

# **CUT & COLOR WORKSHEET DIRECTIONS**

## **STEP ONE:**

CUT OUT THE PIECES

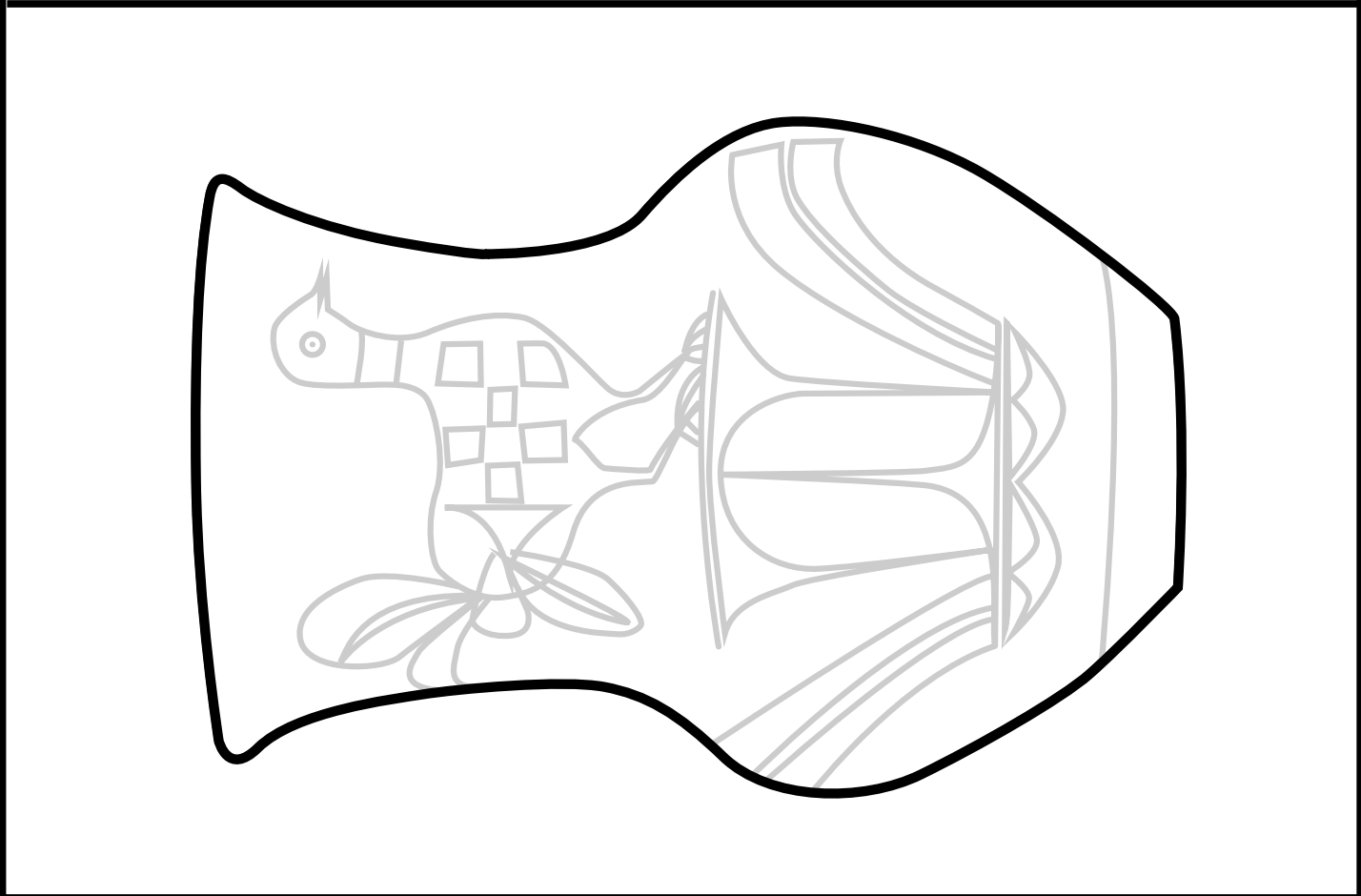
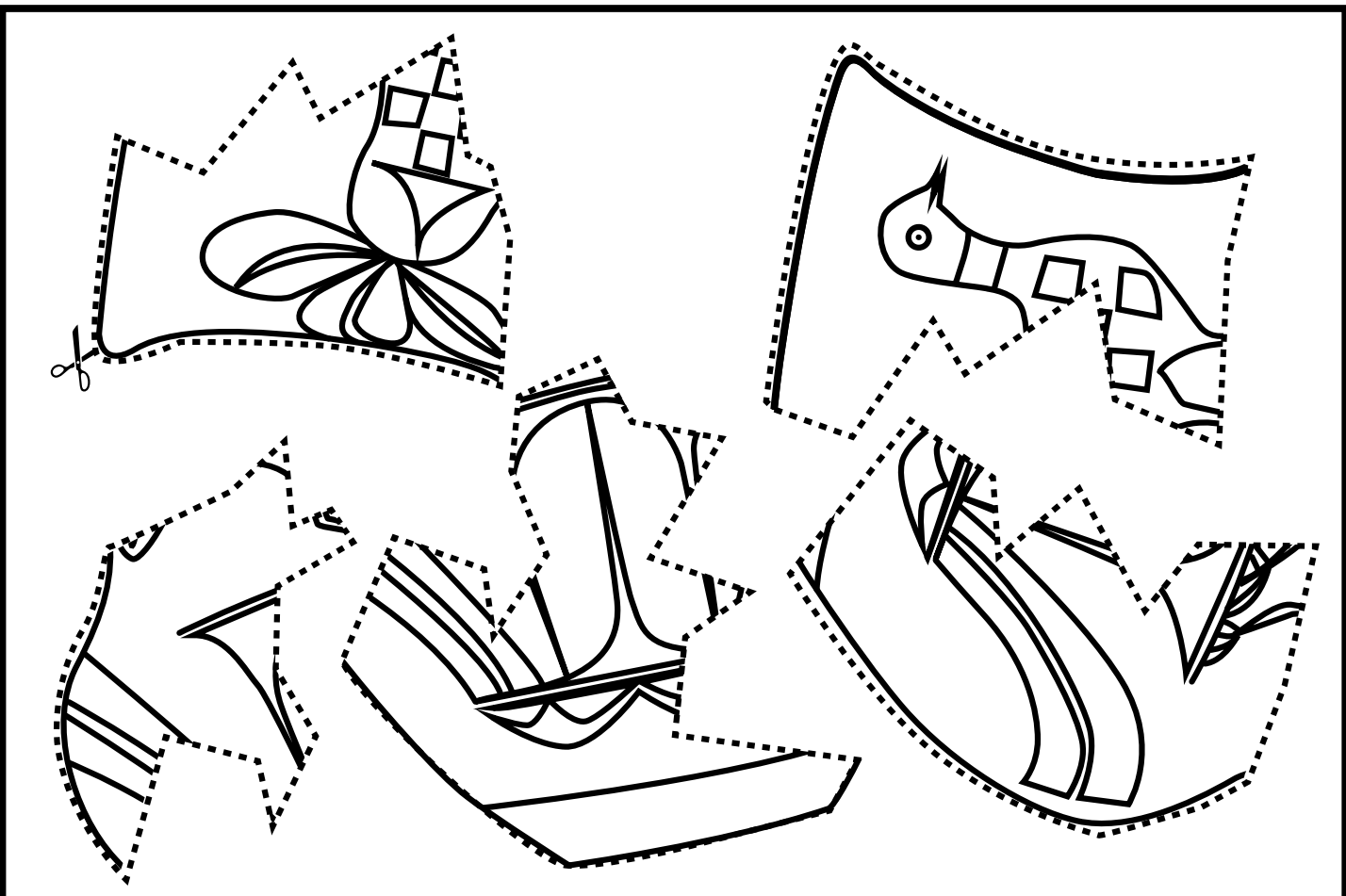
## **STEP TWO:**

