

From our volunteers, members, staff,
and board of trustees...

Thank You for Visiting!

Please consider doing something special by joining us
as a member of the museum,
volunteering, or making a contribution.
We are privately funded, and we would
welcome your support!

Board of Trustees

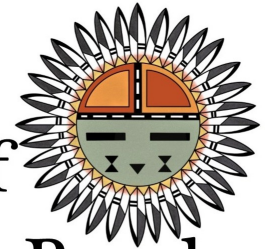
President Barbara Karkula, *Citizen Band Potawatomi*
Vice President Ron Robinson
Secretary Ruth Lysak
Treasurer Patti Ezell
Trustee Eric Costanios, *Pacific Islander*
Trustee Cliff Hill
Trustee Bill Truman
Trustee Irene Stonecipher, *Chumash*
Trustee Kali Simpson

Native American Advisors

Leigh Kuwanwisiwma, *Hopi*
Ramson Lomatewama, *Hopi*
Al Footracer, *Diné*
Scott Kwiakowski, *Yavapai-Prescott Tribe Archaeologist*
Joe Calabaza, *Santo Domingo*
Todd Westika, *Zuni*

Staff

Executive Director Manuel Lucero, *Cherokee*
Assistant Director Julie Rucker
Curator Andy Christenson
Office Assistant Trudy Gibbs, *Cherokee/Osage*



Museum of Indigenous People

147 North Arizona Avenue
Prescott, AZ 86301
(928) 445-1230

Hours:

Monday through Saturday
10:00 AM to 4:00 PM

View the complete calendar of events at:
www.museumofindigenouspeople.org



**THE MISSION OF THE MUSEUM OF INDIGENOUS PEOPLE IS TO
INSTILL UNDERSTANDING AND RESPECT
FOR THE INDIGENOUS CULTURES OF THE SOUTHWEST**

Respect to Those Who Came Before Us

In keeping with our mission, we first wish to recognize the original indigenous people of the land upon which our campus sits. Archaeological evidence shows that people traveled this region during the Paleoindian Period, when mega fauna still roamed the *then* lush Mountain Transition Zone. Much later came the first settlers of this land, people archaeologists refer to as the Prescott Culture people. They made this place their home, hunting, farming, and flourishing from approximately 800 to 1300 AD. Today, you stand upon the land of the Yavapai, specifically the Yavpe', the Northwestern Yavapai band, also called "The People of the Sun." For hundreds of years, their lands encompassed over 20,000 square miles, roughly from the Gila and Salt Rivers on the south, to the San Francisco Peaks on the north; from the Colorado River on the west, to about the Arizona border on the east. By 1868, Yavapai bands were being rounded up and sent to Fort Whipple and other military installations. In 1872, the Yavapai were then forced to walk to Camp Verde, and when it closed in 1875, they and the Apache were forced to march to San Carlos. Over 100 souls were lost along the way. When the Yavpe' were permitted to return to their homelands, the Prescott area, only six families returned. As of the 2020 census, the enrollment of the Yavapai-Prescott Indian Tribe is 368. Their tribal land today consists of only 1,359 acres.

