the clay and undecorated.

Classification: Ceramic

Date: before 2014

Culture: Pueblo | Jemez



TIN.2014-5-12

Item Name: Figurine, angel

Artist or Maker: Unknown

Materials: clay | paint

Dimensions: 8.5 × 8.8 × 4.1 cm (3 3/8 × 3 7/16 × 1 5/8 in.)

Description: Polychrome kneeling angel figurine. Gray with black hair and robe, orange belt. Wings decorated with feather designs. Arms outstretched, but not touching. Possibly from a nativity set.

Classification: Ceramic

Date: before 2014

Culture: Pueblo | Jemez?



TIN.2014-5-13

Item Name: Figurine, roadrunner

Artist or Maker: Unknown

Materials: clay

Dimensions: 8.9 × 16.8 × 5.1 cm (3 1/2 × 6 5/8 × 2 in.)

Description: Blackware roadrunner figurine. Stands on two feet. Wings and feathers on head are present, but smooth (no detail). No detail on beak or tail. Small punctate eyes.

Classification: Ceramic

Date: before 2014

Culture: Pueblo | Santa Clara?



TIN.2014-5-14

Item Name: Figurine, roadrunner

Artist or Maker: Unknown

Materials: clay | paint

Dimensions: 10.1 × 12.4 × 5.2 cm (4 × 4 7/8 × 2 1/16 in.)

Description: Polychrome roadrunner figurine. Gray with black beak and black, brown, and orange wings. Black, brown and orange painted feathers. Small punctate eyes. Tail was completely broken off and mended with a visible clear, bubbly glue. Bottoms of feet are not flat, so item is unsteady when standing.

Classification: Ceramic

Date: before 2014

Culture: Pueblo | Acoma? Isleta?



TIN.2014-5-15

Item Name: Figurine, owl

Artist or Maker: Unknown

Materials: clay | paint

Dimensions: 10.7 × 13 cm (4 3/16 × 5 1/8 in.)

Description: Polychrome owl figurine. Body is decorated with feathers in dark brown paint. Ears, eyes, and beak are raised and painted in dark brown; upper portion of beak is red. Eyes are decorated with three rings of alternating dark brown and red, outside ring has dashes to suggest eyelashes.

Classification: Ceramic

Date: before 2014

Culture: Pueblo | Zuni



TIN.2014-5-16

Item Name: Figurine, owl

Artist or Maker: Unknown

Materials: clay | paint

Dimensions: 13.1 × 12.1 cm (5 3/16 × 4 3/4 in.)

Description: Polychrome owl figurine. Body is buff colored with painted feathers in dark brown. Wings and tail decorated with straight dark brown lines. Eyes are raised, painted red with dark brown pupil and outlined in dark brown, with dashes radiating from eyes suggesting eyelashes. Ears are painted red and dark brown. Beak is painted dark brown and red, connected at front but opened at sides, creating a loop.

Classification: Ceramic

Date: before 2014

Culture: Pueblo | Zuni



TIN.2014-5-17 **Classification:** Ceramic
Item Name: Figurine, owl **Date:** before 2014
Artist or Maker: Unknown **Culture:** Pueblo | Zuni
Materials: clay | paint
Dimensions: 5.2 × 4.7 cm (2 1/16 × 1 7/8 in.)
Description: Polychrome owl figurine. White with black feather designs and orange ears, eyes and beak. Beak is rounded with a hole through the middle, creating a loop.



TIN.2014-5-18 **Classification:** Ceramic
Item Name: Bowl **Date:** before 2014
Artist or Maker: Unknown **Culture:** Pueblo | Laguna
Materials: clay | paint
Dimensions: 9.9 × 18.8 cm (3 7/8 × 7 3/8 in.)
Description: Bowl with geometric and bird designs. Designs are in brown on buff background, and extend to the base of the bowl. Design has two panels of two geometric birds facing away from each other, bird panels are separated by diamond outline with solid brown triangles inside.



TIN.2014-5-19AB **Classification:** Ceramic
Item Name: Candle burner, frog **Date:** before 2014
Artist or Maker: Unknown **Culture:** Pueblo | Cochiti
Materials: clay | paint
Dimensions: Cover: 6.8 × 8.4 cm (2 11/16 × 3 5/16 in.)
Base: 0.5 × 9.5 cm (3/16 × 3 3/4 in.)
Description: A - Top portion of candle burner is frog with open mouth and painted geometric designs in black on buff background. Frog features painted in black with, including two front legs, each with five black appendages. Frog is hollow to be placed over candle base, with smoke to leave through open mouth.
B - Ceramic candle base. Flat, thin, brown disc. Polished on top and edges. Wax and carbon adhered to surface; carbon smudge on bottom.



