

SCHOOL for ADVANCED RESEARCH

**Academic and Artistic Affairs (AAA) Committee
Friday, February 24, 2017, 1:30 pm
Dobkin Boardroom**

Agenda

- I. Welcome - Don Brenneis, Chair
- II. Review and approval of minutes of August 5, 2016
- III. IARC general discussion of items for potential accession- Brian Vallo
- IV. SAR Press Update - Sarah Soliz
- V. Scholar Program Update and General Discussion - Paul Ryer, Director
- VI. Adjournment

**SCHOOL for ADVANCED RESEARCH
AAA Committee Meeting
Friday, August 5, 2016, 1:30pm
Dobkin Boardroom**

Minutes

Committee members present: Don Brenneis (by phone), Carolyn Kastner, Jim Trostle, Diane Vennema, Lynne Withey

Committee members absent: Wes Cowan, Angela Gonzales, Don Lamm

Other Board members present: Dorothy Bracey, Julie Rivers, Elizabeth Roghair

Prospective board members present: Nancy Bern, John Camp, Meg Lamme

Staff present: Lindsay Archuletta, Lisa Barrera, Michael Brown, Jennifer Day, Sarah Soliz, Laura Sullivan, Sharon Tison, Brian Vallo

Lynne Withey called the meeting to order at 1:30 p.m.

Brian Vallo reported on IARC highlights:

---The Zuni project is complete. However, it is still necessary to update the collection's records, which is very time consuming.

---The Acoma project is moving along well, ahead of schedule.

---The guidelines for collaborative conservation are complete; IARC hosted the final seminar on this project. The final doc will be on SAR website soon.

Jim Trostle asked to what extent the IARC database allows us to specify restrictions on showing objects and include conversations with tribal groups about objects. Vallo replied that the database can indeed support these kinds of uses. Audio can be included in database as a way of recording conversations; however, use of this capability depends on whether (and to what extent) tribes are willing to share information. Elizabeth Roghair noted the practice of the Anchorage Museum, which includes quotes from native tribes as part of its descriptive signage.

Michael Brown said that he is very much impressed by the work of IARC staff. Indeed, he noted, they have become "victims of their own success," with increasing demands on their time to give presentations and prepare documents on this process. It will be important to make sure that the Guidelines are prominently featured on SAR website.

Jennifer Day presented the IARC staff's recommendation to accession a ceramic bowl by Jerry Dunbar. (A full description of this bowl was provided in a memo to the committee.) Vallo noted that Dunbar was inspired by his work in the IARC collection, which motivated him to offer one of his works to IARC.

MOTION: Diane Vennema moved that the committee recommend to the Board that this bowl be added to IARC. Don Brenneis seconded the motion, which was approved unanimously.

Day then provided an update on Quincy Tahoma paintings, which had been recommended for accession at the Committee's last meeting, in March. The Committee voted at that time to table the motion pending further information. Day explained that she wrote to over 15 museums to determine whether the paintings are readily available elsewhere. They are available only at the Heard Museum in Phoenix. She then discussed the paintings with Laura Holt, SAR's librarian, and asked whether the library would be able to include the paintings in its collection. Holt agreed. SAR would be only the second library in the country with a set of the paintings (Harvard is the other.) In addition, the paintings would be more readily accessible in the library than at IARC. Trostle asked if library finding aids would be a way of making IARC collections more accessible. Day replied that museums have not generally made finding aids (similar to those used in libraries) a high priority. However, IARC is working on an online collection, although this is a complex project with no target date for completion. Once it is finished, IARC collections will be as accessible as the collections in any other museum.

Julie Rivers noted that the completion of the online collection is a long range planning issue, in which there is likely a role for the development committee. Carolyn Kastner said that the O'Keeffe Museum has spent six years on a similar project. They are now working on the public interface, which is a separate system.

Michael Brown reported on scholar programs. Paul Ryer, currently an Assistant Professor of Anthropology at University of California, Riverside, has been hired as the new Director of Scholar Programs, replacing Nicole Taylor. The first Mellon Latino studies scholar will be here for the coming academic year. Next year there will be a second scholar in this program.