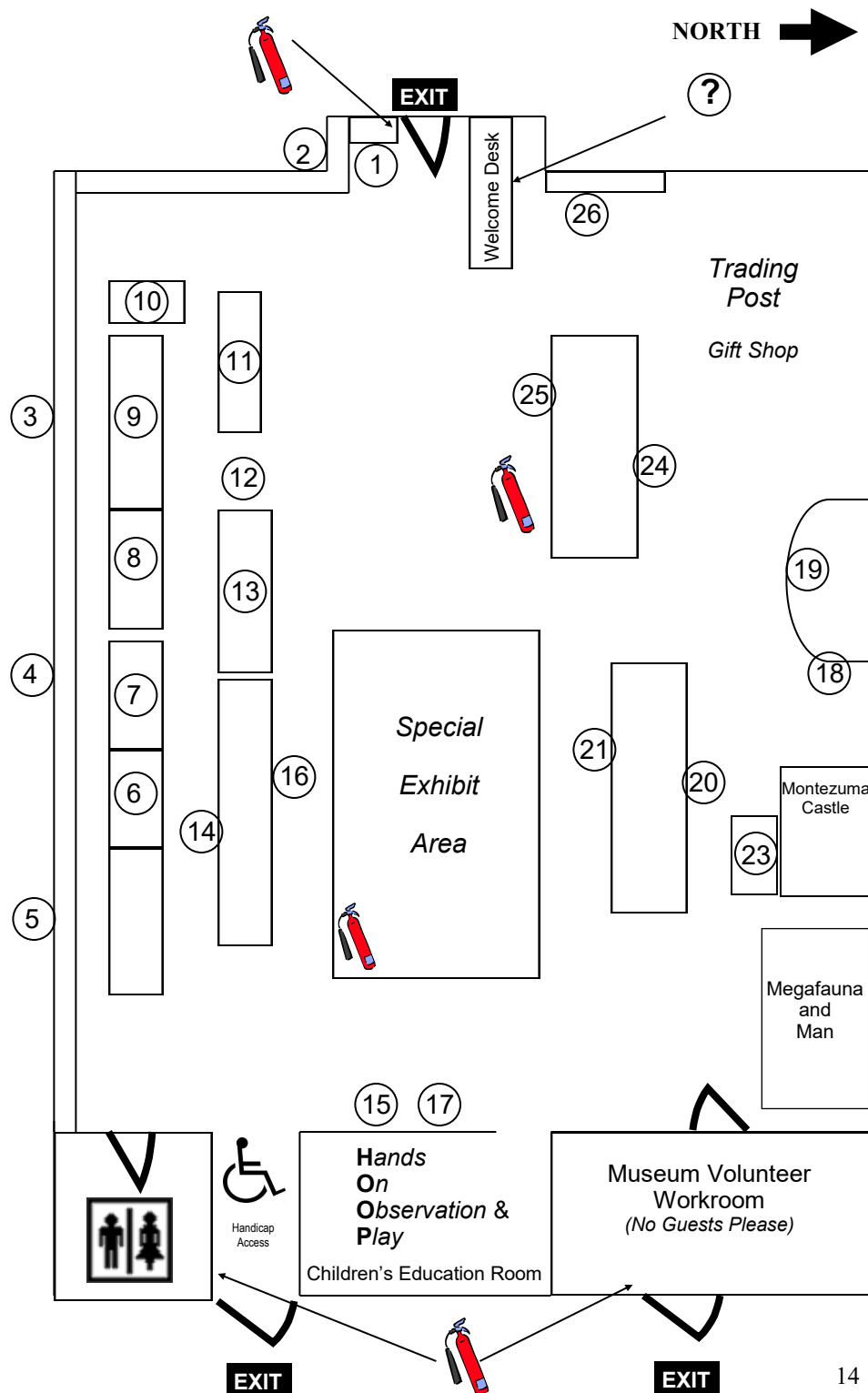
The Museum of Indigenous People

The stone buildings on the campus are on the National Register of Historic Places. The building to the south, the Smoki Pueblo Building, was constructed in 1931 by the founders of the museum for their meeting hall, practice room, dining facility, and storage rooms. In 1935, the museum building, designed by architect Christopher Totten, opened. It was constructed (mostly from materials found within 50 miles of Prescott) with funds from the Civil Works Administration and it was completed by the Emergency Relief Administration of Arizona. The museum building is patterned after the Hopi pueblos, and includes hand-plastered walls (you'll see handprints), local sandstone flooring, and a ceiling of over 30,000 pine vigas and latillas. Most of the display cases, as well as the wooden chairs and benches, are of hand-hewn pine. Kate Cory, Dr. Byron Cummings, and the founders all contributed to the design of the building and its contents. The founders donated the land, the buildings, and cultural resource materials to the museum. You may read more about the Smoki People Organization on page 13.

