

Adapted line drawing of Klagetoh Rug | Unknown Navajo Artist

UNKNOWN NAVAJO ARTIST

Klagetoh Rug

wool

Gift of William Perkins

ACNO 86.1.2

From the TOHONO CHUL exhibitions

Old Traditions/New Traditions in Native American Crafts - 1990

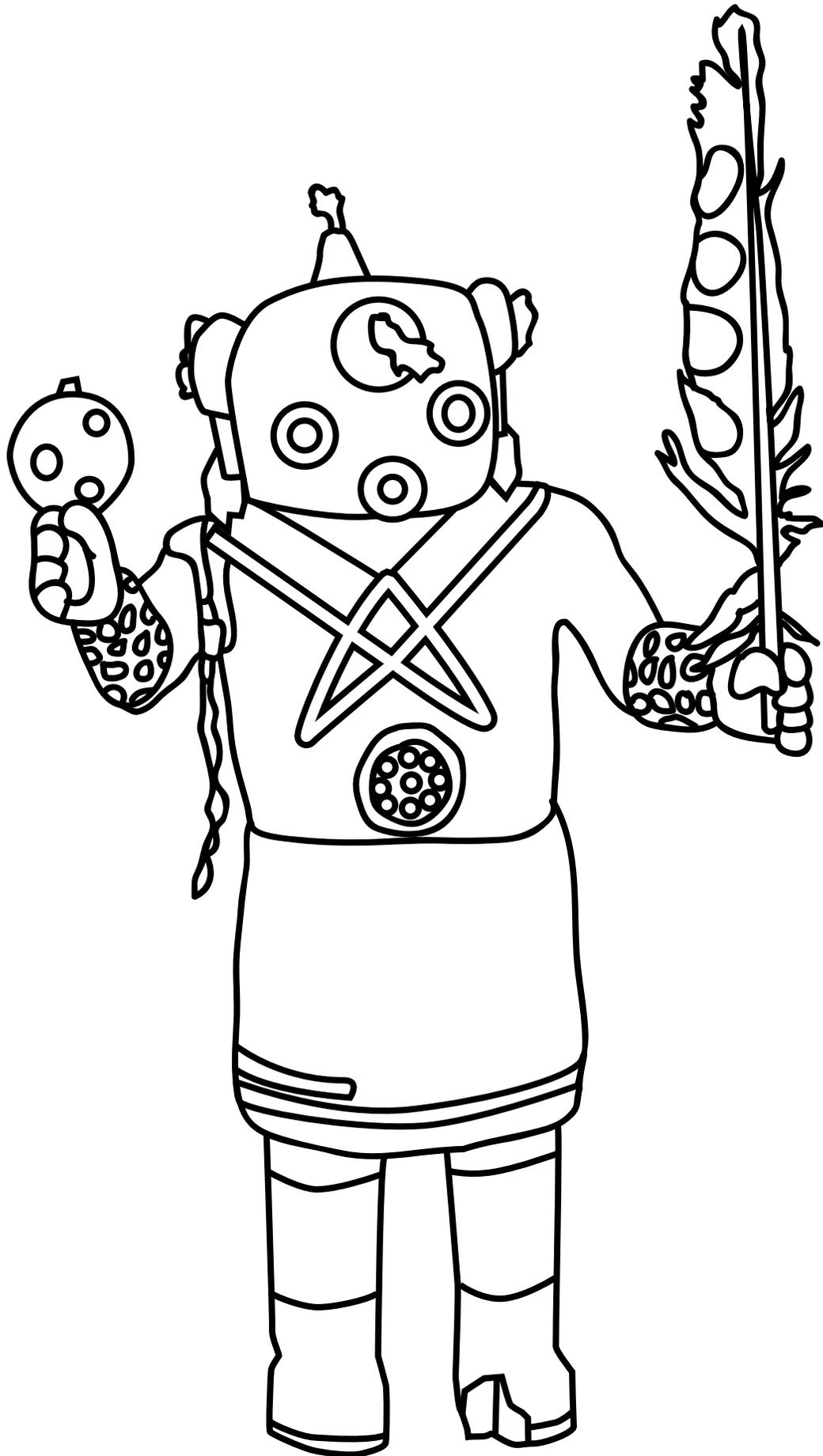
Tohono Chul Park's Permanent Collection - 1994

Klagetoh rugs are similar to Ganado rugs. The difference is in their dominant colors, the Klagetoh rug has a dominant gray background; depending on the wool it can appear tan or brownish. While Ganado rugs are dominated by the color red.