Vera Campbell has suspended funding for the Campbell fellowship. This fellowship was always a somewhat awkward fit with SAR's programs. As an alternative, Brown has proposed to Campbell that we initiate an advanced seminar focused on the problems of women and girls in developing world. He thinks this model would be a better fit for SAR and would have a greater impact in the long run. Campbell has sent some queries in response to the proposal. SAR recently hosted its first "Presidential seminar" in which participants bring their own funding (in this case from Lannan Foundation). The topic was the Spiro Mounds site. The leader of the seminar will give a public lecture in the spring, and the group may return next year.

Brown is devoting an increasing amount of attention to funding research projects that will bring more attention to SAR. In this vein, the Adams summer seminar on the history of anthropology will be broadened in scope; the donors have agreed to this.

He is also seriously considering suspending the summer scholar program for one year to allow time for other projects. The summer scholar program is a relatively recent addition to SAR's activities, and it is necessary to consider what activities we can eliminate as we shift more of our development work to the summer. We will continue with the Lannan writer in residence program. Brown wants to consider other kinds of summer activities, which could include inviting art historians to campus to talk about how to add a scholar dimension to IARC, inviting anthropologists to discuss how SAR could contribute to the field of public anthropology, and a reunion of former scholars.

Committee members expressed strong support for a hiatus in the summer seminar program. This change would provide an opportunity for experimentation, including programs that reach out to the Santa Fe summer community, or colleges and universities that might want to use the campus for summer programs. The general theme is how we want to use the campus in the summer. The hiatus might go beyond one year.

SAR Press:

Lynne Withey briefly reviewed the Press financial picture for the past five years. Michael Brown said that the UNM Press arrangement has been working well, with the only issue being the question of pricing: UNM raised prices of SAR Press volumes considerably. Brown has expressed his concern to UNM, but it is hard to argue with their strategy when the typical print run is 400 copies.

Trostle asked if UNM Press is in good shape? Brown says he thinks their status is "touch and go;" John Byram, the Director, is doing an excellent job, but he is under financial pressure like all university press Directors. The Press is prestigious for UNM, so they seem to be in a reasonably strong position for the moment. Trostle went on to say that, increasingly, publication is becoming a website, or a library project, or a manual of some kind. At what point do we have conversations about information flow – about forms of publication that don't follow the traditional, inherited boundaries? This is an opportunity to think about how the SAR is disseminating information overall.

Carolyn Kastner asked whether we should consider publishing a book (or books) based on the IARC collection? It would be possible to pay authors a one-time fee to write articles, rather than royalties. Brown asked about cultural issues involved in publishing from the collection. Sharon Tison noted that SAR did in fact publish a book on the collection several years ago.

Withey noted that we are nearly at the end of the pipeline for previously contracted books, so it will be important in the coming months to make decisions about what kind of publishing program we want to maintain and to establish strategies for acquiring new material.

The meeting adjourned at 2:45 pm.

Minutes prepared by Lynne Withey
August 10, 2016

Staff Collections Committee Recommendations to the AAA Committee, Feb. 24, 2017



Proposed Donation

TIN.2016-3-1

Artists: Bobby Silas (Hopi), Timothy Edaakie, Jaycee Nahohai, Noreen Simplicio, Andrew Peyneta, Eileen Yatsattie (the rest all Zuni)

Item Name: Water jar

Date: 2016

Materials: Clay and paints

Dimensions: 31.2 × 38 cm (12 5/16 × 14 15/16 in.)

Offered for donation by: The artists (see above)

Description and Background: This large water jar was created as a tribute to the late Randy Nahohai, a celebrated Zuni potter who had a significant influence on many potters at Zuni, including the artists who participated in this collaboration. Randy's mother, Josephine Nahohai, was awarded the SAR Katrin H. Lamon Fellowship in Native American Art and Education in 1985-86. One of Josephine's goals during her fellowship was to teach young Zuni potters how to collect and process materials and to design pottery using old Zuni designs. Two of her students were her own sons, Randy and Milford Nahohai, both of whom went on to become master potters. Randy passed away on March 28, 2016, at the age of 58.

