# THE ARTISTS

## THE PUEBLOS

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BENJAMIN GILBERT ATENCIO
(Wah-peek, Mountain of the Wind)
SAN ILDEFONSO

37. "SAN ILDEFONSO WOMEN DANCERS"
(Collection O.B.J.)

Wah-peek is one of the youngest of the Pueblo artists to receive recognition in the native American art world. In heritage, he also belongs to modern times; his mother was a full-blooded Tewa and his father Navajo and Spanish. He is a nephew of Julian Martinez and Maria, the famous potters. Wah-peek grew to manhood in the Rio Grande Valley of New Mexico. He is one of the most prolific young artists in the Southwest. His pictures are to be seen in most shops in and about Santa Fe, but he has not yet had the opportunity to exhibit formally, except in Santa Fe.

In subjects, he adheres closely to the Pueblo tradition, Indian dances and home life. "The San Ildefonso Women Dancers" is representative of his style. His work possesses vigor and a certain crispness, reminiscent of Tonita Peña, but is much bolder in color, a boldness that sometimes reaches the point of crudity. With more experience and practice, it will doubtless become more mellow in tone.

LOUIS GONZALES
(See-ru, Medicine Mountain)
GOVERNOR OF SAN ILDEFONSO

38. "MASKED DANCERS OF ZUNI"
(Collection O.B.J.)

"The Masked Dancers of Zuni" is included in this volume because of its beauty and charm, not because Chapite is very famous as an artist. His work has not been widely exhibited and he has no murals to his credit. In school, he only painted for the pleasure it gave him, with no intention of making art his career. He has not painted at all since he left school in 1939. He was born in Zuni, 1922, and was in military service until 1945. Since then he has been occupied as a laborer in and about his ancestral home.

The watercolor "Masked Dancers of Zuni" shows a native good taste and refinement in color as well as design. The primitive angularity of the figures only adds a piquant charm, that is often lost in the work of artists who have had art school training. It follows very closely in the tradition of the Zuni religious ceremonial art.

JOE H. HERRERA
(See-ru, Bluebird)
COCHITI

40. "OLD TIME BUTTERFLY DANCE"
(Collection O.B.J.)

Joe Herrera is a promising artist who was born in Cochiti in 1921. He is the son of the famous painter, Tonita Peña, who was his first teacher and who is his most admiring fan. Ask Tonita about her work or about anything, and in less than three sentences, she will gravitate to Joe's painting, and, beaming with pride, will tell all about his work. The eternal mother!

As a little boy, See-ru delighted in watching his mother paint and he learned her technique trying out his own hand. One of his early efforts at painting won him a prize from the American Youth Forum Contest. At the Santa Fe Indian School, he completed a mural "Wedding". Another mural is a "Butterfly Dance" on the outer wall of an Indian trading post in Albuquerque.

Joe Herrera is much interested in agriculture, depending on it for his livelihood. He is also a trained auto mechanic. During the war he saw service in the Caribbean and in the Mediterranean. He painted a landscape of the Bay of Naples of which his mother is immensely proud.

His style is very reminiscent of his mother's, but more sensitive and with a finer feeling for color and grace of line. His "Butterfly Dance" is a fine example of his ability to render graceful movement with simple means. His colors of black, red, white, and green create a splendid harmony. It is equally satisfying and as charmingly decorative as a print by Utamaro.

VELINO SHIJE HERRERA
(Ma-Pe-Wi, Oriole)
ZIA

41. "PUEBLO POTTERY MAKERS"
(Collection University of Oklahoma)

Velino Herrera, at first called Velino Shije, is one of the major Pueblo artists of the older modern group. He comes from an artistic family of potters, weavers, and silversmiths.

When the state of New Mexico adopted as its emblem the sun symbol of the Pueblo Indians, although this symbol had long been known to the Whites for what it is, Ma-Pe-Wi was accused by his own people of Shije of betraying them by giving it to the Whites. He was ostracized and forced to abandon the name of Shije as unworthy of it. Zia is exceedingly conservative. He taught art for a time at the Indian School in Albuquerque, and now makes his home in Picuris where he owns a ranch. He decorated with murals the recreation room in the Department of the Interior Building in Washington, D.C.

Ma-Pe-Wi's work shows great versatility. He can accomplish a happy blend of realism with symbolism. While he has not received as much publicity as Awa Tsireh, some connoisseurs consider him more vigorous and virile, and freer from outside influence. His preferred subjects are the dances of the secret societies and the daily life of the Pueblos. The older Indian artists concentrated mostly on religious ceremonies; the younger set seems to prefer buffalo and deer hunting as subjects for their paintings. So it is a welcome relief to find some pictures showing men at their prosaic work as farmers, women at their craft of pottery making.

"The Pueblo Pottery Makers" is interesting in form and in color. It gives valuable information about the process of pottery making today and the characteristic designs of Zia pottery. As a composition it is somewhat faulty, and the figures are scattered and placed too low.

JAMES R. HUMETEWA
(Saw-whu, Morning Star)
HOPI

42. "TUNWUP HOPI KATCHINA"
(Collection O.B.J.)

James Humetewa is a member of the younger set of Hopi painters whose work is receiving considerable notice among people interested in Indian art. He was born in that wonder country, east of the Grand Canyon and spent his childhood in Tubo City and Moenkopi, Arizona. James is a shy and modest young fellow who has dreams in his eyes.

He secured a position at the Museum of Art in Santa Fe, New Mexico. In his spare time, he paints horses, deer, and the masked members of the religious societies of his people.

In a general way his technique resembles that of the older Hopi artists like Kabotie and Polelonema. He devotes considerable attention to the modelling of the figures. Though still a youngster, he has already exhibited his work in many states. He will undoubtedly be heard from in years to come.

The Katchinas are divinities in the Hopi pantheon. The priest here personifies the Spirit of Tunwup, who appears in the Powamu ceremonial, and is assigned to flag children who have been naughty in the previous months. The kilt is a fringe of red horse hair; the whips are the hard leaves of the yucca. The body is painted black and the head adorned with horns on each side.
During the early 1930s, Kabotie received much favorable comment in art publications, among them the School Art Magazine, the American Magazine of Art, and the International Studio, London. Fred Kabotie illustrated "Tey-Tey Tales" by Elly-Teyuff and "Field Mouse Goes to War" by Edward Kennard. He served as member of the jury for the second Annual Exhibition of Indian paintings at Philbrook Art Museum in Tulsa, in 1947, having won first prize in Pueblo group there the year before.

**JULIAN MARTINEZ**
SAN ILDEFONSO
(1897-1948)

45. "BUFFALO DANCER"
(Collection O.B.J.)