TIN.2014-5-20 **Classification:** Ceramic
Item Name: Figurine, angel **Date:** 1983
Artist or Maker: Vangie Suina (Ka-Tha-Yatz) **Culture:** Pueblo | Cochiti
Materials: clay | paint
Dimensions: 6.6 × 5 × 4.2 cm (2 5/8 × 1 15/16 × 1 5/8 in.)
Description: Small angel figurine. White with black hair, black and red designs on robe, and red hair accessories. Back of wings have red and black scalloped design. Figurine is hollow in the center. Arms are outstretched and touching, as if in prayer; eyes are closed. Hair is in a side-bun style. Signature on base, but artist's name is difficult to decipher.



TIN.2014-5-21 **Classification:** Ceramic
Item Name: Figurine, roadrunner **Date:** before 1992
Artist or Maker: Lucy Martin Lewis **Culture:** Pueblo | Acoma
Materials: clay | paint
Dimensions: 3.1 × 7.4 × 2 cm (1 1/4 × 2 15/16 × 13/16 in.)
Description: Roadrunner figurine. White with black feather and wing designs; red beak and top of head. No feet; figurine is supported by flattened base (roadrunner's belly).



TIN.2014-5-22

Item Name: Figurine, roadrunner

Artist or Maker: Mary D. Lewis

Materials: clay | paint

Dimensions: 3.5 × 7.4 × 2 cm (1 3/8 × 2 15/16 × 13/16 in.)

Description: Roadrunner figurine. White with black feather designs and red beak and top of head. No feet; figurine sits on flat base (roadrunner's belly).

Classification: Ceramic

Date: before 2014

Culture: Pueblo | Acoma



TIN.2014-5-23

Item Name: Water jar, basket

Artist or Maker: Unknown

Materials: plant fiber | pitch | leather

Dimensions: 32 × 33.8 cm (12 5/8 × 13 5/16 in.)

Description: Pitched water jar with three wood handles on the shoulder of the jar and a leather carrying strap. Narrow neck and rounded body. Pitch substantially flaked off and very friable. Leather strap is stiff and has minor cracks.

Classification: Basketry

Date: before 2014

Culture: Athabaskan | Apache, Western



TIN.2014-5-24

Item Name: Kilt, embroidered

Artist or Maker: Unknown

Materials: cotton | yarn, acrylic | dyes

Dimensions: 1.5 × 118 × 62.9 cm (9/16 × 46 7/16 × 24 3/4 in.)

Description: Embroidered kilt. White with black, red, and green embroidered geometric designs near one edge. Black tassels in two corners.

Classification: Textile

Date: before 2014

Culture: Pueblo | Santa Ana



TIN.2014-5-25

Item Name: Gourd rattle

Artist or Maker: Unknown

Materials: gourd | paint | string, cotton

Dimensions: 22.6 × 7 cm (8 7/8 × 2 3/4 in.)

Description: Gourd rattle with painted designs. Designs are geometric at top with feathers along bottom towards handle. Painted designs are in red, white, and black on dark yellow of gourd. String wrapped around rectangle of wood at top of rattle is painted red. Longer white string is tied around handle of gourd, part of which is nestled in small notch.

Classification: Misc. Ethnographic

Date: before 2014

Culture: Pueblo | Hopi?



TIN.2014-5-26

Item Name: Katsina | Hahay'iwuuti or Hee'e'wuuti

Artist or Maker: Unknown

Materials: wood | paint | feathers

Dimensions: 24.5 × 6.8 × 6.7 cm (9 5/8 × 2 11/16 × 2 5/8 in.)

Description: Carved wooden katsina figure. Several fluffy white/gray feathers on head. Thin red vertical lines on face; red tab ears. Face is painted, with closed black eyes and smile. There is a red dot on each cheek. Yellow band around neck. Dress is black; carved manta draped around shoulders is white with black and red stripes at top and bottom edges. Legs and moccasins are white, with black soles. Both hands and part of left arm are broken off and missing. Left foot was broken and repaired. Paper (?) glued to bottom of feet (from a previous mount or display?). Signed "JC" on base of dress.

Classification: Carved Figure

Date: before 2014

Culture: Pueblo | Hopi



TIN.2014-5-27

Classification: Carved Figure

Item Name: Katsina

Date: before 2014

Artist or Maker: Unknown

Culture: Pueblo | Hopi

Materials: wood | paint | wool yarn | feathers

Dimensions: 33.8 × 11 × 11.5 cm (13 5/16 × 4 5/16 × 4 1/2 in.)

Description: Carved wooden katsina figure. Remains of three feathers attached to carved green and orange headband; a few complete feathers brown attached to right ear tassel. Face divided into two different shades of green. Ear of corn (?) painted on each side of face. Red tube mouth. Wool yarn tassels in place of ears. Yellow shoulders, black torso and upper arms, yellow forearms and white hands. Painted turquoise necklace. Lower body carved as if wearing embroidered kilt; white with red, green, black and blue designs. Yellow legs and red moccasins. Left foot was broken and repaired. Carved fox belt on back; fox tail broken and repaired.