Much like his mother, Randy was a generous teacher who enjoyed helping other potters develop their art. The six potters who created this water jar were all influenced by Randy. Many of the paints used by the artists were Randy's own paints, and the designs also incorporate hallmarks of his work, such as the round dot that appears in the center of the line breaks at two points on the jar. Bobby Silas built the jar and Jaycee Nahohai, Randy's son, painted the design around the neck. The remaining four artists each painted a decorative panel—Noreen Simplicio, the deer motif; Timothy Edaakie, the frog motif; Eileen Yatsattie, the abstract bird heads; and Andrew Peyneta, the stepped clouds design. The jar was originally meant to be gifted to Milford Nahohai, by which to remember his brother. Milford, however, believed that the best place for the jar to reside was at the IARC, where it could be seen, and asked that it be donated. Milford felt strongly that the IARC was the most appropriate place for the pot as this is where Randy learned so much about pottery making from his mother, and it's a place that he always remembered with great fondness. All of the artists (with the possible exception of Eileen Yatsattie) have also done research in IARC's collections, so when they learned of Milford's wish for it to go to IARC, they agreed with him. The jar was presented as a gift to SAR on August 21st, 2016 during the First Annual Zuni Show, held at the Scottish Rite Temple in Santa Fe.

Justification for Accessioning: The IARC has one water jar by Randy Nahohai, and one jar by Josephine and Milford Nahohai. IARC does not yet have any works by the artists who collaborated on this piece. Accessioning this piece would also provide IARC with a powerful testament to the enduring influence that SAR's artist fellowships can have on recipients, their families, and their communities.

Recommendation: To recommend for accessioning.



Proposed Donation

TIN.2016-5-1A-G

Artist: Unknown (Hopi)

Item Name: Hopi woman's wedding ensemble (nearly complete)

Date: c. 1900

Materials: Cotton, wool, leather, buckskin, reed, corn husk

Offered for donation by: Don and Liza Siegel

Description and Background: The wedding set consists of seven pieces. Part A – Large wedding manta; Part B – Second large wedding manta; Part C – Child's manta; Part D – Rain sash; Parts E and F – Tall, wrap-style women's moccasins; Part G – Reed mat.

A wedding ensemble like this is presented by the groom's family to the bride as part of Hopi wedding ceremonies. The mantas and rain sash are woven by members of the groom's family. One of the large mantas is for the bride to use for ceremony (often embroidered at a later date) or she may trade the garment if she wishes. The other is meant to stay with her during her entire life so it can cover her casket at her funeral (it's then returned to her family). The small manta is meant to be worn by a child. The reed mat is where the set is wrapped and stored when not in use. During the wedding ceremony, the bride will wear portions of this ensemble while other contents remain in the reed "suitcase" and is carried by the bride from her home to the house of the groom. Two items are missing from this ensemble, preventing it from being a complete set: a black manta, which would be worn as a dress, and a red Hopi-style belt.

The donors purchased the set from Shiprock Galleries, Santa Fe, NM, in 2015.

Justification for Accessioning: IARC has four individual Hopi wedding robes, however it does not have a wedding ensemble. Even lacking the two pieces mentioned above (black manta dress and red belt), the set is a valuable addition to the collection, providing researchers most of the items in a wedding set for examination and research.

Recommendation: To recommend for accessioning.



Proposed Donation

TIN.2016-6-(1-20)

Artists: Various, including Carol Namoki (Hopi-Tewa), Joy Navasie (Second Frog Woman) (Hopi-Tewa), Helen Naha (Feather Woman) (Hopi-Tewa), Dextra Quostskuyva (Hopi-Tewa), Fawn Navasie-Garcia (Little Fawn) (Hopi-Tewa), Regina Saraficio (Tohono O’odham), other artists whose names are unknown

Item Names: Ceramic bowls, jars, vases, rattle; Basketry plaques, jar; Drum; Textile (rug)

Date: Various, all latter-half 20th century

Offered for donation by: Carl and Carolyn Trinca

Description and Background: This group of twenty items (seven baskets, eleven ceramics, one drum, and one textile) was collected primarily by Carolyn Trinca’s father prior to 1980. She and Mr. Trinca have displayed the items in their residence for many years. Of the eleven ceramics, four are bowls, four are jars or vases, one is a wedding vase, one is a vessel in the shape of a goose, and one is a rattle. Six of the baskets are plaques (two decorated with eagles, two with turtles, one with a butterfly, and one with a man-in-the-maze design) and one is a jar with a lid. The large drum is of the Pueblo style, made from a hollowed cottonwood tree trunk with rawhide drumheads stretched over either end, secured with rawhide lashing between them. (See attached Excel spreadsheet for photos and descriptions.) Two items (both baskets) were identified for addition to IARC’s education collection because they are very similar to items in the permanent collection, but useful for explaining aspects of Southwestern basketry construction and design to visitors.