María Martínez is the most famous potter maker in America. Julian was her husband, associate, and first assistant. He designed and decorated the pottery made by María. In partnership with his wife, they usually won first prize for pottery in all Indian Fairs whether in Santa Fe, Gallup, or the Century of Progress Exposition in Chicago. He was also a well-known painter in his own right, belonging to the older generation. In watercolor painting, he did interesting work and was fairly well-known in the Southwest. He has one mural representing ceremonies and symbols of the San Ildefonso people at the Indian School in Santa Fe.

Until recently he usually presided at the art exhibition at the big tribal affairs in Gallup. Naturally, being associated with such a famous name, his watercolors have found homes in many of the museums of the country. He recently departed for the Happy hunting grounds.

"Buffalo Dancer" is a good, but not very important example of his work. It is the only one that could be obtained at this time. In a general way, his style and subjects are very much like those of the other older artists of the Rio Grande Valley who were also self-taught.

**EVA MIRABAL**
(Tah-ha-wa)
TAOS

46. "YUCCA SHAMPOO"
(Collection O.B.J.)

Eva Mirabal comes from Taos. She was born in that pueblo in 1921 and attended the Indian School in Santa Fe. Her mural "Baking Bread" is in the social science classroom. She has painted others for private homes. She has been particularly interested in girl scout work and was camp counselor in a girls' summer camp in Kentucky. She is a dancer and active in tribal ceremonies. During the War, Eva Mirabal was a W.A.C. She painted several murals for the army. In 1946-47 she held the distinguished position as artist in residence at Southern Illinois University, Carbondale.

"Yucca Shampoo" is a small picture that Eva painted as a Christmas card. It is in line and color that it is included in this work rather than a larger and stately composition of several figures. Eva uses only a few colors: the light brown of arm and neck, the earth brown of the pottery tub, the black of long hair, the greens of the skirt and of the yucca (used as soap by the Indians), the battleship grey of the Pueblo dress, the red of the sash, and the white buckskin of the wide putte mocassins. The little personal affair of washing hair, as painted by Eva Mirabal, is as exquisite as a precious Moghul painting of the 15th century.

**VINCENTE MIRABAL**
(Chiu-Tah, Dancing Boy)
TAOS

47. "TAOS BUFFALO DANCERS"
(Collection University of Oklahoma)

Vincente Mirabal was a promising young artist whose career was blasted by the war. He was born in Taos in 1918. After studying at the Indian School in Santa Fe, he became a teacher there and remained until he went into service. He had won a poster contest in San Francisco, and a painting of his was produced in the Christian Science Monitor, Boston, but he had not had time to produce much very much.

A member of the Third Army, he went overseas in 1944. He took part in the Battle of the Bulge and was killed in action in April, 1945, in Germany. Mourning him are his young Navajo wife, three sons, and a host of friends.

In dress and action the "Taos Buffalo Dancers" simulate a herd of buffaloes, wearing as headdress a buffalo mask and horns, with hoofs on their feet. It is a pantomime. The Buffalo Dance
belonged properly to the Plains Indians. The Pueblos of Tooa, near the Plains, who sometimes hunted buffalo, were the first to adopt this dance. The other Pueblos have adopted it since; they all dance it and paint it. The color of this painting is a primitive and earthy as soil itself.

GERONIMA CRUZ-MONTOYA
(Po-Tsnu-nu, Whiteshell)
SANT JUAN

48. “AMA TACHINA DANCE, CHRISTMAS”
(Collection O.B.J.)

Geronima Cruz-Montoya was born in San Juan, not far from Santa Fe, in 1915. At the Indian school in Santa Fe, she received her instruction in art under the great teacher, Dorothy Dunn, whom she succeeded in 1935. While carrying on a full load of teaching in the day time, she attended night school at the Laboratory of Anthropology. In summer she continued advanced work in this field.

The little lady has had an interesting career and has been a fine influence in the renaissance of Indian art in the Southwest. As art teacher in the Indian school at Santa Fe, she has been instrumental in training many a young Indian artist. Ben Quintana, Eva Mirabal, Narcisco Abeyta, Joe Herrera, Theodore Sina, Harrison Begay, Ignacio Moquino, Percy Tsetse, and Quincy Tahoma were all her pupils at one time or another. The high point in her teaching career came when her pupil, Ben Quiltana, won the $10,000 prize and a trip to New York, in the national contest sponsored by the American Magazine. She entered ten of her students and all placed in something. There were over fifty-two thousand entries.

Teaching is an exciting and exhausting profession. It leaves little time for creative work. Most of Geronima’s time has been devoted to her talented pupils. Her production is therefore rather small and her works are rare. We had to search a long time to secure a suitable example for our University art collection, and Geronima, being an Indian, gave us no help whatsoever, in locating or showing any of her work.

“A Matachina Dance, Christmas”, illustrates a half Christian, half pagan dance given at Christmas by many of the southwestern Pueblos who have been exposed to the religion of the Catholic padres for centuries. The composition of the painting is simple, but the color combinations are exquisite, and the action of the mitred figures most subtly rendered.

WALTER MOOTZKA
Hopi

49. “TWO DEER DANCERS”
(Collection University of Oklahoma)

Walter Mootzka was born near Oraibi, Arizona, in 1903. His first contact with art and artists was with Fred Kabotie. When Fred was in Shungopavy Day School, in 1929, Mootzka used frequently to ride over from Oraibi to watch him paint. He secured watercolors and paper and began to paint Katchinas at home, learning from Kabotie all the secrets of watercolor technique. He tried to imitate his work. One of his pictures in the “School Art Magazine” was such a close copy of the older painter’s work that Kabotie was quite astonished when he saw the signature on the reproduction.

Later he made his way to the Indian School in Santa Fe. He did not remain long as a student, however, but found employment in town. During that period he seems to have produced a number of watercolors. But he abandoned painting for Indian silver work and was engaged in this latter profession when he met his death in an accident in Phoenix, Arizona. Mootzka was a quiet type of person and well liked by his associates. While he was in Santa Fe his parents were converted to the Christian faith. Whether young Mootzka disapproved of his parents’ action is not known, but he never returned home again.

“Two Deer Dancers” is from his middle period and evidently done after his contact with the Santa Fe group. It represents two men getting ready for the Deer Dance in the annual festival of the Hopi. The two sticks that the men carry represent the slender front limbs of the animals. The costumes are symmetrical and the dance is, of course, a prayer for an abundant supply of meat.

IGNACIO MOQUINO
(Waka-yen-i-dewa, Stratus Cloud)
Zia

50. “DEER HUNTERS”
(Collection University of Oklahoma)

Ignacio Moquino is a native of Zia. He was born in 1919. He attended the Indian School in Santa Fe, where he studied art with Miss Dorothy Dunn, later with Mrs. Montoya. Because of his father’s death, he left school to look after his family, working at shoemaking part of the time. It was then that he began his art career, designing and painting costumes for different tribal ceremonies.