TIN.2014-5-28

Classification: Carved Figure

Item Name: Katsina

Date: before 2014

Artist or Maker: Unknown

Culture: Pueblo | Hopi

Materials: wood | paint | feathers

Dimensions: 25.1 × 8.2 × 7.9 cm (9 7/8 × 3 1/4 × 3 1/8 in.)

Description: Carved wooden katsina figure. Brown turkey feathers attached to top and back of head. Inverted triangle painted half green and half red on center of forehead, stepped geometric designs on either side of face. Red tab ear on proper right is present, left ear appears to be missing. Black tube mouth, has been broken off and mended with large amount of a transparent, bubbly glue. Top of shoulders faded yellow with red torso, yellow lower arms held close to body with black lines around hands. Figure wears carved embroidered kilt with embroidery designs painted in red, black, and blue. Yellow legs and red moccasins.



Collections Report - Basic Info

Indian Arts Research Center



TIN.2014-6-1

Item Name: Painting

Artist or Maker: Ehren Kee Natay

Materials: paper | paint, acrylic

Dimensions: Work: 55.9 × 75.6 cm (22 × 29 3/4 in.)
Frame: 60.3 × 81.3 cm (23 3/4 × 32 in.)

Title: "Outside In"

Description: Scene of four Pueblo men with a water pump. A man dressed in a yellow shirt, to the right of the water pump, holds an axe above his head, ready to swing it. Rainbows, step clouds, and sun above them. One corn plant at either side of the scene.

Classification: Painting

Date: 2014

Culture: Pueblo | Santo Domingo AND
Athabaskan | Diné



December 24, 2014

Jennifer Day
School for Advance Research
P.O. Box 2188
Santa Fe, NM 87054-2188

Dear Ms. Day:

The Pueblo of Jemez, a Federally Recognized Indian Tribe, Pursuant to 25 USC 3001 et seq., the Native American Graves Protection and Repatriation Act (NAGPRA) and 43 CFR 10, submits this repatriation claim to the School for Advance Research. This claim is for three Jemez Kachina masks. The catalog numbers IAF.C282, IAF.C220, IAF.C221. The Museum has identified the masks as Jemez and we agree with the cultural affiliation determination.

The masks are sacred objects (25 U.S.C § 3001 (3) (C)) and cultural patrimony (25 U.S.C § 3001 (3) (D)). The masks play an active role in the religious life of the community and is needed by traditional Jemez religious leaders for the practice of traditional Jemez religion by present day adherents. The masks have ongoing historical, traditional, cultural importance central to the Pueblo of Jemez, rather than property owned by an individual Native American, and which, therefore, cannot be alienated, appropriated, or conveyed by any individual regardless of whether or not the individual is a member of the Pueblo of Jemez. The masks are considered to be inalienable by the Pueblo of Jemez at the time the members were separated from the Pueblo of Jemez.

If you have any questions regarding this claim, please contact the Governor's Office at (575) 834-7359 and Chris Toya, Cultural Properties Manager at (575) 834-7696. Please move forward with the notice of intent to repatriate for publication in the *Federal Register*.

Sincerely,

Joshua Madalena

Joshua Madalena
Governor

Office of the Governors

PO Box 100 • Jemez Pueblo • New Mexico • 87024
(575) 834-7359 • Fax (575) 834-7331



February 18, 2015

Brian Vallo
Interim Director
School for Advance Research
P.O. Box 2188
Santa Fe, NM 87054-2188

Dear Mr. Vallo:

The Pueblo of Jemez, a Federally Recognized Indian Tribe, Pursuant to 25 USC 3001 et seq., the Native American Graves Protection and Repatriation Act (NAGPRA) and 43 CFR 10, submits a repatriation claim to the School for Advance Research. This claim is for a stone axe, catalog number IAF.C243 which according to your records "belonged to the Warrior Society at Jemez" and accompanied the masks IAF.C220 and IAF.C221 which have already been requested for repatriation. The Museum has identified the stone axe as Jemez and we agree with the cultural affiliation determination.

The stone axe is a sacred object (25 U.S.C § 3001 (3) (C)) and an object of cultural patrimony (25 U.S.C § 3001 (3) (D)). The stone axe along with the masks they accompanied play an active role in the religious life of the community and is needed by traditional Jemez religious leaders for the practice of traditional Jemez religion by present day adherents. The stone axe has an ongoing historical, traditional, cultural importance central to the Pueblo of Jemez, rather than property owned by an individual Native American, and which, therefore, cannot be alienated, appropriated, or conveyed by any individual regardless of whether or not the individual is a member of the Pueblo of Jemez. The stone axe which accompanied the masks is considered to be inalienable at the time it was separated from the Pueblo of Jemez.

If you have any questions regarding this claim, please do not hesitate to call me at (575) 834-7696. Please move forward with the notice of intent to repatriate for publication in the *Federal Register*.

Sincerely,

Christopher Toya
TCP Project Manager

Natural Resource Department

PO Box 100 • Jemez Pueblo • New Mexico • 87024
(575) 834-7696 • Fax (575) 834-7697