GLUE THE PIECES TO THE OUTLINED POT

## **STEP THREE:**

COLOR!





Adapted line drawing of Polychrome Pot with Bird Design | Unknown Santo Domingo Artist

## **UNKNOWN SANTO DOMINGO ARTIST**

### **Polychrome Pot with Bird Design**

red clay with white slip and red paint

Gift of Fred Cole

ACNO 88.2.1

From the TOHONO CHUL exhibitions

**Tohono Chul Park's Permanent Collection, 1994**

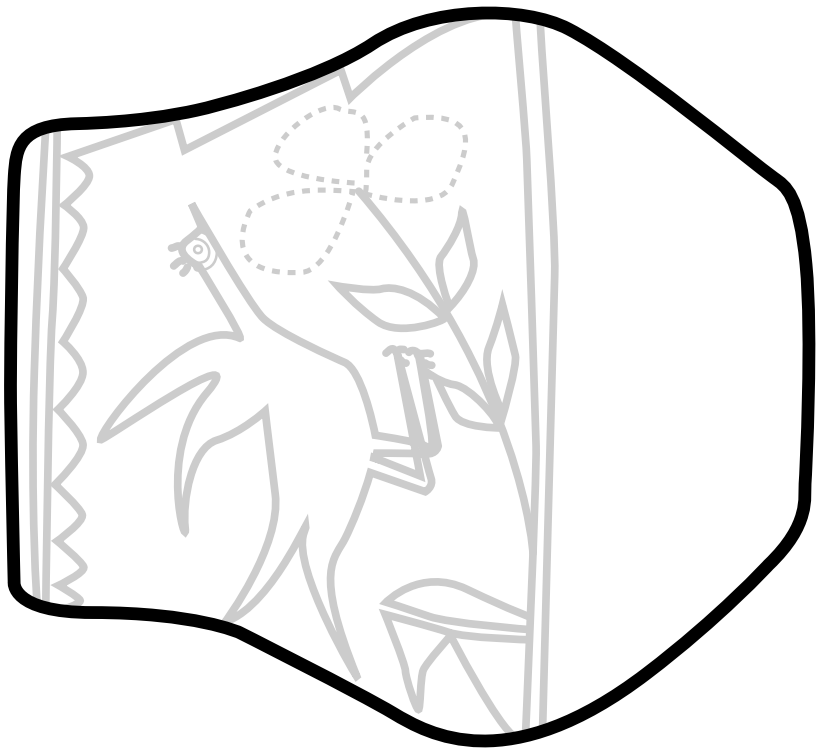
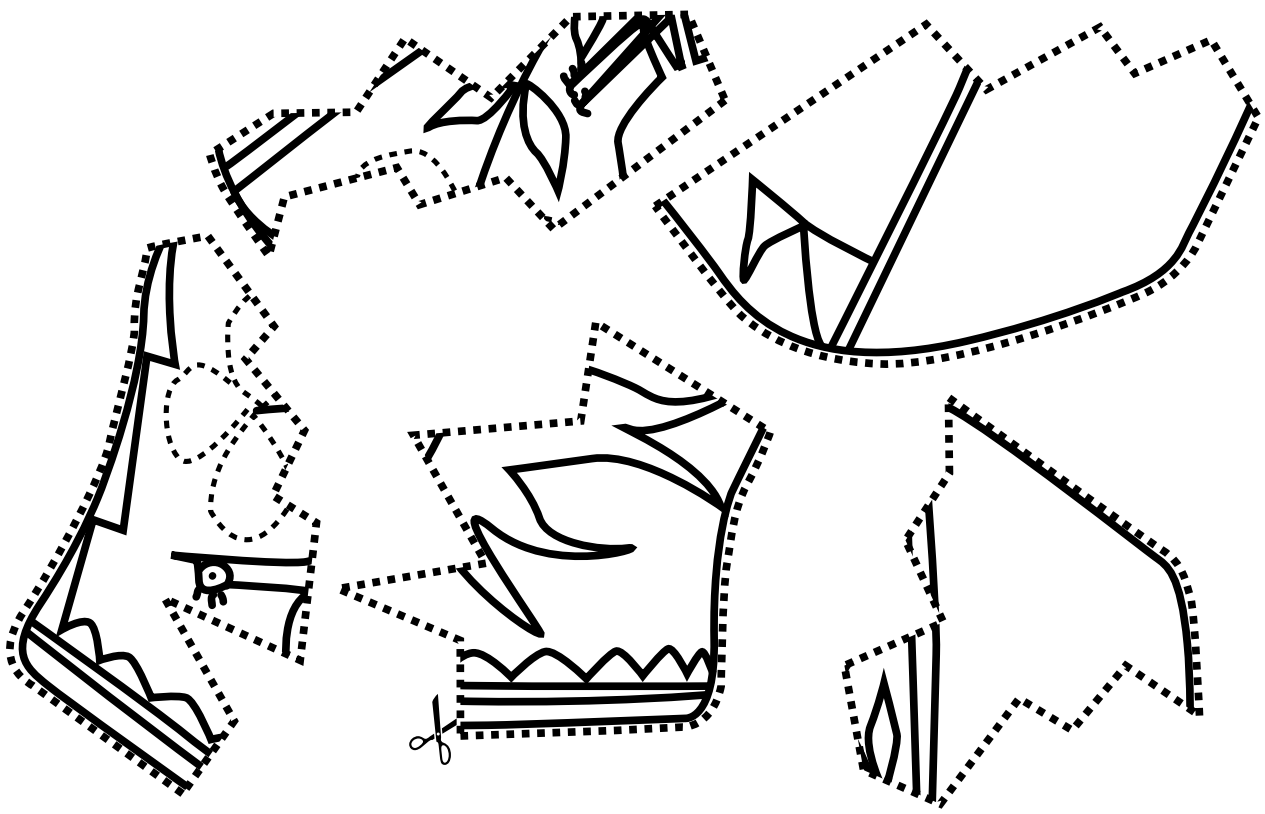
**Tohono Chul Park's Permanent Collection of Native American Crafts, 1997**

**Where Nature, Art, and Culture Connect**

**New Perspectives: Permanent Collection I**

Please note: this pot is not an archeological find but is being used as an archeological activity tool.