He was much interested in ancient Pueblo legends and listened attentively to the stories of long ago that his grandmother told him. He used many incidents of these tales in his paintings; he also sought inspiration in the old Zia pottery designs.

He painted a mural, “Harvest” for the Santa Fe Indian School, and a beautiful “Crow Dance” for the Federal Building on Treasure Island for the San Francisco World’s Fair in 1938. His paintings are in the Department of Interior, Washington, D.C.: Hilton Hotel, Albuquerque, and many collections in the United States and abroad.

Ignacio Moquino took a teacher’s training course and taught for one year. Then he went into the army from which he was discharged in 1946. He now lives in Santa Fe, where he manages to find time for a certain amount of creative work.

“Hunting Deer” was painted before the war. In many ways, it is an amazing picture. It shows a young man hunting on horseback. His dog is a great speed and in the act of shooting two deer. It is a piece of anecdotal pictorial art and yet the pottery design of his tribe is very much in evidence. It is so thoroughly Zia that it would identify the tribe of the painter at glance. It is sharply incised in outline, and, in color, the accent is on the horses rather than the deer.

The action of horses, men and deer is rendered with utmost confidence. What a wonderful visual memory these Indian artists have!

ADOLPH NARANJO
(O-go Wee, Road Runner)
SANTA CLARA

51. “HUNTING THE BUFFALO”
(Collection O.B.J.)

Adolph Naranjo is a Tewa of Santa Clara, born in 1916. In Santa Fe he studied under Miss Dunn and Mrs. Montoya. He had been recommended to represent the Santa Fe school at the San Francisco World’s Fair but was prevented from doing so by the stern necessity of working to earn a living. He has exhibited in many places and while he has sold goodly numbers of his paintings, he has been too modest to keep a record of his patrons.

“Hunting the Buffalo” is an excellent example of his work done while he was in school. The buffalo on horseback can hardly be classified as a Pueblo Indian. The Pueblos were farmers, not buffalo hunters. This subject has become a favorite among many of the younger Indians of many tribes due to its popularity with would-be buyers. Naranjo shows understanding of the essentials of composition and of the use of forceful color. If the color of the Indian hunters had not been so closely related to that of the bison the effect would have been richer. The young Pueblo artist would, however, be severely criticized by the older men, of the Plains tribes during the hunters trying to shoot a buffalo by aiming an arrow on the right side of the horses neck instead of the left.

TONITA PEÑA
(Quah oh)
COCHITI

52. “COCHITI EAGLE DANCE”
(Collection University of Oklahoma)

Tonita Peña (Quah oh) is the grand lady of Pueblo art. She was born in San Ildefonso in 1895. She is now the wife of the governor of Cochiti, Epitacio Arquero, and has been associated with this village since her marriage.

She naturally leaped over age-old tradition that restricted Indian women to painting stylized designs instead of living figures. She began painting at eight, though it was not until 1920 that she sold some watercolors in Santa Fe. She was self-taught. She says, “I have never been outside the Pueblo country, but I learned from the Corn, the Rain, and the Eagle, and the Buffalo.” We may add that they taught her well, and that she was an apt pupil. She began her art career with pottery making under the direction of her aunt, Martina Vigil.

Tonita found herself a young widow after two years of marriage, just when San Ildefonso was beginning to stir with awakened interest in Pueblo art, under the influence of Crescencio Martinez and the archeological discoveries made on the Pajarito plateau. This was an artistic and economic opportunity for Tonita. She was one of the artists who made copies for the restoration of some of the unearthed frescoes. Later her painting helped her support her children, one of whom is Joe H. Herrera (See-Ru) whose artistic talent she has fostered and trained.

Tonita says that her favorite subjects are children and animals, but she has painted many other things in her desire, which amounts to a weakness, to suit popular demand and to make sales. Her work is sometimes uneven and shows too much hurry; the legs and arms...
of her figures are apt to be too long and not always well paired. But, for all that, her work is generally good; there is always freshness and spontaneous feeling in her figures; her colors are convincing and charming.

Her paintings have been exhibited in nearly all the United States museums and galleries interested in Indian art, and at the Chicago World's Art Exhibit and the Venice International Art Exhibit.

"The Cohiti Eagle Dance" is one of her best works. This dance is given by many tribes in many variations. Tomito's version is an accurate fresh presentation of this ceremony as it is performed by her tribesmen. The eagle still plays an important role in Indian mythology.

OTIS POLELONEMA
(Lomada-moc-via, Springtime)

53. "PRIEST OF THE SNAKE DANCE"
(Collection O.B.J.)

This artist is a pure blood Hopi who lives on the second Mesa at Shungopovi, Arizona, where he was born in 1904. His early attempts at painting are historically interesting, although of little artistic value. At that time, he was awkwardly trying to copy the white manner, using perspective, and getting humorous effects as a result. He soon found his stride, however, and he has produced some fine watercolors showing a delicacy that is probably due, in part, to his facility in weaving and embroidery, which he enjoys doing. One of his talents is his aptitude as an active part in the ceremonies of the Indian fraternity of which he is a member. He has a good sense of rhythm.

Polelonema has painted a number of Snake Dances, probably because he is intimately familiar with this ceremony; also, perhaps, because there is always a ready market for these pictures among white people.

Polelonema represents a priest of the Snake Cult participating in the famous dance of the Hopis, held annually in one of the villages in the northern Arizona desert. The performance is now well-known as fair roads have made Wolpi and Oraibi accessible. To make the picture complete, the Snake dancer should have at his side an assistant with a feather fan to dissuade the rattler from striking. This picture was painted this year at my request. Polelonema is most careful to secure accuracy in costume and face paint. As in his paintings of twenty years ago, he still models the figures.

In recent years he has not produced as great a deal. He appears somewhat discouraged because the growing number of Indian artists has a tendency to lower the value of Indian paintings. Polelonema's works are comparatively rare, and they are increasing in value, but, as usual, not always to the painter's benefit.

In addition to their artistic quality, all his paintings will have historical value because of their documentary realism.

BEN QUINTANO
(Ha-a-te)

54. "BUFFALO DANCE"
(Collection O.B.J.)

Ben was "an ammunition carrier in a light machine gun squadron charged with protection of the right flank of his troop which was counterattacked by superior numbers. The gunner was killed and the assistant gunner critically wounded. Private Quintano", the citation continues, "refused to retire from his hazardous position and gallantly rushed forward to fire into the enemy, inflicting heavy casualties. While so engaged, he was mortally wounded. By this extraordinary courage he repulsed the counterattack and prevented the envelopment of the right flank of his troop. Private Quintano's unflinching devotion to duty and heroism under fire inspired his troop to attack and seize the enemy's strong point."

