

for preparing dyes for wool, they are coated with pitch on the inside to make them water tight. Some are made specially for ceremonial use. Also pots of this type are made to be used as drums, with pieces of sheep or goat skins stretched over the tops. A new pot is always preferred for a drum, and once it has been so used, it must never again be used for cooking.

In some areas firing is accomplished by digging a pit, building a large fire of pinon wood. When it has burned down the coals are raked to one side, the pots are put in, usually upside down, then covered with the hot coals left from the fire.

Pottery ^{making among the Navaho} has never reached the superlative quality of that produced by the Pueblos. Probably the Navaho had less use for it, and as they became stock men and moved about a great deal, pottery was too easily broken.

Following many enquiries in many regions, I finally heard about one Navaho potter in the Shonto area. With an English speaking interpreter we set off to find her. After looking at my pictures and hearing what it was I wanted to do, she asked us to return in a few days she would be ready. There are a number of Taboos or rituals in the making of pottery, so one may watch the gathering and grinding of the potsherd for temper. This had already been done, on the day we arrived at May's Hogan. She was sitting under a shelter kneading her clay, for she had already mixed it, but she did leave the metate and a few shreds for me to see. We watched her make four pots, using much the same technique as that of the Pueblo potters, using a water worn stone on

Following the Spanish reconquest of New Mexico in 1692, some Pueblo Indians, principally from Temeq Pueblo, fled into the old Navaholand area. During the recent archaeological excavations in this area, evidence came to light of the close proximity of these Pueblo groups to those of the Navaho. During the ensuing ~~century~~, pottery remains in Navaho sites indicate a definite Pueblo influence. Remnants contained ^{of pottery} red & black and occasionally white designs fired to a high temperature.

Late came utilitarian pieces, some of good size, with thin walls and some with exceptionally beautiful form. These were made of a crumbly clay with sand for temper, shaped with the use of corn cob scrapers. These storage jars had pointed bottoms, and were held upright by the use of basket rings or depressions in the floor.

Water bottles were made, with narrow openings & handles on the sides. These were flattened on one side for ease in carrying. Some had designs, and loops on each side through which a horse hair rope was inserted. Pottery water bottles are very rare now, for they were replaced by other types of containers as soon as they became available.

Bowls of various sizes and shapes, spoons & dippers were made long ago, but to-day only cooking jars & churns are made and these are but a few potters left. These jars are somewhat similar in shape, rounded at the bottom and with a slight flare at the top. Some have a scalloped edges around the outside of the rim. These pots, still in use, have several purposes. As cooking pots and pots

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Once a pot is used as a drum it can never be used
for cooking again. A new pot is prepared as a drum

bowls - 2" to 12" in diam. depth from 1 to 6 in.

Used as medicine containers & serving food in ceremonies
both interior & ext. decorated

Pipes & dolls - sun baked.

corn cob used on exterior

Water worn stone & finer ground inside.

Temper sands gathered at various ruins

equal amts. of clay & temper - temper ground on
metate

Some pottery ground clay & temper separately - Some ground
them to-gether - red clay needs more temper than grey.

Water added while kneading mixture

coals added to base clockwise.

methods vary slightly in different areas.

simple geometric designs use of the "trail" again on
added fillet about neck of jar.

Firing in cone areas - pit dug, primal fire burned down
coals raked to one side. pots put in. covered with the
hot coals. Left in for 4 to 7 hrs.

Following the Spanish reconquest of New Mexico in 1692, some Pueblo Indians fled into the Old Navaholand area, reinforced by ^{recent} archaeological evidences showing the close proximity of Navaho + Pueblo dwellings. During the ensuing century pottery remains indicate ~~and~~ a definite ^{Pueblo} influence. Remnants contained red, black, + occasionally white, designs on pottery fired to a high temperature. Later came utilitarian pieces, some of good size, with thin walls and some with exceptionally beautiful form. These were made of a crumbly clay with sand for temper, shaped ~~to~~ with the use of concave scrapers. These had ^{storage jars} pointed bottoms ~~to~~ and were held upright by the use of ~~a~~ basket rings? ~~a~~ a hole in the ~~floor~~. depression in the floor.

Water bottles were made in earlier times with narrow openings, + handles + were flattened on one side for ease in carrying. These often had designs, and some had a loop on each side for the insertion of a horse hair rope. Water bottles are very rare now, for they were quickly replaced by other types of containers as soon as they became available. Earthen spoons, dippers + bowls were made, ~~in great quantities~~ with various decorations. Then came the cooking jars, rather crudely made, ^{merely} These were baked beside an open fire, ^{not truly fired}. Sometimes a scalloped edge around the outside of the rim, ^{now added} and all had rounded bottoms. These pots, still in use, have several purposes; to cook food, to prepare dyes, and on occasion to convert into drums by stretching a piece of sheep or goat skins over the tops, ^{for ceremonial use}.