Artists for the ceramics:

Carol Namoki: One bowl offered; IARC has one bowl by her

Joy Navasie: Five offered (1 bowl, 3 jars/vases, 1 goose vessel); IARC has 4 pieces by her - 2 jars and 2 wedding vases

Helen Naha: One jar offered; IARC has 2 jars by her

Dextra Quostskuyva: Two offered (1 bowl, 1 wedding vase); IARC has 11 pieces by her – 1 bowl, 7 jars/vases, 2 tiles, 1 wedding vase

Fawn Navasie-Garcia: 1 bowl offered; IARC has 0 pieces by her

Artists for the basketry:

Bertha and/or Velma Wadsworth: Two round coiled plaques offered; IARC has 0 pieces by either of them

Ruby Saufkie: One round coiled plaque offered; IARC has 0 pieces by her (has two jewelry items by her son, Lawrence Saufkie)

Regina Saraficio: One plaque offered; IARC has 0 pieces by her

Artist for the drum:

Earl C. Mumzewa: One drum offered; IARC has 0 pieces by him

Justification for Accessioning: The ceramic artists are well-known and the pieces are of very good quality, both in construction and design application. All but the wedding vase are in very good condition. (The wedding vase has suffered breaks to the handle, and was repaired by Bettina Raphael, the same conservator that IARC and most of the area museums employ for ceramics conservation, and IARC has a copy of the conservation report.) The baskets are well-made and are in very good condition. The designs on them are different from other examples in the IARC collection. The drum would be the first Hopi drum in the IARC collection. The rawhide lashing is of a type not yet represented in the collection. An assessment for space has been made by IARC’s collections manager indicating adequate storage and space is available for these items.

Recommendation: To recommend for accessioning.



TIN.2016-7-1



TIN.2016-7-2

Proposed Donation

TIN.2016-7-(1-2)

Artists: Lomayumtewa Ishii (Hopi), 2016 Rollin and Mary Ella King Artist Fellow

Item Names: Paintings

Date: 2016

Materials: TIN.2016-7-1: Canvas, spray paint, acrylic paint; TIN.2016-7-2; Paper, mat board, watercolors, India ink

Dimensions: TIN.2016-7-1: 101.6 × 76.2 × 4 cm (40 × 30 × 1 9/16 in.);

TIN.2016-7-2: 58.5 × 78.7 × 1.6 cm (23 1/16 × 31 × 5/8 in.)

Offered for donation by: Lomayumtewa Ishii

Description and Background: TIN.2016-7-1: "Hopituskwa" and "Serenity" (the artist gave the work two titles). Spray paint and acrylic paint on canvas. A colorful scene of clouds, water, tablita forms, and corn plants growing, "Hopituskwa" is heavily influenced by Hopi aesthetics and worldview, from the colors used (black, gold, white, red, purple, blue, green, yellow, and orange) to the stylized *Pahlikmana* headdress in the upper center of the painting. During his fellowship, the Dakota Access Pipeline controversy was foremost in the news and on his mind. As a result, the importance and sacredness of water was a predominant theme in his work. TIN.2016-7-2: "The Water Shrine" Three small watercolor paintings with cloud, water, and feather imagery mounted on a Japanese paper background of densely patterned black, white, and gray flowers. In this painting, Ishii draws further upon the importance of water (as can be seen in the water serpent, cloud, and wave iconography). This painting also references the influence of his grandfather (his father's step-father), who was Japanese, with the use of the Japanese paper in the background.