So ended the brilliant artistic career of an American hero, the shy, smiling little Pueblo Indian boy with the heart of a lion. Ben Quintano was born in Cochiti in 1921. He attended the village school, where he painted his first mural while still in the fifth grade. Another mural of his is in his second alma mater, the Indian School in Santa Fe. At the age of sixteen he won first prize over eighty contestants, of whom seven were Indians, for a poster to be used in the Coronado's Quarto Centennial celebration. Two years later he won First Prize and a thousand dollars in the American Magazine Youth Forum Contest in which there were 52,578 entries by young artists from the whole nation.

He had chosen as his subject for this competition "My Communion in the Place in the Nation." It is a fairly large painting of his own pueblo of Cochiti. Over it dwells quiet, peace, and contentment. A few months after winning this contest Ben had an article published in American Maid in American Magazine entitled, "I Discover America." It is a beautiful statement of American ideals spoken with simplicity and dignity. His paintings were exhibited at the Venice International Art Exhibit in which there were 52,578 entries by young artists from the whole nation.

The Buffalo Dance" is a typical example of Ben Quintano's work while he was a pupil at the Indian School in Santa Fe. It already shows his extraordinary talent. Simple in composition, the repetition of the two figures emphasizes the rhythm. The harmony of forceful lines and restrained colors produces an effect of stately dignity.

ALPHONSO ROYBAL
(Awa Tsireh, Cattail Bird)

55. "HARVEST FESTIVAL"
(Collection University of Oklahoma)

Awa Tsireh of San Ildefonso is a nephew of Crescencio Martinez, who was both of the modern artists of San Ildefonso. He almost gave up art when his copies of Kiva frescoes angered the San Ildefonso people and he was severely punished. Helped and encouraged by white artists of Santa Fe, he acquired great success and became more famous than many other equally good Indian artists. His paintings have been exhibited all over the United States and abroad and are included in all discriminating Indian collections.

Awa Tsireh's work has gone through three distinct periods showing three distinct styles. He began with a realistic manner. His subjects were then the ceremonial dances of his people. His figures were in pairs or groups, often arranged in serried rows or in circles. They were fairly small and very accurate. In some of them an effect of Stillness is achieved through the repetition of the same figure in the same movement.

In the second period the artist is increasingly interested in decoration and symbolism. His figures are more stylized. He attempts a sort of conventionalized line art. A stylized combination of figures with purely decorative motives. To this period belongs, for instance, a magnificent and jubilant work in which three Kashkari are seen很有 all over the arch of a stylized rainbow.

Later Awa Tsireh shows his deepening concern with the spiritual world; his creative imagination enters the metaphysical field. He paints strange, haunting figures bordering on the supernatural and, somehow, reminiscent of the pottery designs of prehistoric Mimbres.

Awa Tsireh is a very introspective person who speaks little and who can sit motionless as if asleep through a whole Indian dance performance. After the performance, without a moment's hesitation, he can paint this dance— or rather the essence of this dance— as distill ed through his contemplative mind.

"Harvest Festival" composed very nicely in a circle. It is somewhat somber in color. Awa Tsireh has almost ceased producing.

ABEL SANCHEZ
(Ogwa-pi, Cloudblock)

56. "DEER DANCE"
(Collection O.B.J.)

The little pueblo of San Ildefonso, that has produced a long catalogue of artists, claims this very interesting, arresting painter whose studies of dance ceremonies are amazing feats of visual memory. Some are masterpieces. He is particularly interested in horses and horse races, and paints them with fine craftsmanship and with good action. He is himself more than ordinarily proficient in riding; they call him the cowboy of Pueblo artists.

He shows much originality in his designs and is not influenced, so far at least, by American white painting. Ogwa-pi belongs to the older generation of painters who received much notice in the press a couple of decades ago. He was born in 1899; all his life he has remained closely associated with his people.

In 1931 he had an exhibit in the Museum of Modern Art. The same year, he won the first prize in Gallup at the Inter-tribal Fair with a painting of a magnificent and splendidly barbaco Navajo woman with a girl and three sheep. He has a mural in the dining room of the Santa Fe School. Yale University, Stanford University, the Chicago Art Museum, Omaha Art Museum, and others have all acquired examples of his work for their permanent collections.

PERCY T. SANDY
(Kai-sa, Red Moon)

57. "THE SCRATCHING DEER"
(Collection O.B.J.)

It is difficult to imagine an Indian boy with the name of Percy Most of the present generation of Indians have English or Spanish names as well as their own Indian names that are sometimes changed certainly when they approach manhood. Among his cronies he is
known as Tseiste; his grandfather, a painter of ceremonials at Zuni, called him Kaisa, and predicted that he would become an artist of note.

He was given the name of Percy Sandy at the Santa Fe school of art. It is all very confusing. Percy signs himself Kaisa on his paintings.

He was born in 1918, and enjoyed his childhood with his parents and two brothers. He attended a school at Black Rock, four miles from the Zuni village. It was there that he tried painting for the first time, astonishing his teachers by the quality of the results. He was immediately set to some murals for the school building and for the Black Rock Hospital. Thus was launched his art career.

Latter he attended the Albuquerque Indian School where he received formal art instruction for two years. He was commissioned to illustrate a book by Ann Clark, "Sun Journey". He has won several prizes at the Gallup All-Indian Art Fair and at Albuquerque and held a one man exhibit in Los Angeles in 1947.

Indians often marry very young and, nowadays, often outside their own tribe. Kaisa married one of the Mirabal girls and moved to Taos Pueblo, where he divides his time between painting and farming.

Kaisa's "Scratching Deer" is well composed. In it he demonstrates his complete victory over the medium without fuss or worry. It is just a deer in its native habitat—two or three yuccas in bloom and a couple of sage brushes mostly expertly handled—simple, humorous and satisfying.

THEODORE SUINA
(Ku-Pe-Ru)
COCHITI

58. "GIRL HARVEST DANCER"
(Collection O.B.J.)

He had delicate and refined features. His faces was a little pale and showed signs of suffering but of calm resignation. He had been sitting propped up against the wall of his pueblo home for two years with a broken back, after having been thrown from a horse. This infirmity probably made an artist of Ku-Pe-Ru. It is probably also responsible for the delicacy and tenderness as well as the suavity and grace in his work. Without the least resemblance, Suina's work somehow recalls to mind the painting of the pious old Siennese masters of 1300.

Ku-Pe-Ru was born in 1917 in Cochiti. To pass the long days during his terrible infirmity, he began painting in 1936, having been encouraged by white friends, who furnished him with paints. This gave him courage, and he was sufficiently recovered so that, in 1938, he enrolled at the Indian School in Santa Fe and studied art under Geronimo Montoya. He graduated from the school in 1942. He enlisted in February 1942 and served for thirty-eight months in the South Pacific theatre of war, taking part in many of the major campaigns and winning decorations. He returned in 1945 and has resumed his creative work in art.