The Museum of Indigenous People is a venue where the Native voice is heard. We have a handful of employees and a marvelous team of volunteers, several of whom are Native. The museum's holdings contain pre-historic, historic, and contemporary examples of Indian cultural and artistic material from the southwestern United States and northern Mexico. The museum relies financially upon membership dues, admissions, Trading Post sales, donations, and grants. The MIP is a 501(c)(3) corporation, EIN # 86-0702971, allowing donations to be tax deductible for our donors.

WELCOME AND ENJOY YOUR VISIT!

Map with exhibit tag numbers is on page 14.



The Smoki People Organization

In 1921, Prescott's Frontier Days Rodeo, the "World's Oldest Rodeo" was in financial trouble. A group of non-Native, community-minded citizens staged a show featuring their rendition of Native ceremonies, raising enough money to save Prescott's premier tourist attraction. The social organization performed annually through 1990. Native protests, the evolution of societal ethics, and declining membership led to the dissolution of the club.

A museum corporation which was created in 1985, was reaffirmed in 1991, and in 2001, the museum was incorporated as a private, non-profit corporation. It is now governed by a nine-member board of trustees elected by the membership. Many board members, staff, and volunteers are Native.

On February 9, 2020, our board of trustees announced that the museum had changed its name from The Smoki Museum to the Museum of Indigenous People. The new name more accurately reflects the mission and vision of the museum.

The *And Then They Danced* exhibit, which formerly occupied the HOOP room, will be relocated to the Smoki Pueblo Building. The new location will be a proper and fitting tribute to the museum's founders, as it was their original clubhouse. The exhibit will include historic photos, jewelry, costumes, and the story of the Smoki People Organization.



Become a Volunteer!

Do you have some spare time to fill?
Do you want to enhance your understanding about the beautiful artworks and the

people who make them?
Do you want to share your knowledge with others?
Ask a volunteer how you may become part of our great team!



TAG 1 Historic and Modern Era Pottery

Here are pieces from several New Mexico pueblos, the Maricopa of the Gila River, the Mojave of the lower Colorado, and the contemporary Paipai of Baja California. Most of the pueblos still produce pottery. Here, we have pieces from Acoma and Taos Pueblos that are 100 years old or a bit less, the designs of which resemble the much older Black-on-white types that are in the prehistoric cases. The Zuni ceramic stirrup-style canteen is an earlier creation and quite unusual as well as difficult to make. The Mojave figure would originally have had clothing attached to it. The Paipai are closely related to the Yavapai and come to Prescott yearly to teach Yavapai kids about pottery making. The most recent art in the case is by Virgil Ortiz of Cochiti, a leading proponent of indigenous futurism, and his art looks at the very distant Pueblo future. Some of the pieces here are daily utility vessels, and others were produced mostly for the tourist trade. Atop this case, you will find two large prehistoric jars from the Verde Valley, and a partial corrugated bowl. These three pieces date to about AD 1100-1400. Challenge yourself with the new "What Are These?" exhibit.

The portrait in the corner is of Dr. Byron Cummings of the Arizona State Museum, often referred to as the "Dean of Southwestern Archaeology". Dr. Cummings was instrumental in having the museum built, as well as the museums at Tuzigoot and Kinishba. He donated many pieces to the museum from his excavations and studies in Arizona and the Southwest.

TAG 2 Prescott Culture Pottery

Continuing along to the left, are cases containing Prescott Gray Ware, including the type Prescott Black-on-gray, which were produced by the Prescott Culture People who inhabited the area from about AD 800 to 1300. Most of these pieces come from three sites: Fitzmaurice Pueblo, King's Pueblo, and Fairgrounds Pueblo. Also, you will learn how the clay was obtained, how the pottery was formed, and the materials used for decorating. Although a lot of Prescott Gray Ware is plain, it contains sparkles of silver mica. The most common pottery found in our region, Prescott Gray Ware was rarely traded out of the area, but was found as far away as Wupatki, where several large Prescott Gray jars were found. Many different types of pottery were also traded into the region. Examples of the exotic types are seen in the next cases.