The colors in this rug are black, red, brown and white with an elongated diamond design. The colors are all natural, except for the red and the black may be enhanced by aniline dyes. The name Klagetoh comes from a settlement south of Ganado and it means 'Hidden Springs.'

To learn more about Tohono Chul's Permanent Collection, go to <https://tohonochochul.org/galleries/permanent-collection/>

To learn more about Erinn Kennedy and her work, go to <http://www.erinnkennedy.com/index.html>



JIMMY KEWANWYTEWA

Kooyemsi (Mudhead)

painted and carved cottonwood with string and feathers

Gift of the Estate of Mrs. Robert Wilson

ACNO 86.2.11

From the TOHONO CHUL exhibitions

From Native Hands: The Collection of Tohono Chul Park - 1989

Tohono Chul Park's Permanent Collection of Native American Crafts - 1997

Selections from the Permanent Collection - 2001

Quilting From the Hopi Mesas - 2002

Permanent Collection New Perspectives V - 2019

Interpretation from Docent Priscilla Herrier from the New Perspectives V exhibition at Tohono Chul, 2019

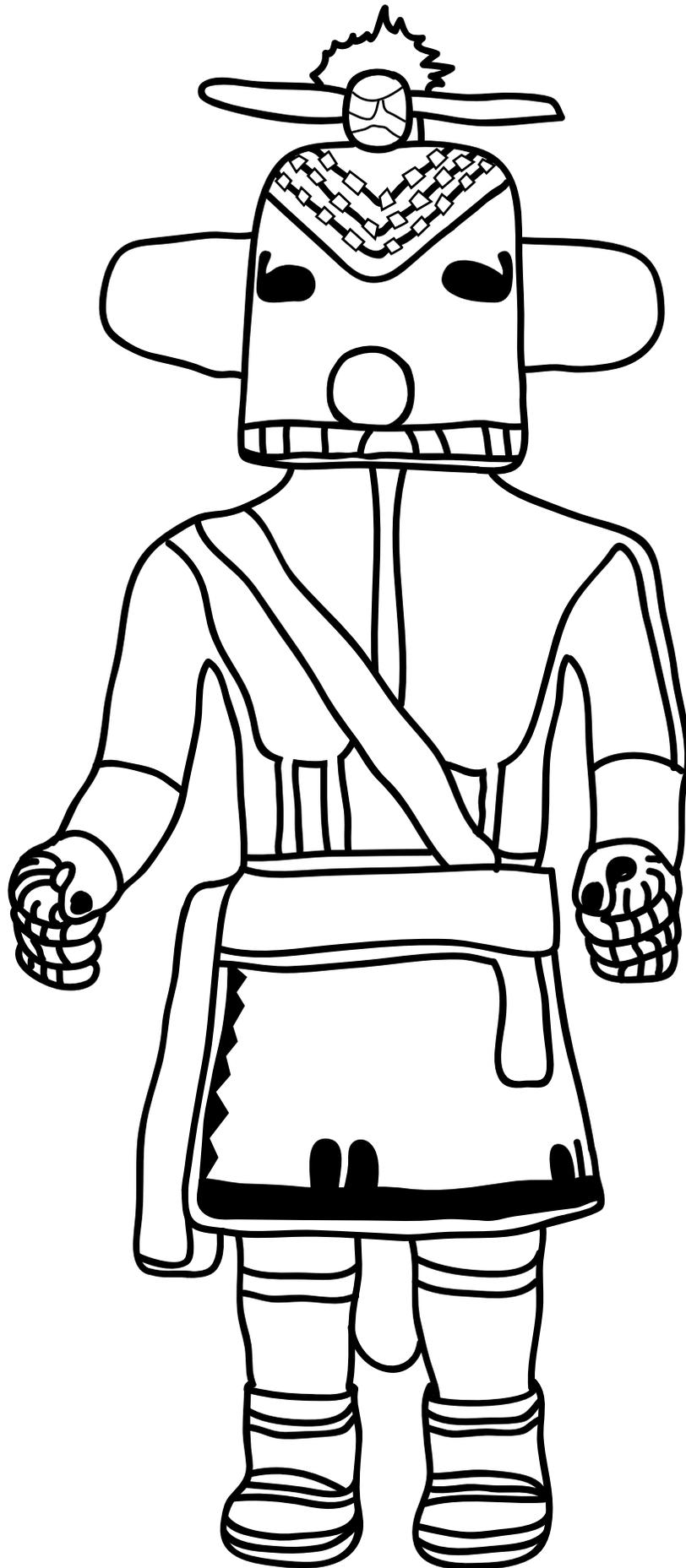
"The mudhead katsinam were introduced from the Zuni, and sing on the First Mesa. This is a common katsina with many personalities from leader to clown. At dances, they play games, give gifts to the children, and provide humor for spectators.