The dear little girl in the "Girl Harvest Dancer" has the same delicacy and charm, the same simple piety and devotion as the angels and madonnas in Simone Martini or Duccio but is much more alive and youthful than they. The technique of Ku-Pe-Ru is precise and sure but without bravura. The colors are harmonious, but much more varied and interesting than those of the old masters of central Italy. His paintings have been shown in many of the larger museums and art galleries of the country. I believe even greater work from him may be expected.

JOSE REY TOLEDO
(Sho-ba-woon-hoon, Morning Star)
JEMEZ

59. "PINE TREE CEREMONIAL DANCE"
(Collection University of Oklahoma)

On a sparkling Colorado day in the late summer, I received a letter from my friend, Jose, informing me that he was sending by registered air-mail — some choice pollen and eagle feathers, and would I please drive up to the cliffs towering above Iceberg Lake on such and such a day, and there perform a sacred rite just as the sun came up over the horizon in the far East. "You see, it is my wedding morning, and I know that my adopted father cannot be present in my pueblo of Jemez on that day, so will you please perform this ceremony to the gods for me?" Minute instructions about the ritual followed as all must be done just right, and, as an after-thought — "Perhaps you could ask Garcia, my Indian friend, to go along to see that everything is done right?"

We complied, and some early travellers crossing the Trail Ridge in the lofty Rocky Mountains, had already stepped to listen to the strange phenomenon of sacred Indian chants from the highest ridge above the frozen lake, as the sun rose.

It was an expression of an Indian artist's friendship. A year before I had been able to give Jose some instruction and encouragement in art. It was evident that here was a rare talent although as yet undeveloped. At that time, he was working as a salesman and handyman at an Indian Trading Post and had little time for creative work, but he utilized some months of that season he did not return. The elders did not approve of his drifting away from the environment of the Pueblo, and from the traditions and ideals of the tribe. He settled down near his ancestral village to eke out a living for a wife and family as they arrived on schedule.

Jose Toledo was born in Jemez in 1915. He went to the Indian Vocational School at Albuquerque and from there he went to the University of New Mexico. He received no encourage-ment to develop his own Pueblo art. He developed very rapidly, and early exhibited his work at many important art museums in the United States. He is now consid-ered one of the more important Indian artists of the Southwest. Jose won first prize in the Pueblo group at Philbrook Art Center, Tulsa, in 1947, for his "Dancing Spirits!".

"The Pine Tree Ceremonial" is a very important painting by Toledo, showing one of the ceremonies which are performed throughout the year. In this painting, the predominant colors are cool in harmony.

PABLITA VELARDE
(Tsao, Dawn)
SANTA CLARA

60. "SUN BASKET DANCE"
(Collection University of Oklahoma)

"In the last five years, I have not painted steadily. I have a family now, a girl age four and a boy two and a half years old. I have a wonderful husband (non-Indian). He is now going to school here at the University of California."

So writes Pablita. It sounds exactly like many other talented girls who wish to pursue a career and have a family. Pablita is a happy young wife and a devoted mother. Perhaps that is more important. But, she is also a talented artist.

The painting "Sun Basket Dance", owned by the University of Oklahoma, is as fine as any Indian painting in its large collection. Here are six persons performing the sacred rite. The composition is symmetrical and pivoted in the center like a painting of the old Quattrocento Madonna and saints. The male dancers are in white and the women in red and black, with the drummer and chorus to support the color harmony. The artist has made good use of her grey paper.

Pablita belongs to the people who make the beautiful black pottery, the Santa Clara tribe. She was born in 1918. She has contributed mural art to her native state, at Bandelier National Monument Museum, and in stores at Albuquerque. She has also had her water-colors exhibited for and wide, in the Governor's Palace, the University of New Mexico, University of Oklahoma, University of California, Philbrook, and elsewhere.

Practically all her work is concerned with the home life of the Pueblos and their religious festivals. She has made a real contribution to American culture and it is hoped that her present worthy interest will not absorb all her time.

ROMANDO VIGIL
(Tse-Ye-Mu, Spruce Falling in Winter)
SAN ILDEFONSO

61. "HARVEST DANCE"
(Collection University of Oklahoma)

Everybody in the village seems to be an artist. Tse-Ye-Mu is another son of San Ildefonso who has brought renown to the ancient pueblo. He is a nephew of the famous potter, Maria Martinez. His son, Albert Vigil, shows talent and may carry on with art in the family tradition.

Tse-Ye-Mu's production has not been as prolific as that of some other Indian artists; his paintings are not always showy but they make a strong appeal to the discriminating connoisseur. They are mostly conventionalized patterns, light, delicate, aloof, and very stately.

His "Harvest Dance" is an excellent example of his style. The four dance figures with the accompanying two musicians constitute the pictorial part of the composition. The picture is framed at top and bottom by abstract decorations symbolic of the natural phenomena. However, the human figures are sufficiently stylized to harmonize with the purely decorative symbols. Unless kept under strict control there is a certain danger in such a combination of the pictorial and the decorative. Tse-Ye-Mu skirts this danger very well. What our Indian friends try to convey when they use this combination of dual subjects is the relationship between the physical and the spiritual world, as their sacred dances convey that relationship.

Tse-Ye-Mu was born in 1902 and, like most of the young men of the neighborhood, went to the Santa Fe School. Of late years Tse-Ye-Mu has done few watercolors. He has worked with Disney in
Hollywood for some years, making many sketches for Bambi and other animals of the Disney fairyland. He has returned to his people and is now available as a muralist.

The Indian School in Santa Fe has some of his murals, others are in La Fonda Hotel in Santa Fe, and in private collections.

THOMAS VIGIL

Pu-ya Pin, Summer Mountain

TESUQUE

62. “TESUQUE BUFFALO DANCE” (Collection University of Oklahoma)

Thomas Vigil, the elder, is a native of the little pueblo of Tesuque, near Santa Fe, where he was born in 1889. He was educated at the St. Catherine Sisters’ School. Unlike many of the older generation of Indian artists, he had no instruction in art, being entirely self-taught. The Museum in Santa Fe early acquired some of his work for the permanent collection. At the present time, he does not practise the profession of art, being occupied with farming and other chores necessary to the operation of his farm.

Of course, the young chap had been out of the reservation; but his contacts in the Indian School at Santa Fe could hardly have been those of a world capital of fashion. Certainly, the Navajo is an old culture and civilization, but had Ho-So-De been in Paris he might have acquired technical ability and worldly wisdom? Is it possible that some strange atavism Ho-So-De might be an incarnation of some artist henchman of Kublai Khan? His paintings, “Directing Guests”, “Let Them Live”, and “Children to the Sun” are, although simpler in composition, are strangely reminiscent of Mogul paintings of the seventeenth century. The combinations of colors and the powerful rhythm of flowing lines are, however, neither Mogul nor Chinese. In his paintings, he prefers the strong blacks, greens, and endless varieties of reds, and burnt ochres, but seldom yellows and oranges. Naturally, his paintings have been exhibited in Los Angeles, New York, Chicago, Philadelphia, Boston, Tokyo, and Mexico City.