TAG 3 Pottery From Distant Cultures

Along this wall are cases of pottery traded into the Prescott region from distant cultures, some of which lived hundreds of miles from here. Each piece is designated as being within a ware and type. Wares are classifications that distinguish the cultures and general regions of manufacture, clay content, and the overall manufacture methods for each ware. Within each ware, are pottery types that vary in the specific attributes such as temper variations, form, wall thickness, decorative design, and finishing techniques. Wares, and the types within them, can be dated fairly accurately by the use of dendrochronology, the science of tree ring dating. Often, types were named for the site in which the early archaeologists first found them. The designs on trade wares influenced the Prescott Culture potters. Here you will find many pieces traded in from the Hopi Mesas (Tusayan) and northward. Some are Black-on-white in several useful forms. The white color is produced from kaolin, a chalky clay ground very fine and made into a thin coating, or slip. The black designs that seem watery, were done with an organic paint made from charred plants (typically bee-weed) while the more solid looking paint was made with a ground mineral pigment (typically containing manganese). Bowls, ladles, and jars are the more common pieces, but we are fortunate to also have a canteen. It is the round jug with two loop handles for tying on a strap, and with a small, raised neck which would hold the plug tightly. Most of this pottery has a smooth, well-polished finish. In the lower part of the case to the left, you will see some corrugated jars. This corrugation technique served a couple of purposes. It enabled the potter to make the walls thinner yet stronger than a smooth wall, and the pottery is lighter weight, accordingly. Also, the corrugations seem to distribute the heat more evenly, so they were efficient cooking pots. Note the new "Birds of the Southwest" display.

TAG 4 Pottery From Distant Cultures (part two)

In these cases are the brown, red, and orange wares that were traded into Prescott lands. Here you will find pottery from Tuzigoot National Monument and the middle Verde River Valley, Hohokam Wares from the South, Cibola Black-on-white pieces, Alameda Brown Ware, as well as Gila/Salado Wares from villages along those rivers, and near (or perhaps now under) present-day Roosevelt Lake. Some of these are polychromes, meaning more than two colors were used. The Salado were especially good with this technique, and their geometric designs are a defining characteristic of their work. ***(TAG 4 Continued on Page 4)***



We hope you have enjoyed your tour today. As long as you're here, why not take a look through our tax-free Trading Post for a little something to remember your visit with us? Here you will find a remarkable selection of authentic Native-made arts from all over Indian country at great prices. Your purchase helps the museum and supports the wonderful artists of our community. The staff is happy to assist you with your selections, including memberships to the Museum of Indigenous People!



TAG 24 O'odham

This case is the home of a permanent display featuring the Tohono O'odham (Papago), Akimel O'odham (Pima), and the Hia-Ced O'odham (aka Sand Papago) of southern Arizona. This case has a selection of items from the museum's permanent collection.

TAG 25 Yavapai Baskets and Basketry Arts

On the shelf at the upper left is an ancient basket- we are not sure just how old it is. There are also some basket making materials, and several Yavapai baskets along with a photo portrait of Viola Jimulla. She was a wonderful woman and leader of her tribe, instrumental in keeping the Yavapai language, traditions, and arts alive. These baskets are modern and some were made for tourists. Two have name places woven into them. You may spot a certain symbol which was used and corrupted by the Nazis in WWII. This symbol of whirling logs is ancient and predates Hitler's atrocities. It was, and is, a sacred symbol which is slowly being reclaimed by Native Americans. On the back wall of the case is a map showing traditional and contemporary tribal lands of Arizona and the Southwest.