A member of the Rabbit-Tobacco clan, Ishii comes from a traditional Hopi family, observing ceremonies, learning the history, songs, kachina dancing, and the symbols and designs of the Hopi World. As a young man, he is expected to begin his obligations to the clan and tribe. His art is a reflection of this stage of his life, both as a Hopi and a twenty-first century Native American. Ishii comments: "I feel that my art is an extension of being Hopi. The symbols, designs, colors, and my motivation for my art has been the reflection of my life thus far. I feel that I am ready to explore sources for inspiration, creative input, and more focused time to create my art."

Ishii had two main goals for his fellowship at SAR. One was to research IARC's collection to gain look for inspiration in designs from the Hopi pottery collection. His second goal was to create two paintings, one that would relate to a universal theme in watercolor and ink using pueblo symbols and abstracting techniques. The second piece would be centered on design elements that have a direct historical connection. He did, in fact, make extensive use of the collection during his tenure, more so than any previous artist fellow.

Justification for Accessioning: These paintings were made by an IARC artist fellow during his time at SAR and they are characteristic of his work. These would be the first examples of this artist's work in the collection.

Recommendation: To recommend for accessioning.



TIN.2016-8-1

TIN.2016-8-2

Proposed Donation

TIN.2016-8-(1-2)

Artist: N/A (used by Dolores Lewis Garcia, Acoma potter)

Item Name: Polishing stones

Date: N/A

Materials: Stone

Dimensions: TIN.2016-8-1: 3.3 × 2.9 × 1.4 cm (1 5/16 × 1 1/8 × 9/16 in.);
TIN.2016-8-2: 4 × 3.2 × 2.8 cm (1 9/16 × 1 1/4 × 1 1/8 in.)

Offered for donation by: Dolores Lewis Garcia

Description and Background: Dolores Lewis Garcia found these two polishing stones in an arroyo bed near Acoma. She liked their shapes and textures, which she explained are perfect for burnishing the white Acoma slip. When presenting the stones, she said this texture works much better than that of commercially tumbled stones, which are so smooth that her slips stick to them and peel up when using them for burnishing.

Dolores Lewis Garcia, a daughter of famed Acoma potter Lucy Lewis, is a well-known potter in her own right. She has been a participant in the IARC Acoma Collection Review project for the past two years and has been instrumental in that collaboration, providing information that has greatly improved IARC's Acoma pottery records. Three pieces made by Dolores, one bowl, one turtle figure, and one road runner figurine, along with twenty-nine pieces by her mother, Lucy, are in the IARC collection.

Justification for Accessioning: Though IARC has six polishing stones in its collection, they all have poorly-documented provenance. These stones have better documentation and are associated with a well-known Acoma potter and were used by her to polish some of her pottery pieces.

Recommendation: To recommend for accessioning.



Proposed Donation

TIN.2017-1-1AB

Artist: Carol Emarthle-Douglas (Northern Arapaho and Seminole Nation of Oklahoma), 2016 Ronald and Susan Dubin Artist Fellow

Title: "Round Dance"

Item Name: Miniature basket with lid

Date: 2016

Materials: Rattan round reed, raffia, dyes, glass beads, silk thread

Dimensions: 4.1 × 5.6 cm (1 5/8 × 2 3/16 in.)

Offered for donation by: Carol Emarthle-Douglas

Description and Background: This miniature basket is designed with thirteen dancers all holding hands, with their backs to the viewer. There are seven female dancers and six male dancers. Four of the female dancers have small glass beads (Charlotte, sizes 13 and 15) sewn to the backs of their moccasins. Very small stitches were used to construct the piece. The design is similar to that of a larger basket that she previously made with the same title. The design represents the dancers joining hands in the round dance (also called the friendship dance), a social powwow dance. The dancers are dressed in different regalia, including one figure dressed in jeans and a vest.

During her tenure at SAR, Emarthle-Douglas researched IARC's basketry collection and concentrated on mastering a basketry technique that involves very complex beading applied to the entire surface of a basket. Though she hoped to provide SAR with an example of that style, she is still working on making the designs come together in the manner she envisions. The basket she has offered is in keeping with her more established style of miniature basketry and showcases her extraordinary attention to detail and painstaking construction techniques.





Justification for Accessioning: This basket was made by an IARC artist fellow shortly following her time at SAR and is characteristic of her work. This would be the first example of this artist's work in the collection.

Recommendation: To recommend for accessioning.