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His work is full of vigour and of the graceful beauty that distinguish Navajos from other tribes" and local scenes and figures. Since 1946 he has been working at the Grand Canyon.

In his own words, he does his best to express “characteristics which distinguish Navajos from other tribes” and local scenes and native setting “just as one sees them on the reservation”. Denetsie loves his native country and its landscape, and paints life on the Navajo reservation with the utmost sincerity, sympathy, and understanding.

Harrison Begay is a full blood Navajo, born at Carreo, New Mexico in 1920. In 1939 he was awarded second prize for a poster for the San Francisco World’s Fair and a couple of years later, he illustrated “Aye Chee, Son of the Desert”. He has also a mural or two to his credit. He enrolled in the army and was with the 105th infantry in the invasion of Okinawa and in the attack on Iwo Jima with the 77th Division.

Harrison Begay became a muralist. He has returned to his people and is now available as a muralist.

The vast wonderland of northern Arizona is the home of the independent Navajo. To have been born there is enough to make anybody an artist, a musician, a poet, or a storyteller. The Navajos seem to have a little of the one and all in them. In his own work, Harrison Begay reflects such harmonious balance and serenity and great inward joy. It takes more than this, however, to create a work of art. Harrison is endowed with the necessary innate spark of talent, a craftsmanship developed to a high degree, plus unerrining feeling for line and color and rhythm.

As for his subjects he has been mainly the scenes of everyday tribal life. He has, however, done some legendary and ceremonial paintings. The beautiful sand paintings of his people fascinated him and he wants to collect sand paintings designs for use in his own work. He loves to picture groups of horsemen riding at a swift pace, singing or cheering as they gallop along. Also the social dances as well as the sacred ones, where he suggests with simple means and consummate skill, graceful movement and lifting cadence.

Harrison Begay has reached the deserved position of first place among the Navajo artists of today. And he is winning recognition to which he is entitled.

HARRISON BEGAY

(Quo-ha, Down)

NAVAJO

64. “TAKING SHEEP OUT” (Collection O.B.J.)

65. “NAVAJOS GOING TO A DANCE” (Collection University of Oklahoma)

HARRISON BEGAY

Harrison Begay bails from Greasewood Springs, Arizona. He writes, “My parents were uneducated and I knew no word of English until I was eight". He was born into a heritage of beauty and he absorbed into his soul the essence of the Navajo spirit and of the Navajo land. Alway interested in art, he began his real apprenticeship of it in Santa Fe at the Indian School. He began early to win prizes at the Gallup Ceremonials and at Navajo tribal fairs. Harrison took a college preparatory course, but the war uprooted him and stopped his career. He served in Europe and Iceland for three and a half years. On his return, he studied radio technique. But he has not given up art, although he feels it wise to have a more dependable source of income. Harrison Begay pursues a definite goal and a lofty objective in painting. He believes that Indian art should be characterized by the general styles and effects developed by the forefathers. In his work he makes it a point to follow these directions, so that he retains the fundamental character of his own tribal art even though he makes use of the modern idiom and the modern scene. He accepts the Na-vojo tradition whole-heartedly, reverently, but also most intelligently; he accepts "today" with understanding. As a result, he seems to have been spared the pangs of conflict between the present and the past that rend the soul of so many modern artists and that are reflected in their work. It is perhaps for this reason that the paintings of Harrison Begay reflect such harmonious balance and serenity and great inward joy. It takes more than this, however, to create a work of art. Harrison is endowed with the necessary innate spark of talent, a craftsmanship developed to a high degree, plus unerrining feeling for line and color and rhythm.

So for his subjects he has been mainly the scenes of everyday tribal life. He has, however, done some legendary and ceremonial paintings. The beautiful sand paintings of his people fascinated him and he wants to collect sand paintings designs for use in his own work. He loves to picture groups of horsemen riding at a swift pace, singing or cheering as they gallop along. Also the social dances as well as the sacred ones, where he suggests with simple means and consummate skill, graceful movement and lifting cadence.

"Taking the Sheep Out" is a charming painting from the daily life of his people. Sheep raising is the major industry of the Navajos. Their safety is left mainly to little boys and girls. Begay with his usual delicacy, pictures a determined little Navajo boy directing her small flock to pasture. The quality of both sheep and girl is as sensi-tive as a Marie Laurencin, and much more charming.

"Navajos Going to a Dance", six happy young Navajos galloping at full speed, is an excellent example of Harrison’s best point- ing. In it he gives full expression to his love for subtly harmo-nious color, a far cry from the raw, screaming, or drab. Tones too many modern whites insist on inflicting on the public.

In drawing, design, and color, Harrison Begay has reached the desired position of first place among the Navajo artists of today. And he is winning recognition to which he is entitled.
of his great-grandson, Allan Houser, the artist. Finally, forced Geronimo’s band of less than three hundred fifty men, Indian auxiliaries and scouts, and an unknown number of civilians. The campaign of 1885-86 is part of American history. In this military war at Fort Sill, Oklahoma. He had the most famous name in frontier times. I knew the old Apache warrior well in the early years of 1900. He was a fierce-looking old cuss. Once he gave me a photograph, signed. He could sign his name. He was at that time prisoner-of-war at Fort Sill, Oklahoma. He had the most famous name in frontier history, having terrorized the Southwest for six years. The Geronimo campaign of 1885-86 is part of American history. In this military adventure, five thousand United States Army troops, five hundred Indian auxiliaries and scouts, and an unknown number of civilians finally forced Geronimo’s band of less than three hundred fifty men and boys. He had undergone six years of guerrilla warfare. But I fear this tends to become a story of Geronimo, the Apache warrior, instead of his great-grandson, Allan Houser, the artist.

Ellen, who was born in Oklahoma, began his art career in Santa Fe. He received the arts and crafts award for the best work by an artist in the Indian School in 1936. Allan had a splendid physique and at first considered athletics as a career. To pass the time and keep from boredom during an illness while in high school he became interested in art. He made such rapid progress that he was one of six Indian artists invited to decorate the new Department of Interior Building in Washington. This encouraged him to open a studio in Santa Fe. His first efforts at painting were primitive attempts in imitation of Winslow Homer’s Little Bighorn. Once he gave me a photograph, which indicates that he has thoroughly mastered and simplified his technique. With a few lines and two colors, he simply suggests the dry and unfriendly country of the Apaches of southern Arizona. His Indians, in his ‘Horse and Rattlesnake’, are of the type. His painting of a cactus is a far cry from his ‘Resting Cowboys’. One of two large rooms in this new Department of the Interior Building, Washington, was done in 1939. The twenty-four separate panels cover two thousand feet of walls in the cafeteria and recreation room of the building. In subject and execution, they vary as much as the tribes and colonies represented among the artists. Each painter has drawn from the experience of his own tribe, either in the symbolic designs of the past or in scenes of contemporary Indian life. As subjects for the decoration of the cafeteria, Nailor chose Navajo woman weaving or scenes from a Navajo healing ceremony, and the symbols of the earth, clouds and snakes seen in Navajo sand paintings. In the recreation room, he depicts Navajo family life and ceremonial rites.