The making of pottery by the Navaho is almost a lost art, though it was never comparable to the superb quality of the work produced by the Pueblo Potters. Perhaps the reason lies in the fact that the Navaho had less use for pottery in early times, bowls, both deep and shallow, pipes & dolls, were a part of the Navaho potters' products. But large storage jars, cooking jars, and drums, were the principal items desired. Today only cooking jars & drums are made - ~~and there seems to be~~ ^{only} but a very few potters can be found. Good clay can be found in many parts of the reservation. For temper, potsherds gathered at the sites of ancient Pueblo ruins, are ground on the old type metate stones. Some potters grind the two ingredients together - others grind them separately. Red clay needs more temper than grey. When the two are well mixed and sufficient water added to produce the right consistency, jars are formed by the coil method as do the Pueblo potters, the coils being added in a clockwise direction, to a base, ~~a shallow hand formed~~ The inside is usually formed, ~~and~~ worked, & smoothed with a piece of water worn stone, the outside with the use of a ~~can~~ cob. Many years ago, the pottery was decorated with simple geometric designs and always the "tail" was left, as in basketry and Pueblo pottery, this is a small area left open, so that the potter is not enclosed in her pot. In recent years,

Pottery

The use of sherd temper probably began in the 1750's

Following reconquest in 1692 many Pueblo refugees fled to Navaho Country. During the century following Pueblo influence on pottery. Decorated with designs red, black & occasionally white paints. Fired at high temp

the "Dinetah Utility pottery - friable paste - temper - rounded particles of sand. 12 in wells surface scraped with corn cob. Relatively large jars well formed - pointed bottoms

Another change adding a ridge of clay - the ridge had the ceremonial break "doorway" applied around top of jar. (This was common to many Indians)

Pottery - Hill

Some areas fire pottery - placed upside down or occasionally right side up on flat stones - covered with wood preferably juniper, enough to maintain fire burning for six hrs without replenishing. Steady heat no replenishing.

^{Mexican type}
A few areas using bake oven - Fire allowed to burn down - pots in 12 hrs. Pots pitched if to be used for cooking

Rituals

~~potter~~ ~~do not~~ better luck if potter works unobserved

Anyone who had had wind or shooting chants performed over them were especially bad luck to potters.

sprinkled corn pollen or meal & prayed for good luck as she took vessels from fire

Dr Hill thinks old jar with painted ~~Pottan~~ may have come from plain Indians, so unlike all Southwestern pottery designs

large ~~scale~~ ~~for~~ ~~a~~ permanent coadlipoand.

so that all parts received the heat of the fire. This was a far different method, than the true firing of pottery by the Pueblo women. Some Navaho pots are coated with Pinon Gum on the inside to make them water tight. Occasionally a jar of beautiful line has found its way into ~~collector's hands~~ like the single example here.

We spent the better part of day with this woman watching her and listening to a great deal of conversation on the part of our interpreters. Finally she lapsed into silence and then without warning she turned to me and said "You two look kind of old, but you sure got good teeth!"

When the jars were finished and we had packed away our things & were ready to leave, our potter shyly said to us "We have a new baby in the hogan". While it had noticed another woman ^{going in & out} ~~entering~~ the hogan several times during our stay, she did not join us in the shelter, nor speak to anyone. We were taken to the hogan & there

we found a tiny baby, less than 24 hrs old.

It was in its "four day" cradle board, sound asleep.

Before the fifth day, the father would make a

the inside, a piece of a corn cob on the outside. The firing of these pieces was more of a baking process, for she placed them beside a large out door fire, turning them frequently so that all parts received the heat of the fire. Two of these pots we purchased, leaving two behind. But we imagined that because we had witnessed as well as photographed their making they would now be used and would be destroyed after we had gone. It is bad luck to have any one watch this process, and ill effects could befall the maker, or the user of these pots.

The making of pottery by the Navaho is almost a lost art, though
it ^{was} ~~never reached a very high state~~ comparable to the ~~refinement~~
art of the Pueblo Potters. ~~This has seemed strange~~
~~not~~ Perhaps the reason lies in the fact, that the Navaho

had less use for pottery than the Pueblo People.

Some jars were and are used for storage purposes, others
are used for drums with skins tied tightly over the top.

After a long ~~unhappy~~ period of enquiry, I finally ~~found~~ ^{heard of} one Navaho
Potter in the Shonto area. With an English speaking
interpreter we set off to find her. After looking at
pictures and learning what it was I wanted to do,

she asked us to return in a few days and she would
be ready. I had hoped to watch her mix her clay

in which she used ~~ground up~~ potshards from a
^{ground on a mortar}
nearly ancient Pueblo ruin, for temper. I learned

that this mixing is a special and sacred process
and that no one must ever watch it being
done, not even another Navaho. She showed us

a small pile of potshards which she had not used

We watched her mould ~~three~~ a few pots, using the same
coiled technique as the Pueblo Potters. The firing
of these pots was more a baking process for she
placed them beside ^{an} ~~at~~ ⁱⁿ ~~an~~ ^{outdoor open} fire, turning them frequently