Trinca Collection: Items Staff Collections Committee Recommends to Accept

	<u>Photo 1</u>	<u>Photo 2</u>	<u>Artist's Name & Tribal Affiliation</u>	<u>Description</u>
1			Bertha or Velma Wadsworth, Hopi	Round coil basket, plaque. A black eagle with open wings is central decoration. Colors used are the natural color of the yucca, black, brown, and yellow. Colors somewhat faded on front, more vivid on back. Loop on back at top edge for hanging on a wall. Donors provided photo of artist holding basket. Also published in <i>Ray Manley's Southwestern Indian Arts & Crafts</i> , pg. 66.
2			Bertha or Velma Wadsworth, Hopi	Round coil basket, plaque. A yellow eagle with open wings is central decoration. Colors used are black, yellow, brown, and the natural color of the yucca. Colors somewhat faded on front, more vivid on back. Loop on back at top edge for hanging on a wall. Published in <i>Ray Manley's Southwestern Indian Arts & Crafts</i> , pg. 66.
3			Ruby Saufkie, Hopi	Round coil basket, plaque. Orange butterfly with open wings is central decoration. Colors used are the natural color of the yucca, black, red, and yellow. Colors somewhat faded on front, more vivid on back. Loop on back at top edge for hanging on a wall. Published in <i>Ray Manley's Southwestern Indian Arts & Crafts</i> , pg. 66.







Trinca Collection: Items Staff Collections Committee Recommends to Accept

	<u>Photo 1</u>	<u>Photo 2</u>	<u>Artist's Name & Tribal Affiliation</u>	<u>Description</u>
4			Unknown, Hopi	Round coil plaque basket with a turtle as the central decoration. The center of the basket is woven to form a raised shell for the turtle. The turtle's shell is brown on the left side and yellow on the right side. Head, feet, and tail are black. The turtle is surrounded by yellow and black step designs and four black "J"-shaped designs between them.
5			Unknown, Tohono O'odham	Round coil basket with yellow and black turtle in the center. The turtle is surrounded by a circle of seven black and white cross-shaped designs. The rim has a black diamond-shaped finish.
6			Regina Saraficio, Tohono O'odham, from Covered Wells Village	Round coil basket with man-in-the-maze (iittoi maze) design. Colors used are the natural color of the yucca and black. Basket won second place at a Papago Tribal Fair in Sells, AZ, year unknown.







Trinca Collection: Items Staff Collections Committee Recommends to Accept

	<u>Photo 1</u>	<u>Photo 2</u>	<u>Artist's Name & Tribal Affiliation</u>	<u>Description</u>
7			Unknown, Tohono O'odham	Round jar with rounded lid. Yucca coiled over beargrass (?) foundation with three bands of devil's claw zig zag decoration on body of basket and a devils's claw four-pointed star or flower decoration on the lid.
8			Carol Namoki, Hopi-Tewa	Bowl with a black, red, and white bird/human decoration painted over white slip, on the interior. The exterior is painted with orange slip. Signed "Carol // Namoki // Tewa // Village" on the bottom.
9			Joy Navasie (Second Frog Woman), Hopi	A bowl with a short, steep shoulder. Black and red designs of bird elements and geometric forms painted over white slip. Designs on interior of bowl and on exterior shoulder. Signed on the bottom in brown vegetal paint with a frog with webbed toes. Donors provided photo where artist is holding the work.