Wilson is very interested in the outdoors and sports. He has played football and basketball, and won quite a reputation as a calf roper. For two years in the army, he received a medical discharge and has now returned to his people.

**WILSON DEWEY**
SAN CARLOS APACHE

67. "HORSE AND RATTLESNAKE"
(Collection O.B.J.)
Wilson Dewey is a San Carlos Apache, and nephew of Maria, the San Ildefonso potter. His first efforts at painting were fumbling attempts in imitation of Winslow Homer’s ‘Little Bighorn’. Little Bighorn did not develop his own style. He received a prize for his work in Puerto Rico and some works of his were reproduced there in the magazine "Illustrated". He also made some murals in Albuquerque.

In his ‘Horse and Rattlesnake’, Wilson shows such sophistication of color that it gives evidence that he has thoroughly mastered and simplified his technique. With a few lines and two colors, he simply suggests the dry and unfriendly country of the Apaches of southern Arizona. His Indians, in his ‘Horse and Rattlesnake’, are of the type. His painting of a cactus is a far cry from his ‘Resting Cowboys’. One of two large rooms in this new Department of the Interior Building, Washington, was done in 1939. The twenty-four separate panels cover two thousand feet of walls in the cafeteria and recreation room of the building. In subject and execution, they vary as much as the tribes and colonies represented among the artists. Each painter has drawn from the experience of his own tribe, either in the symbolic designs of the past or in scenes of contemporary Indian life. As subjects for the decoration of the cafeteria, Nailor chose Navajo woman weaving, scenes from a Navajo healing ceremony, and the symbols of the earth, clouds and snakes seen in Navajo sand paintings. In the recreation room, he depicts Navajo family life and ceremonial rites.

The members of the "Navajo Family" are, of course, mounted. The man sits very much at ease while his horse chafes at the bit. The man is equally at home on the back of a pony. She holds her papoose strapped to the cradle board in her arms, her mount, meanwhile, showing its displeasure with its tail.

Allan Houser was recently invited by the governor of Arizona to do some paintings for the Post Office at the National Park in Mesa Verde, Colorado. The Nailor style is very much his own, and the best in the Southwest today. The Nailor style is very much his own, and the best in the Southwest today. The Nailor style is very much his own, and the best in the Southwest today. The Nailor style is very much his own, and the best in the Southwest today. The Nailor style is very much his own, and the best in the Southwest today. The Nailor style is very much his own, and the best in the Southwest today. The Nailor style is very much his own, and the best in the Southwest today.

**STANLEY MITCHELL**

(Toh-Yah, Walking by the River)

70. "NAVAJO FAMILY"
(Collection University of Oklahoma)

Che-Chille-Tsosie is a Navajo of pure descent. Born at Sail Lee, in 1920, he made the usual trek to the Santa Fe Indian School where he took up painting. He is also trained as a silversmith and he makes his living as a jeweler and craftsman.

He has painted many watercolors and made murals of mountain scenery and Indian villages for the Fort Wingate Vocational High School. He also decorated the front wall of a store at West Yellowstone. His work has been seen in galleries in Santa Fe and various places around the country. Stanley is a singer and dancer and takes part in the tribal ceremonies with the Indian fraternity of which he is a member. He did his stint during the war.

The members of the "Navajo Family" are, of course, mounted. The man sits very much at ease while his horse chafes at the bit. The man is equally at home on the back of a pony. She holds her papoose strapped to the cradle board in her arms, her mount, meanwhile, showing its displeasure with its tail.

The group is well arranged, one pony facing the other. The color is harmonious, the blue blouse calling attention to the mother no less than the red shirt to the father. The ten gallon hat and the cradle could, however, have been more firmly outlined against the sky. It is curious how the Indians can suggest solid ground with a line or two.

**GERALD NAILOR**

(Tch-Yah, Walking by the River)

71. "THE FEMALE RAIN AND CORN"
(Collection University of Oklahoma)

Gerald Nailor was born in 1917 in Gallup. He painted a mural for the Post Office at the National Park in Mesa Verde, Colorado, others for the Department of the Interior Building, Washington, D.C.

The flowering of American Indian art is nowhere more apparent than in the work of six young Indians whose murals, covering the walls of two large rooms in this new Department of Interior Building, were done in 1939. The twenty-four separate panels cover two thousand two hundred feet of walls in the cafeteria and recreation room of the building. In subject and execution, they vary as much as the tribes and colonies represented among the artists. Each painter has drawn from the experience of his own tribe, either in the symbolic designs of the past or in scenes of contemporary Indian life. As subjects for the decoration of the cafeteria, Nailor chose Navajo woman weaving, scenes from a Navajo healing ceremony, and the symbols of the earth, clouds and snakes seen in Navajo sand paintings. In the recreation room, he depicts Navajo family life and ceremonial rites.

In 1942-43, he worked for nearly a year at the Window Rock Agency, Arizona, painting murals in the Indian council house. These are, in fact, a pictorial history of the Navajo people.

Gerald is a gifted painter, thought by many people to be one of the best in the Southwest today. The Nailor style is very much his own; he eliminates details to a great degree and thus obtains powerful and stately effects. His work reflects his proud reticence and a true Navajo sense of humor. He paints the Navajos, their history, and social life, but he is also fond of animals, especially horses, deer and antelopes.

Although a practical rancher, he has not abandoned Navajo religion, myths, and lore. The Navajo story of creation is as exciting and complicated as the Greek and Norse mythologies. Nailor uses as subject matter many Navajo nature myths and religious symbols.

"The Female Rain and Corn" is a recent work. This painting, beautiful in tone and graceful in line, is obviously based on a nature myth as old as the fertility rites of the Druids of ancient Brittany. He uses a somewhat stylized but pictorial figure of a girl dressed in velvet blouze, full skirt, and red moccasins, performing a ritual before a growing stalk of corn, planted among sacred symbols of clouds and falling rain. Few Indian artists can better combine the decorative and the pictorial into one picture scheme than Nailor.

In 1940, Nailor illustrated with thirty-five line drawings the Navajo language reader "Little Man’s Family". These drawings are simply magnificent. They have a refinement and beauty equal to that of the classic vase paintings of ancient Greece.