This Mudhead has a basket painted on his back and holds a rattle in one hand and a paho, prayer feather, in the other. The katsinam are benevolent spirit beings of the Pueblo tribes of the Southwest. The katsina is not an object of worship, but rather a carving given to educate children in the traditions and beliefs of the Hopi tribe."

Interpretation from Docent Midge Berlowe from the New Perspectives V exhibition at Tohono Chul, 2019

"Jimmy Kewanwytewa (Jimmy K.) was born in 1889 and was raised on Hopi lands. He began working at the Museum of Northern Arizona in 1931 as a general handyman. Later, he offered carving demonstrations to visitors at the Museum of Northern Arizona and spoke of Hopi beliefs and culture. Jimmy was the first Hopi carver to sign his katsina dolls after encouragement from Mary-Russell Ferrell Colton. At the time, this was very controversial as a katsina doll is a symbol of the Hopi religion. A well-loved employee, he worked at the Museum until his death in 1966."

To learn more about Tohono Chul's Permanent Collection, go to <https://tohonochul.org/galleries/permanent-collection/>



BRYAN SCOTT

Tootsa Katsina (Hummingbird)

painted and carved cottonwood with feathers

Gift of the Estate of Mrs. Robert Wilson

ACNO 86.2.12

From the TOHONO CHUL exhibitions

From Native Hands: The Collection of Tohono Chul Park - 1989

Hopi Crafts from Tohono Chul Park's Permanent Collection - 1992

Tohono Chul Park's Permanent Collection - 1994

Tohono Chul Park's Permanent Collection of Native American Crafts - 1997

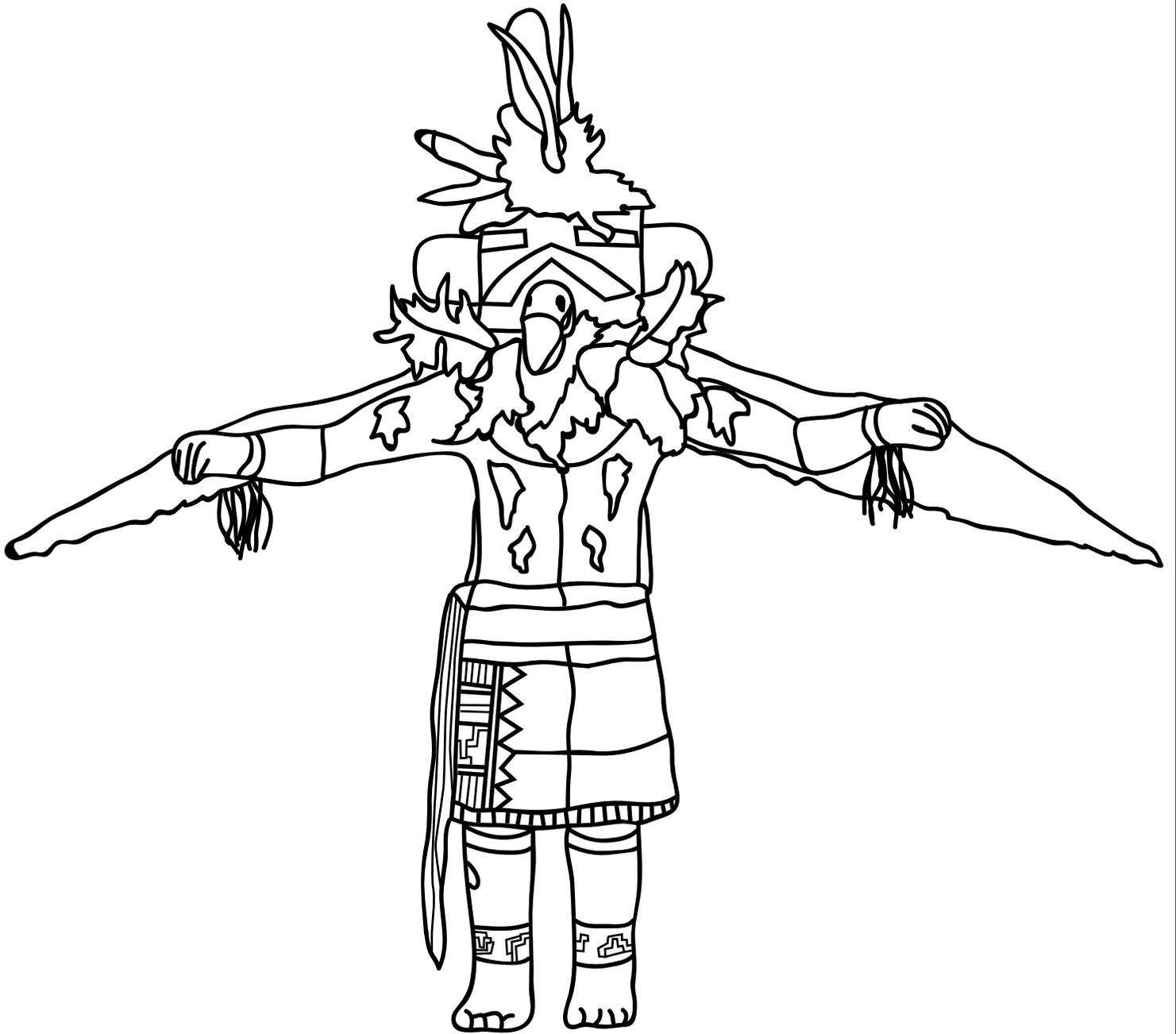
Where Nature, Art and Culture Connect - 2002

For the Birds - 2008

Tohono Chul Park A - Z - 2010

Tootsa Katsina by Hopi artist, Bryan Scott appears in mixed Katsina dances and is a favorite in the Winter Kiva Dances or Spring Soyohim Dances, especially in a bountiful flower season. The Tootsa kachina represents the hummingbird who, according to Hopi legend, intervened on behalf of the Hopi people to convince the gods to bring rain. When dancing, he bobs and calls like a bird while his songs are prayers for moisture to help nourish the crops.

To learn more about Tohono Chul's Permanent Collection, go to <https://tohonochul.org/galleries/permanent-collection/>