TAG 26 Gateway to the Trading Post

This contains some of our recent acquisitions, unique objects that each tell their own story. We are actively seeking objects and art pertaining to the indigenous people of the Southwest. Please let the management know if you have any comments. There is a suggestion box nearby. Be sure to notice the third shelf in this case. The Paleo-Indian people were the first known to have lived in this region. View a

**ARE YOU ON
OUR EMAIL LIST?**



**By giving us your email address on
our guest register, you will be informed
about upcoming educational
and community events.**

TAG 4 Continued... You will notice some scoops, jars, bowls, and ladles in here. Two of the Sacaton pieces are of a different form. They are censers, incense holders. Also, notice the bowls with the drilled-in sew-holes in the walls...if a bowl cracked it could be stitched with wet fiber, which as it dried and shrunk, would draw the bowl back together. The top of the glass cases on the south wall have original baskets and pottery, a replica arrow, an atlatl and dart, and a digging stick that you are welcome to handle. Note the new "Lizards of the Southwest" display.

TAG 5 Miniatures

Nat and Gladys Robbins were residents of Prescott since the 1990s and both died in 2015. In the late 70s and early 80s, they made a collection of Southwest Indian miniature pottery and a few other items. Through the efforts of their daughter and a family friend, the collection was donated to the museum in 2016. Included in the collection are intricately carved work of the Tafoya family of Santa Clara Pueblo - brother and sister, Joseph Lonewolf and Grace Medicine Flower, and daughter of Joseph, Rosemary Apple Blossom.

Across the aisle you will find examples of silver work and beadwork from various Southwestern Native cultures. They range also in age and style, but all are fine examples of the universal appreciation for the aesthetic and the genius of artistic endeavor.

Next are arrows and a quiver, leaving one to only imagine the quest of the hunt or the chaos of warfare which they saw.

TAG 6 Footwear and Artifacts of Various Materials

In the Southwest, the climate aids in the preservation of our past. All of the organic items here are from cliff dwellings and rock shelters in northeastern Arizona. Here are leather moccasins, perhaps shaped using a stone last such as this one, and notice the dew claws on the soles. The sandals were woven from yucca or bear grass. The cotton cloth may have been traded in or produced locally from imported un-worked cotton. Wood and clay were used for everyday objects as well as sacred pieces. The stick figure of a game animal was found in a cave at the Grand Canyon National Park. It is on loan from the Park Service and may be 4000 years old. The large griddle-like clay piece is a comal, a baking griddle from the Bloody Basin area. The cobs show the changes in corn over the years, from the ancient teosinte cobs, to the modern corn of today.

TAG 7 Military

Native people have a long history of serving in the U.S. Armed Forces. Here is but a glimpse into their vast contributions in the name of freedom and liberty.

TAG 8 Lithics: Objects and Tools Made of Stone

Since there was little metalworking in prehistoric times in what is now the U.S., many tools were made of stone. The two major methods for producing these were grinding and flaking. Mortars and pestles, manos, metates, and even axes were made by grinding a harder stone against a softer one. These were then used to grind minerals for pigments, nuts and grain for food, or in the case of axes, for wood cutting. To knap a flaked tool, a stone hammer was used to knock a large flake from a parent material core, and then it was additionally flaked with further percussion. Edges were defined and sharpened by pressure flaking with an antler. Stone such as fine-grained volcanic, obsidian, chert, rhyolite, shale, and quartz were also used to make blades, scrapers, hoes, and drills. Perkinsville jasper, the butterscotch colored stone with the dark inclusions, was quarried east of present day Chino Valley, and was widely used.

TAG 8 Micro-archaeology

Micro-archaeology is the study of archaeological objects that utilizes magnification of at least 10X, and up to 1000X. These observations can tell us more accurately about uses of artifacts. Most of the examples in this case represent low power (10X-30X) examinations. Some petrographic analysis involves using 100X, while pollen analysis usually needs 400X. The very small details of artifacts and their micro-evidence tell us interesting and important parts of the archaeological stories, such as food preparation techniques, plant cultivation histories, and temper and clay origins.

TAG 9 Projectiles and Knapping

Projectile points were dart points, spear points, drills, arrowheads, or knives. Obsidian was the premier choice when sharpness was desired. The volcanic glass was traded into the Prescott area from the Flagstaff area where it was found in one of several outcroppings. Properly made, obsidian tools can be sharper than modern razor blades or even steel scalpels. Obsidian scalpels are used today by some surgeons in Europe and in the US on human patients, and some veterinarians have found it to be quite a viable alternative to steel.