The conservative beliefs of the Santo Domingo Pueblo have a strong effect on the images used to design their artwork. Potters are barred from depicting humans and certain animals on their vessels out of respect for the values of their people. Instead, their pottery contains images of birds, flowers, corn plants, scallops, zigzags, and circles. Painted images are often symmetrical and balanced, with the same design easily seen at all angles of the piece. This Santo Domingo pot features a stylized bird design with strong geometric patterns featured on the bird's tail and breast. The bird motif, painted on two sides of the pot, depicts the bird as a still life with the tail and wings held high and alert while standing on a geometric design, it hints at action, though the bird is not flying.



## **ANGELINA HERRERA**

### **Bowl with Bird Design**

basalt tempered red clay and white slip with paint

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

ACNO 98.1.61

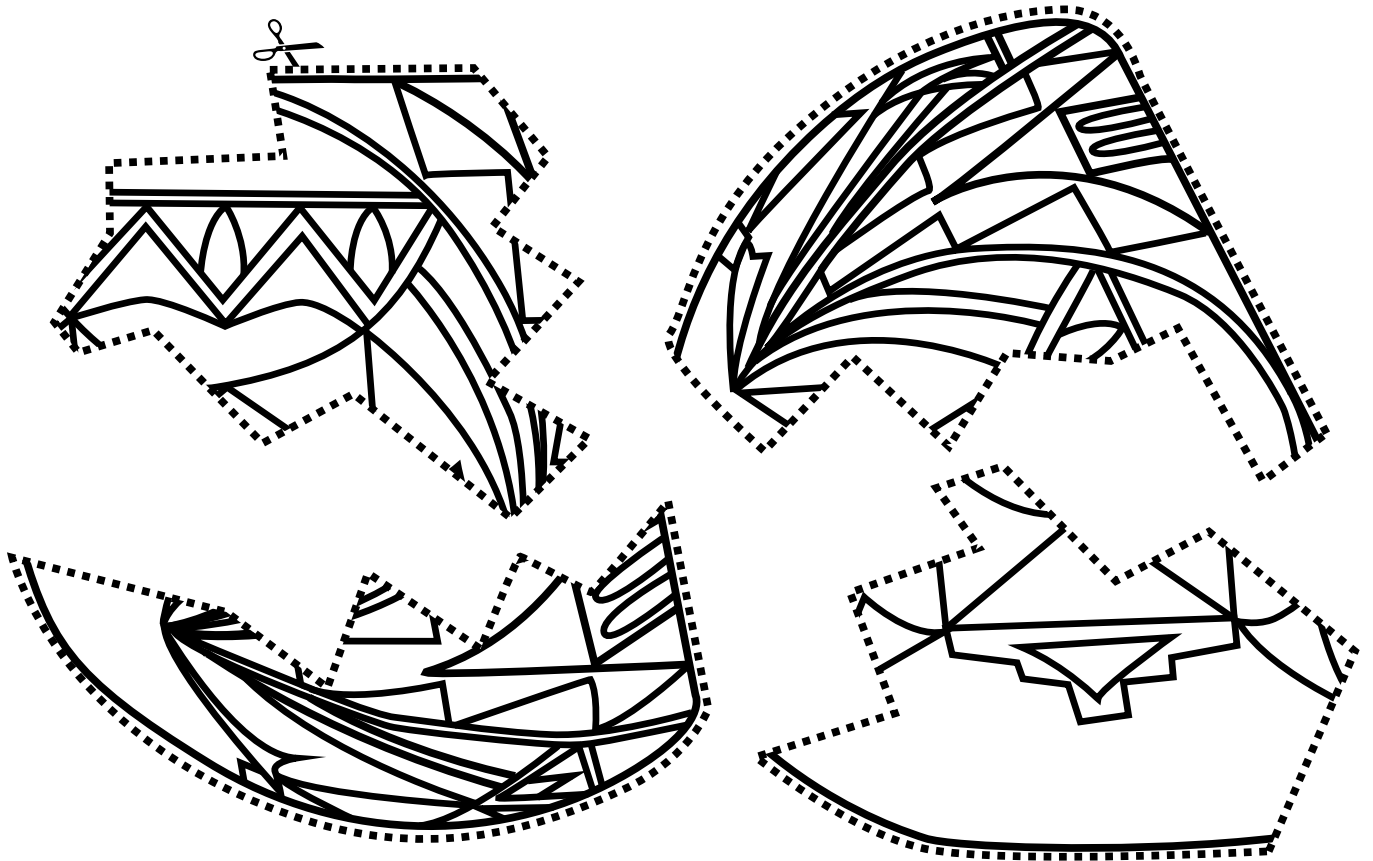
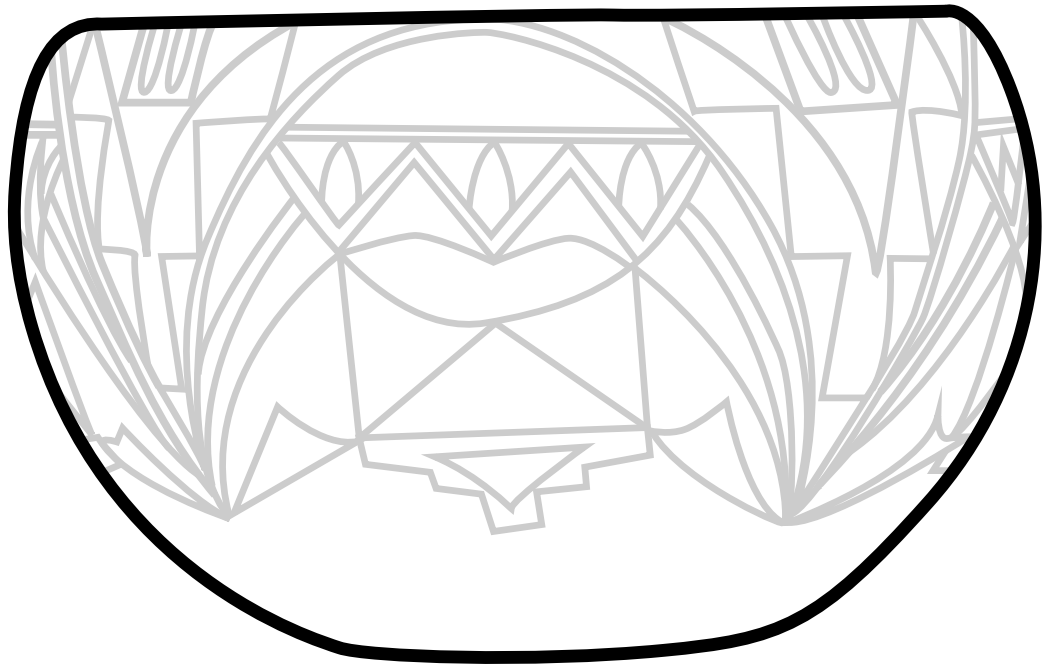
From the TOHONO CHUL exhibitions