JIMMY KEWANWYTEWA

Kwaahu Katsina

painted and carved cottonwood with feathers, straw, beads and yarn

Gift of the Estate of Mrs. Robert Wilson

ACNO 86.2.24

From the TOHONO CHUL exhibitions

A Family's Collection - 1987

From Native Hands: The Collection of Tohono Chul Park - 1989

Hopi Crafts from Tohono Chul Park's Permanent Collection - 1992

Tohono Chul Park's Permanent Collection - 1994

Tohono Chul Park's Permanent Collection of Native American Crafts - 1997

Quilting from the Hopi Mesas - 2002

Where Nature, Art and Culture Connect - 2002

Quilting on the Hopi Mesas - 2006

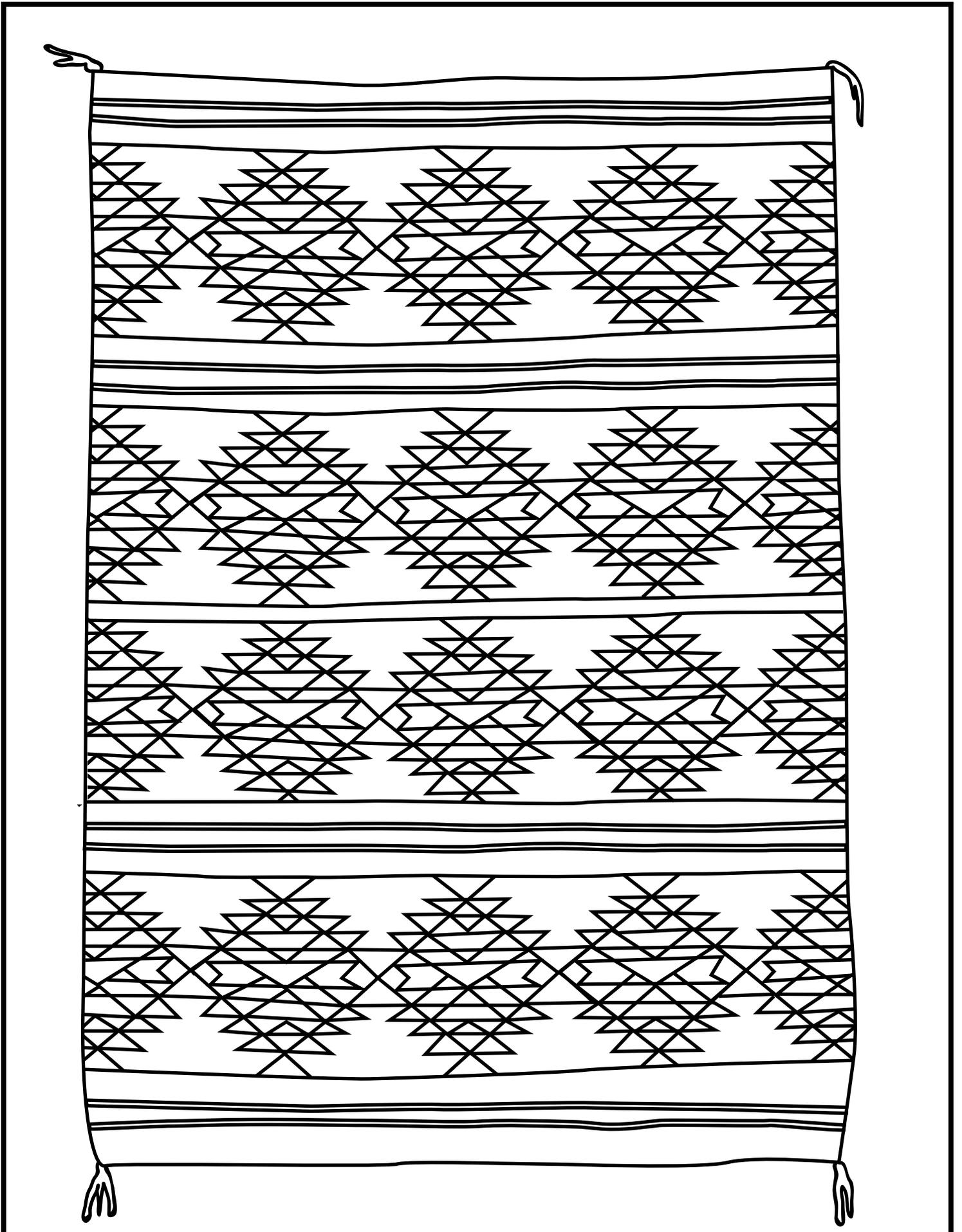
Permanent Collection New Perspectives V - 2019

Interpretation from Docent Midge Berlowe from the New Perspectives V exhibition at Tohono Chul, 2019

"Kwaahu dances with a conscious effort to duplicate the actions and movements of the eagle, who, among the Hopi, is treated as an honored guest. Although at one time the Kwaahu dolls were made with real bird wings, regulations to protect these and other birds have forced the artisans to carve wooden feathers.