TAG 21 Apache Culture

Represented are elements of the religion, life-ways, and history of the "N'de." Sacred ceremonies use dance, music, and symbolism, embracing their relationship to the earth and spiritual tradition. Basketry has evolved from functional devices with clan signatures, to decorative styles for tourism. Beaded artistry has followed a similar path. Beginning with contact with the Spanish in the 16th Century, the culture has endured wars, massacres, imprisonment, and the vast reduction of tribal lands. The Apache's story contains not only the historic warriors portrayed in literature and film, but a society of innovative survivors, rich in heritage and forever inter-woven into the American saga. Note the two large baskets on top of the case. These are very fine examples of larger sized, artistic basketry.

TAG 23 Prescott Culture Diorama

You see here a diorama depicting a typical Prescott village during several phases or periods dating back to perhaps AD 850 and up to about 1300. There are two styles of housing. The earlier sort on the left are called pit houses, and on the right, the newer, masonry pueblo. People are seen going about their daily lives, grinding corn, cooking dinner, bringing in the game from a successful hunt, and even taking out the garbage! One house has burned down, a not too uncommon occurrence of the time. This may have been accidentally, purposefully, or even ritually done. The diorama was designed, crafted, and donated by one of our volunteers.

Support Prescott's only Native American Culture and Art Museum!

Embrace the Benefits of Membership:

- * Access the world of American Indian culture.
- * Attend classes and lectures.
- * Explore our lending and reference library.
- * Enjoy free museum admission.
- * Receive advanced notices of programs and events.
- * Use your membership discount in the Trading Post.
- * Help care for a unique assemblage of cultural resource materials that's been expanding since 1921.

Explore the wealth of resources available to you and grow with us!

TAG 17 Kate Cory Memorabilia

Here we have a unique collection of items once belonging to Kate Cory. There is a copy of her Katsina sculpture titled "I know your thoughts", her hand-written Hopi-English dictionary, her diary from 1909-1910, and examples of her photography. There is a lovely piece of Hopi Jeddito pottery that was given to her by her Hopi friends, along with various other artifacts.

TAG 18 Petroglyphs

These petroglyphs were found long ago in Yavapai County. There are two common types of rock art. Petroglyphs are images and symbols pecked into the rock using a hammer stone and a pecking stone. Pictographs are images painted onto the rock, and are usually not too weather-proof unless sheltered in caves or under overhangs. Removing petroglyphs or pictographs is never acceptable now, unless they are threatened by something like construction projects. The defacing, vandalism, and theft of petroglyphs and pictographs are huge problems today and threaten all of us with the loss of important historical information, and violate Native Americans' sacred places. For information on archaeology laws that help protect and preserve our cultural heritage, please pick up a pamphlet at the front desk. Note the new Paleoindian/Extinct megafauna case. Ask to touch the wooly mammoth hair.

TAG 19 The Fireplace

This double hearth fireplace features a very wide mantle and three Kate Cory Katsina paintings, Sun Katsina in the center, Fire Katsina to the east, and Sky Katsina to the west. Although no longer used, at one time this fireplace put out some serious heat! Please enjoy the reading area in front of the fireplace, where you may peruse books offered, or simply enjoy a rest.

TAG 20 Navajo (Diné)

This case has a selection of Navajo items from the museum's permanent collection. A recent addition to the case is a portrait of a Navajo woman by Leonard Peltier. The museum is seeking additional, exceptional Navajo items for display.

The Museum of Indigenous People strives to provide accurate and up-to-date information on its cultural resource materials and the cultures of the Southwest to the visitor. If you see a possible error, including a misspelling, please tell a volunteer or leave a note in the Comments Box.