Resuming an activity interrupted by war service, Gerald now divides his time between raising cattle on his ranch and painting.
ANDY TSIHNAJJINNIE
NAVAJO

72. “NAVAJO N’ DA A’”
(See color plate)
(College University of Oklahoma)

Andy is another gifted Navajo who is building up prestige for his tribe. He was born near Chinle, Arizona, in 1916. After playing his allotted number of years with other Canyon Kidies, he was sent to Fort Apache (Guerre) to learn the three R’s. Later he went to that educational mecca for Indians in the Southwest, the Santa Fe Indian School.

His talent was soon apparent and he was early set to work doing murals. There is one in the Phoenix Indian school, another in the sanatorium at Winslow and a very interesting one at the Fort Sill School in Oklahoma. Like the rest of the Navajo artists, he has fared well in exhibitions. He won the American Magazine prize in the last thirty. He has done the illustrations for a book entitled, “Who Wants to be a Prairie Dog?”, a fairy tale in the Navajo language.

Andy’s favorite subjects are the Navajos, their horses, sheep, and goats, their ceremonials, and their occupations—herding, weaving, and silversmithing—subjects with which he has been familiar all his life.

Much Japanese art has been seen in this country during the last fifty years. Several Japanese artists have been working in our land, but I am sure that little American art had been seen, and even less produced in Japan. Andy Tsihnajjinie has the distinction of being one of the very few Japanese importations of his tribe and their activities, avoiding buffalo hunts and foreign occupation forces. He was in the campaigns in New Guinea, Phillipines and the China; with the 40th division of the 10th. He was wounded in the Bataan, where he did valuable work in confusing the Japs by communicating in the Navajo language.

He says that he liked Japanese painting and that he used to watch with delight the Japanese artists at work. No doubt he was intrigued by their expert cleverness, but at no time was he bowled over. With the pride and confidence of the true Navajo, he winds up with the statement, “but...I like my own best.”

His work is impressive; he speaks with authority. In color he prefers the earth tones found in the land of his childhood and the deep hued velvets of his people—rich blacks, reds, russets, burnt oranges, spiced with turquoise and silver amulets. Up to the present time he has almost exclusively devoted himself to interpretation of his tribe and their activities, avoiding buffalo hunts and foreign importations.

In olden times, most Indian dances were of a religious nature. Of late social dances in imitation of the Whites’ square dances of the ranch country have been gaining ground among the younger set. The painting selected to represent Tsihnajjinie is a good example of his style.

QUINCY TAHOMA
(Tahoma, Water Shore)
NAVAJO

73. “THE LAST JUMP”
(College University of Oklahoma)

Quincy Tahoma is one of the better known Navajo artists of today, born in 1920, near Tuba City, Arizona. Like all Navajo boys he herded the family’s sheep and rode horseback, learning, from the “inside”, the life of the Navajo. His work is so changeable as a dream, and he filled his mind with the bewitching characteristics of his style. A herd of antelopes suddenly disturbed are strangely reminiscent of such an ancient work. It does not have the usual studied decorative quality of Navajo painting, being rather as direct and as effective as a Cro-Magnon painting. In fact it is strangely reminiscent of such an ancient work. It does not have the familiar authority of Tsihnajjinie, and the painting is at once both naturalistic and naturalistic. He suddenly made his debut in the art world when he was about nine years old. As a feature of National Art Week a one-man show of his work was shown in the Art Gallery of L. Zollicoffer, California, and he was described as a “genius” by the curator.

He started on the road to artistic fame at the tender age of seven when given crayons by a white trader. He has painted ever since. No one attempted to teach art to the sensitive boy. He was furnished with painting material and a place where he could work during the day, running home to his paternal hogan at night. His early exhibits were, from the beginning, financial successes, and it was not long before he could buy a pony of his own and some sheep.

Though the child showed remarkable talent, one cannot say that he is entirely self-taught. He attended for a short time the Indian School in Santa Fe where he came in contact with the art world that was to have some influence on his style. For a youngster in his twenties he has exhibited widely and received a great acclaim. He is represented in several public collections of art. Perhaps the greatest prestige was achieved with his illustrations for the popular book “Spin a Silver Dollar”, by Alberta Hannum, published in 1945.

“Frightened Antelope” is rather unusual and not entirely characteristic of his style. A herd of antelopes suddenly disturbed are making haste to escape our presence. The terrific excitement of the animals is suggested by the most simple means. In drawing and color his choice is as direct and as effective as a Cro-Magnon painting. In fact it is strangely reminiscent of such an ancient work. It does not have the usual studied decorative quality of Navajo painting, being rather a casual and spontaneous record of an incident on the wide plains.

CHARLIE LEE
(Hush-kay-yel-ha-yahn, Come Out with Anger)
NAVAJO

75. “PICKING CORN MAIDEN”
76. “NAVAJO BOYS”
(Collection O.B.J.)

The “Four Corners”, where four states meet, is one of the most remote sections in all America. Near there, at a place called Red Rock, in the northeast corner of Arizona, Charlie Lee arrived on a blustery day in 1926. There he “used up” his infancy, so he tells us in his colorful speech. His boyhood was occupied in typical Navajo manner, herding sheep, wool, and cattle, and other humble everyday chores, about his home. But, during the long, uneventful days, he feasted his eyes on the stern beauty of the desert landscape, as elusive and changeable as a dream, and he filled his mind with the bewitching poetic lore of his mystic race.

Like all good little American boys, he began his schooling at six years of age when he was introduced for the first time to that strange language called English. Later he moved to Shiprock for some six years study at the Agriculture High School. Then, in 1945, he went to the Santa Fe Indian School. He is young and a comparative newcomer among Indian artists. But even while still a student, his work has been fairly widely exhibited and admired. The paintings shown here are among his very finest.

His “Picking Corn Maiden” is very colorful. Done on violet paper, it suggests a dusty sky over a corn field, (four hills of corn and two melons suffice to give the impression of a whole field of corn and a pumpkin patch). The young Navajo miss is picking roasting ears most carefully. She is dressed in a gay red velvet jacket and a floucy yellow skirt, and, on her feet, she wears the peculiar Mongolian-like Navajo shoes. The composition is unorthodox, but adequate.

He likes best of all to paint boys and horses. Most frequently they are accompanied by a dog, most lovingly portrayed.

OTHER ARTISTS OF SOME DISTINCTION

Walker BOONE
ONEIDA

Patrick DESSARLET
CHIPPEWA

Yeffe KIMBALL
OSAGE

P. POSEYEVSK
HOPI

Teefilo TAFOTA
OMAHA

Celine TYNDALL
SAN CLARA

Roland WHITEHORSE
KIOWA

Woodrow CRUMBO
POTOWATOMI

Tom DORSEY
ONONDAGA

George MORRISON
CHIPPEWA

Ernest SPYBUCK
KICKAPOO

Wade TOUSHINE
NAVAJO

George VEST
OSAGE

Bert PRESTON
HOPI

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