Jimmy Kewanwytewa (Jimmy K.) was born in 1889 and was raised on Hopi lands. He began working at the Museum of Northern Arizona in 1931 as a general handyman. Later, he offered carving demonstrations to visitors at the Museum of Northern Arizona and spoke of Hopi beliefs and culture. Jimmy was the first Hopi carver to sign his katsina dolls after encouragement from Mary-Russell Ferrell Colton. At the time, this was very controversial as a katsina doll is a symbol of the Hopi religion. A well-loved employee, he worked at the Museum until his death in 1966."

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Adapted line drawing of Chinle Rug | Unknown Navajo Artist

UNKNOWN NAVAJO ARTIST

Chinle Rug

handspun wool with vegetal dyes

Gift of the Estate of Agnes T. and Don L. Smith

ACNO 98.1.69

From the TOHONO CHUL exhibitions

New Acquisitions from the Agnes T. and Donald L. Smith Collection - 1998

Selections from the Permanent Collection - 2001

Weaving: Native Baskets and Blankets - 2008

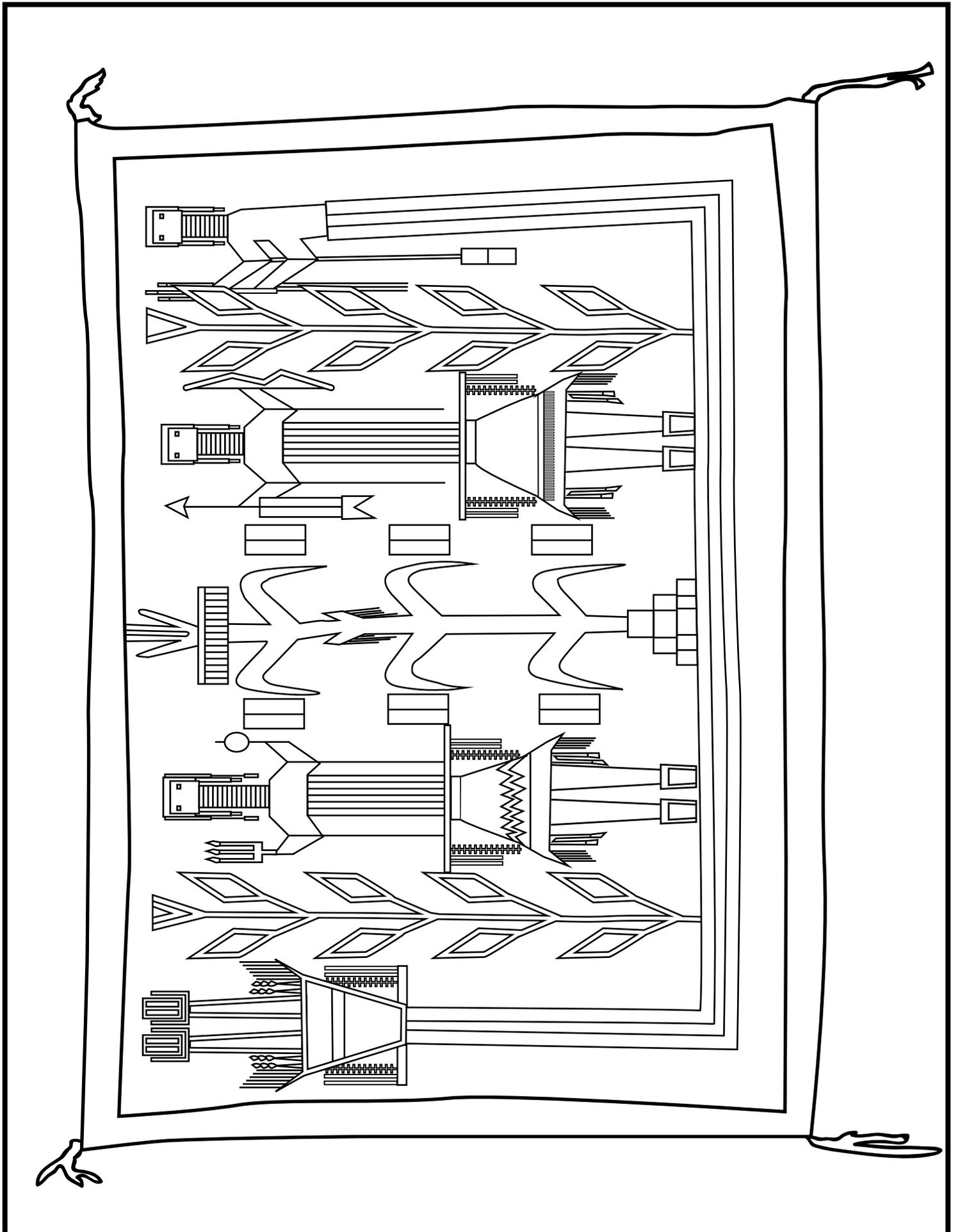
Chinle Navajo rug with four bands of squash blossom pattern in mustard and gray colors on a natural background and one natural-colored fringe at each corner.