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

**Selections From The Permanent Collection, 2001**

**Where Nature, Art and Culture Connect**

Please note: this bowl is not an archeological find but is being used as an archeological activity tool.



## **REBECCA LEWIS LUCARIO**

### **Bowl with Geometric Design**

tempered clay and white slip with black mineral and vegetal paints

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

ACNO 98.1.63

From the TOHONO CHUL exhibitions

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

**Selections from the Permanent Collection, 2001**

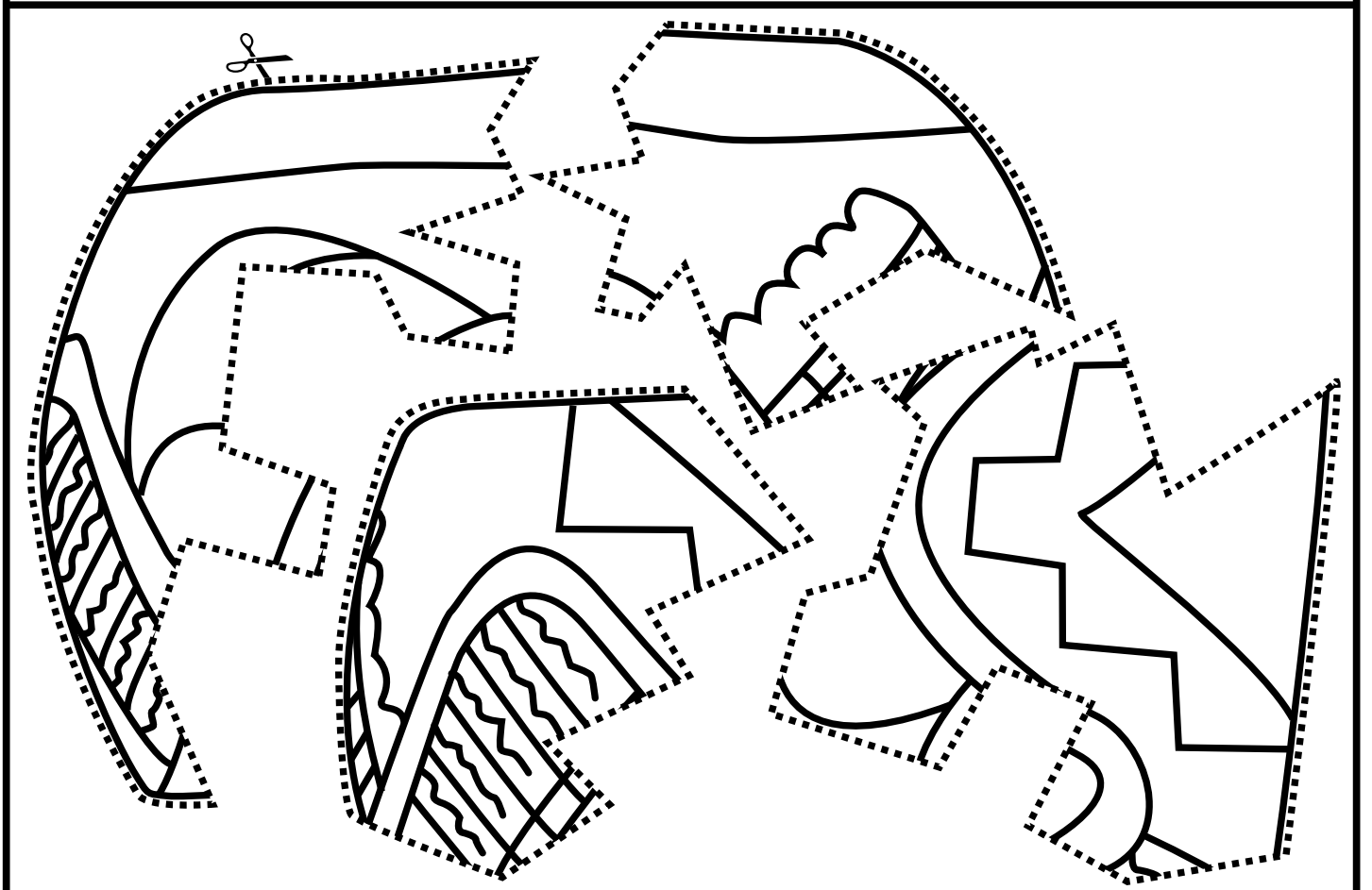
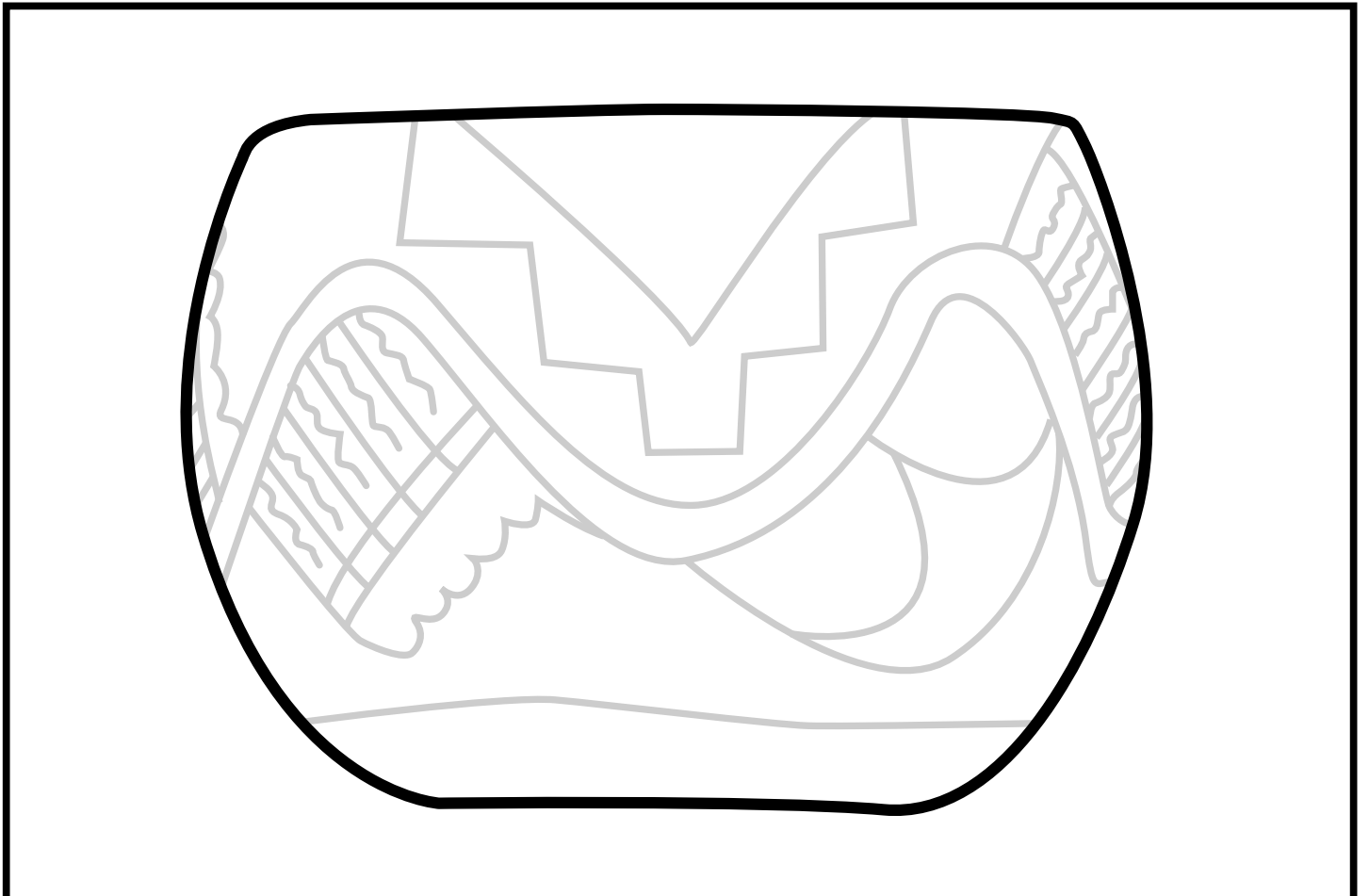
**Collection Piece of the Month, August 2007**