TAG 10 Bighorn Sheep-Head Effigies

These are a bit of a mystery as to what use they had. They were found during excavations of the ancient pueblo that stood at one time on our present-day Rodeo Grounds. They are positioned as they were found, facing in opposite directions. Wear on the tops of their heads indicates perhaps they may have been used as supports. Bighorn sheep were once seen in Prescott, but are now found near the Colorado River and the Hohokam, frequent trading partners of the Prescott Culture People, were fond of ram effigies. They may have been suggested by travel or trade, or have represented wind and change, as mountain sheep symbolize for the Tohono O'odham.

TAG 11 Fine Jewelry and Adornments

People have been adorning themselves with jewelry, ornaments, paints, and favorite objects for as far back in time as we can determine. Stone, shell, seeds, nuts, claws, antlers, feathers, and ceramics, all were used to make objects of personal adornment. Locally, argillite was quarried and fashioned into beads, pipes, and fetishes, and it was powdered into a pigment. Traded-in materials from hundreds of miles away, such as the seashells (from the Pacific and Gulf coasts) and turquoise (from hundreds of miles away) that you see here, were also used to create things of beauty and value. Take a good look at the bead necklaces. Remember, all of these pieces were handmade - by careful, skillful artists, nearly 1000 years ago. Time consuming, but time well spent, wasn't it?

TAG 12 Friends of the Museum

This space is dedicated to those who have generously supported the museum with their time, talents, donations, and sponsorship to further our mission as an institution of education. To honor additional supporters, this area is being updated.

TAG 13 Katsina Carvings

Katsinas represent ancestral spirits of the Hopi and Zuni religions. The earliest forms were thin, flat wooden slabs with less detail. Today, they are still given to children to familiarize them with the many, many Katsinam. Through the years, the carvings have become larger, more elaborately detailed, and very desirable among collectors. Diné carvers replicate the designs for tourist trade, although Katsinam are not spiritually significant to them.

THANK YOU TO OUR SPONSORS AND CORPORATE MEMBERS



NATIONAL
ENDOWMENT
FOR THE
HUMANITIES



ARIZONA
COMMISSION
ON THE ARTS



Experience Prescott
OFFICE OF TOURISM



Foothills Bank
Division of Glacier Bank
Consider it done.



az HUMANITIES
EXPLORE. SHARE. EXPERIENCE.



TAG 14 Hopi

This case has a selection of Hopi items from the museum's permanent collection. The museum is seeking additional, exceptional Hopi items for display.

TAG 15 Kate T. Cory Gallery

The rear portion of the Museum holds some of our Kate Cory collection. Kate lived on the Hopi mesas from 1905-1912, and was devoted to her adoptive people. She "retired" to Prescott in 1912 and painted from her experiences living among the Hopi, using her memories, notes, sketches and photographs as sources. With her love and knowledge of Hopi people and their culture, she was a great help in the designing of the museum's interior. She designed the light fixtures and mobiles for the ceiling, and painted the Katsinas over the fireplace on the north wall.

A large Cory painting *Migration* is at the left of this area and refers to the traumatic migration that occurred in 1906, when the conservative faction at Oraibi was forced to move. A smaller painting of this event is on the south wall. *Migration of the Hopi Tribe in the Early 20th Century* is on loan to the museum from the First Congregational Church of Prescott/United Church of Christ and is on permanent exhibit above the entry desk. Both of the migration subject paintings represent the migration of the Hopi after a factional split in 1906.

HOOP

Welcome to the exhibit room in the middle of the east wall, our new, children's education area! This state-of-the-art space is designed to broaden children's understanding of Native culture and art and to deepen their appreciation for the indigenous people of the Southwest. HOOP stands for Hands-On, Observation, & Play. We are deeply grateful to our friend and Hopi artist, Filmer Kewanyama, who painted the lovely mural of a cornfield.

TAG 16 Ani~Noguisi

The Cherokee word translates to "star nation" or "star people." This exhibit explores the indigenous cultural connections to the universe that are represented in artwork, stories, and traditions.

Special Exhibit

The upcoming exhibit in the center of the gallery is under construction.