A large, exuberantly colored rug was purchased from trader Cozy McSparron of Chinle in 1937. In 1920, the founder of the Wheelwright Museum, Mary Cabot Wheelwright visited McSparron with a proposal that they work together to improve dyes available to Navajo weavers, in an effort to enhance the marketability of their textiles. The Chinle Rug is thought to be a result of their collaboration.

Learn more about the history of Chinle Rugs, visit the Wheelwright Museum website, <https://wheelwright.org/exhibitions/tradition-and-tourism-1870-1970/>

To learn more about Tohono Chul's Permanent Collection, go to <https://tohonochul.org/galleries/permanent-collection/>

To learn more about Erinn Kennedy and her work, go to <http://www.erinnkennedy.com/index.html>



Adapted line drawing of Sandpainting Rug with Yei Figures | Unknown Navajo Artist

UNKNOWN NAVAJO ARTIST

Sandpainting Rug with Yei Figures

handspun wool with aniline dyes

Gift of the Estate of Agnes T. and Don L. Smith

ACNO 98.1.79

From the TOHONO CHUL exhibitions

New Acquisitions from the Agnes T. and Donald L. Smith Collection - 1989

Selections from the Permanent Collection - 2001

Where Nature, Art and Culture Connect - 2002

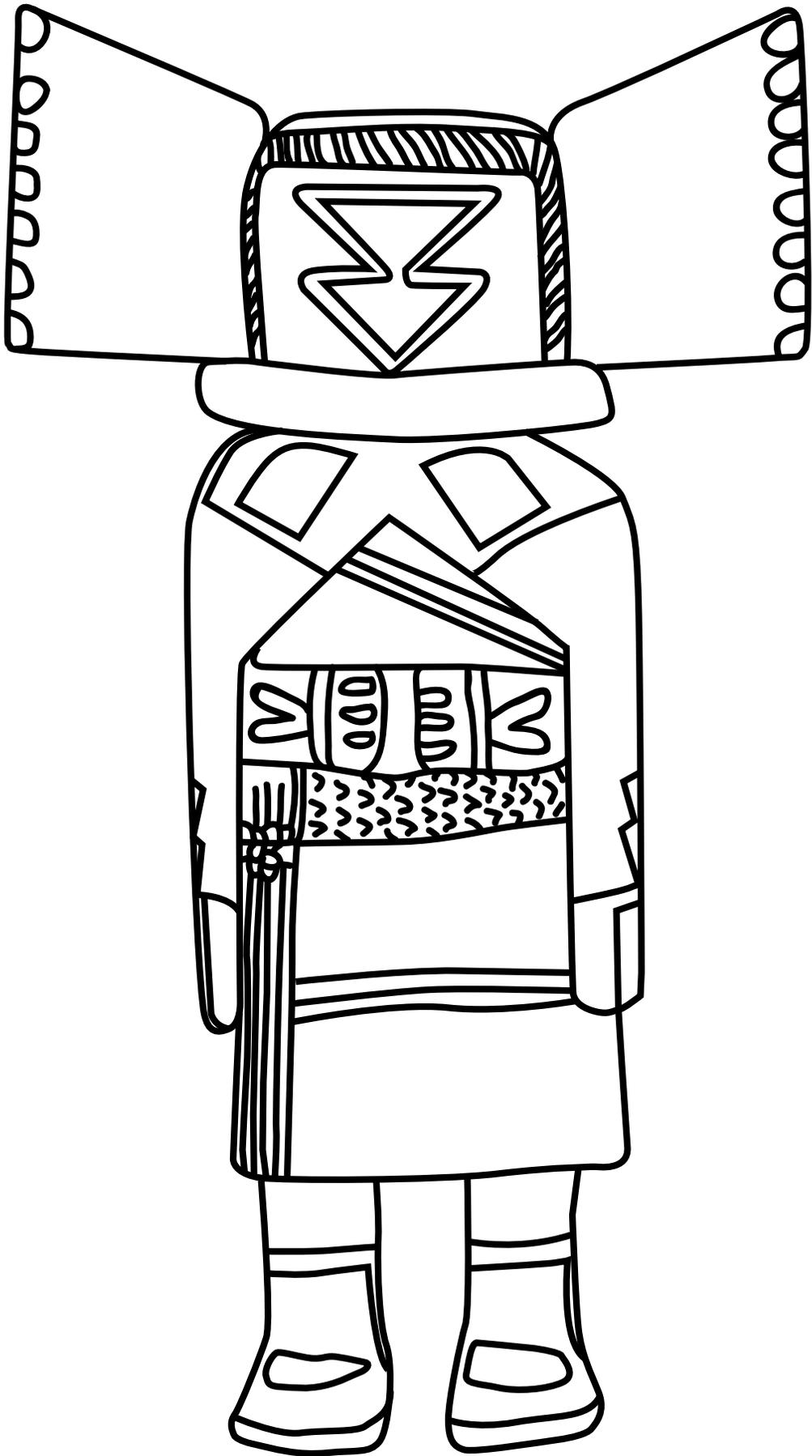
Sheep, Wool and Weaving in Navajo Life - 2004

Weaving: Native Baskets and Blankets - 2008

Navajo sandpainting rug with Yei figures and corn design in black, brown, red, green, orange, pink, yellow and gray on natural background. The bright colors suggest aniline dyes.

To learn more about Navajo sandpaintings, go to <https://navajopeople.org/navajo-sand-painting.htm>