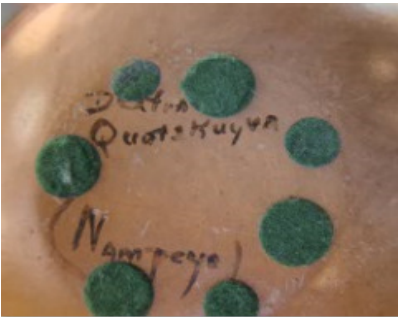



Trinca Collection: Items Staff Collections Committee Recommends to Accept

	<u>Photo 1</u>	<u>Photo 2</u>	<u>Artist's Name & Tribal Affiliation</u>	<u>Description</u>
10			Dextra Quotskuyva, Hopi-Tewa	A bowl with a tall, steep shoulder. Black and orange decorations painted over a burnished, cream-colored slip. Four oval-shaped fields with black fine-line hatching and bird wing (?) designs. A narrow and a wide black line wrap around the bowl just below the shoulder. Signed on the bottom with brown vegetal paint: "Dextra Quotskuyva" with an ear of corn below the name.
11			Fawn Navasie-Garcia (Little Fawn), Hopi	A bowl with a tall, steep shoulder. Black and orange geometric decorations painted over a burnished, tan-colored slip. Signed on the bottom with brown vegetal paint: "Little Fawn"
12			Joy Navasie (Second Frog Woman), Hopi	Water jar form. Orange and black geometric and feather designs painted over white slip. Top 1.5 inches of the neck painted orange and decorated with impressed triangles (which were left white). Signed on bottom with frog hallmark w/ webbed toes in dark brown vegetal paint.





Trinca Collection: Items Staff Collections Committee Recommends to Accept



	<u>Photo 1</u>	<u>Photo 2</u>	<u>Artist's Name & Tribal Affiliation</u>	<u>Description</u>
13			Helen Naha (Feather Woman), Hopi-Tewa	Water jar form. Orange and black geometric and feather designs painted over white slip. Signed on bottom with feather hallmark in dark brown vegetal paint.
14			Joy Navasie (Second Frog Woman), Hopi-Tewa	Wide-mouthed vase form. Red and black geometric and moth designs painted over white slip. Signed on bottom with frog hallmark w/ webbed toes in dark brown vegetal paint.
15			Joy Navasie (Second Frog Woman), Hopi-Tewa	Tall necked vase/water jar form. Orange and black geometric and feather designs painted on shoulder and body over white slip. Signed on bottom with frog hallmark w/ webbed toes in dark brown vegetal paint.

Trinca Collection: Items Staff Collections Committee Recommends to Accept

	<u>Photo 1</u>	<u>Photo 2</u>	<u>Artist's Name & Tribal Affiliation</u>	<u>Description</u>
16			Dextra Quotskuyva, Hopi-Tewa	Wedding vase form. Black and orange decorations painted over a burnished, cream-colored slip. Black fine-line hatching and bird wing (?) designs on the body. A wide black line and two narrow ones wrap around the vase just below the two spouts. Signed on the bottom with brown vegetal paint: "Dextra // Quotskuyva // (Nampeyo)". See Bettina Raphael conservation report.
17			Joy Navasie (Second Frog Woman), Hopi-Tewa	Vessel in the form of a swan or goose. Red and black geometric and feather designs painted over white slip. Signed on bottom with frog hallmark w/ webbed toes in dark brown vegetal paint.
18			Unknown, Hopi	Ceramic rattle. Orange and black geometric designs painted over unslipped clay of rattle. Loop of black leather through the hole in the handle. A piece of white cotton tied through hole at the opposite end. Not signed.

Trinca Collection: Items Staff Collections Committee Recommends to Accept

	<u>Photo 1</u>	<u>Photo 2</u>	<u>Artist's Name & Tribal Affiliation</u>	<u>Description</u>
19			Unknown, Hopi	<p>Large wood and rawhide Pueblo drum with drumstick. The name of the maker, "Earl C. Mumzewa," is burned into the top drumhead. Donors provided two photos of the artist making either this drum or one very similar to it.</p>
20			Unknown, Diné	<p>Teec Nos Pos design with large central design resembling two arrows pointing at each other. Border design resembling arrows pointing in toward the center of the textile. Colors used include white, tan, gray, orange, red, and dark brown. c. 1930s. 84" x 43". Purchased by Mr. and Mrs. Trinca in 2014 at Shiprock Gallery, located in Santa Fe, NM.</p>

	<u>Photo 1</u>	<u>Photo 2</u>	<u>Artist's Name & Tribal Affiliation</u>	<u>Description</u>
1			Unknown, Hopi	<p>Round coil basket, plaque. A black and yellow turtle is the central decoration. The turtle is surrounded by continuous red and black step designs. Colors used are the natural color of the yucca, black, yellow, and red. Colors somewhat faded on front, more vivid on back. Loop on back at top edge for hanging on a wall.</p>
2			Unknown, Tohono O'odham	<p>Round coil basket, wheat-stitch design in yucca over beargrass foundation.</p>