**Permanent Collection: New Perspectives III**

Please note: this bowl is not an archeological find but is being used as an archeological activity tool.

Rebecca Lewis Lucario was raised in the Yellow Corn Clan in the old Pueblo village known as Sky City. She learned the art of pottery from her grandmother. Her work is a beautiful example of the white clay creations made from Acoma pueblo.





Adapted line drawing of Poster Paint Pot | Unknown Tesuque Artist

## **UNKNOWN TESUQUE ARTIST**

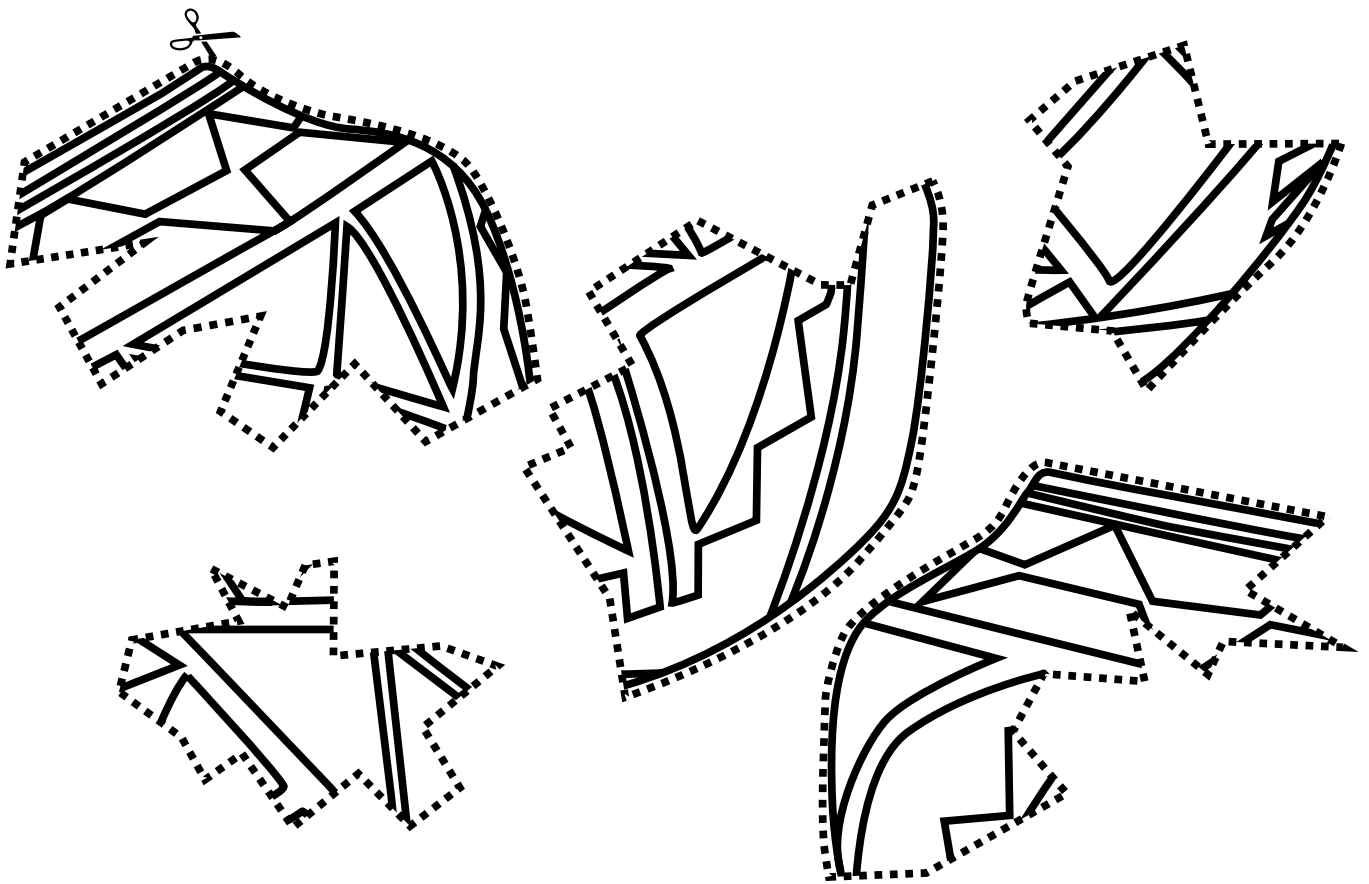
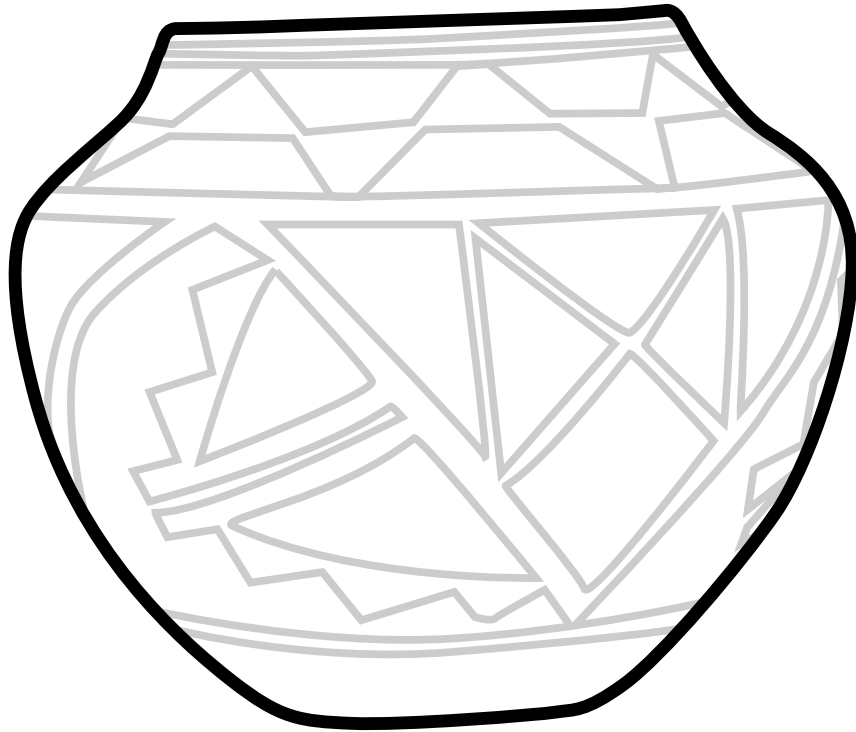
### **Poster Paint Pot**

tempered clay with red slip and poster paint  
Gift of the Estate of Agnes T. and Don L. Smith  
ACNO 98.1.92

From the TOHONO CHUL exhibition

### **Permanent Collection - New Perspectives VI**

Please note: this pot is not an archeological find but is being used as an archeological activity tool.



Adapted line drawing of Acoma Pot | Unknown Acoma Artist

## **UNKNOWN ACOMA ARTIST**

### **Acoma Pot**

ceramic

Gift of Marge and Rit Pfahl

ACNO 2006.4.7

From the TOHONO CHUL exhibition

### **Made for Trade**

Please note: this pot is not an archeological find but is being used as an archeological activity tool.

From 1750 to the present, Acoma's standard for fine pottery has been very tourist trade oriented and quality went down because they were so popular they needed to accommodate market.