To learn more about Tohono Chul's Permanent Collection, go to <https://tohonochul.org/galleries/permanent-collection/>



HENRY SHELTON

Crow Mother Kachina

carved and painted cottonwood

Gift from the estate of Frank and Martha Secan

ACNO 2007.8.28

From the TOHONO CHUL exhibition

Permanent Collection: New Perspectives IV - 2018

Interpretation from Docent Paul Miller from the New Perspectives IV exhibition at Tohono Chul, 2018

"Crow Mother (Angwushahai-i), Crow Bride on Third Mesa, is often regarded as the mother of all katsinam. Wearing a white bride's blanket, she leads the initiation of the children during the purification ritual. She emerges from the kiva after Aholi and her Whipper Katsinam are close behind. She carries the yucca whips used by the Whippers on the children entering the katsina cult. Yes, the young are stuck, particularly the 'bad' ones. Later in the ceremony, she sings and leads others carrying a basket of corn kernels and bean sprouts hoping to start the new growing season successfully. The Bean Dance ensues in the plaza."

Henry Shelton is from the village of Oraibi on Third Mesa on the Hopi Reservation. His father was Peter Shelton, Sr. and his brother, Peter Shelton, Jr. were carvers of katsina dolls as well. He devoted much of his life to creating katsina dolls, paintings, and sculptures. He was an employee of the Museum of Northern Arizona and took over for Jimmy Kewanwytewa after he passed away. He is in collections of the Smithsonian, Museum of Northern Arizona, Kansas State Historical Society, Denver Art Museum, Heard Museum and many private collections.

To learn more about Tohono Chul's Permanent Collection, go to <https://tohonochul.org/galleries/permanent-collection/>