

11/24/79 L. Gilpin #2

SIDE A (SIDE B IS BLANK)

E - This looks to me like a table of contents that you typed out for the book a while ago. Where is the Chinle Wash?

L - the Chinle Wash...

E - It says it's the air photographs of the approach to the canyon with the Chinle Wash... to the San Juan River. Is the Chinle Wash that big arroyo?

L - Yes, I guess it is. This was something that didn't get very far, isn't it?

E - Does the canyon empty into or go near the San Juan? I'll have to get a map because I don't know anything about it.

L - Yes, the canyon... oh mercy, I think I must be getting sleepy... The Chinle Wash washed to the San Juan River. This I would have forgotten all about.

E - You have "Introduction by Beaumont" down here. Did you ever talk to him about doing an introduction?

L - I ^{evidently} must have.

E - What do you think for an introduction on the book? Do you think you want someone like Beaumont or Richard Rudisell or do you think that somebody who knows something about the geology or...

L - I think ^{one} ~~body~~ that knows something about the geology. I don't think Beaumont would even remember anything there at all.

E - And who knows something about the Anasazi?

L - The Anasazi? That would be an archaeologist.

E - Do they know who the Anasazi were, Laura?

L - The Anasazi were supposedly the people who lived, in the Mesa Verde ruins, for instance. Any of the ancient people.

E - Do they know where they came from?

L - There's speculation on some of it. During the drought ---there was a tremendous drought. Something like a 13 or 23 year drought.--- and it drove the people away from Mesa Verde and they think that some of the present Hopi people were some of those. Descendants of them...

E - Where did the early peoples come from? Do they know that?

L - No, I don't know. Right now I don't know.

E - Maybe they don't know either.

L - Well, somebody knows, I expect.

E - The mocassins that you told me about, that you saw up there in Boulder? There's a woman at the...I'll have to bring the book and show you. It's a book on basketry. She's a professor at the University of Arizona and she has several examples of mocassins like that in the book, with exquisitely beautiful patterns on the bottom of them.

L - Yes, on the bottom of them. I know.

E - Very intricate, beautiful weaving.

L - I know. It's marvelous.

E - Difficult weaving. It's like a footprint that they could identify the people.

L - Yes, they could identify the people. Whoever. They could trail somebody. Where have I left those slides. They're here somewhere.

E - They're here.

L - Yes. That's all right.

E - Apparently those mocassins have been found in several different places, so they must..

L - They have? I've never known of any except that one pair.

E - So they must be connected ^{in some way} --- they're too unique.

L - That one pair in Boulder. I remember going up there to photograph them.

E - What else did they find in De Chelly? They found the mocassins and what was it? Pottery or rugs?

L - In De Chelly? I don't remember right now. I guess I'll have to think about some of these things, and get them straight in my mind.

E - We went through the aerial part yesterday. We got to about there on the canyon.

L - Yes, we were. My, that was a lot of water for that year.

E - A lot of water for the fall.

L - Yes, any time that was a lot of water. This is looking up canyon, and this is looking down.

E - Is this near the Lodge? Is that where it goes out?

break

38

L - Yes, it's not very far from the lodge.

L - This one says "First Trail". That's the first place that when you go up the Rim Road in a car, ~~that's~~ ^{this is} the first view you get of the beginning of the canyon. And then this is looking the other way, to the west.

E - This says J"Junction Overlook." Is that right?

L - Yes, I guess it is. I don't know what to tell you about that one. It's probably FROM Junction Overlook.

E - There...

L - There it is!

E - The White House in the wintertime.

L - Yes, but this was after they'd planted the trees here. And you see how much of a ruin the walls are. That had been very much eroded. But I think it does give you the setting of that place. Of those things I've done plenty of uprights, too. Sadie Overlook ((?)). This is what I want to fly over again and get a close look at what's on top of it. Because I've heard since I did this...

E - This is Junction Rock here?

L - This is Junction Rock, yes, where the two canyons separate.

E - And that's where they have ruins up on top? From the time of Kit Carson?

L - Oh, somebody has told me that but I'd like to see for myself..

E - Whether that's true or not.

L - Yes.

E - You did this view from Sadie ((Sage????)) Overlook in all kinds of different lights. With shadows passing over.

L - Yes, yes, I know.

L - (questioningly) Spider Rock?...

E - I don't ~~see a spider~~ believe it. I don't see a Spider Rock.

L - I certainly don't either. It must be from.... oh, that's that, quite a sacred spot to the Indians. That place over there.

E - What is it? It's in a couple ^{of} photographs.

L - Yes, it's a strange rocky formation.

E - Does it have a name?

L - It probably has and I don't know it. It would probably have a Navajo name.

L - "Antelope ^{House}~~horns~~" without the T crossed. Do you have a pen?

E - I have a red one.

L - (laughs) ^{That's all right.} I don't care.

E - Whose writing is that?

L - Probably mine, very badly done... I'm getting so I forget some of these things.

E - That's another one of the White House, after the trees were planted.

L - Yes. Certainly can change it, can't it?

L - What's this? Near the window? Near Window?

E - Open Window? or... I don't know.

E - Group of horses?

L - Yes. I think that's meant to be "Near Window".

E - Now that's the same place, somewhere in winter.

L - Yes, yes it is. They're a lot different.

E - It's very different. All the patterns on the walls stand out quite differently.

L - Yes, that's just the way the light hits it.

L - I think I was up in a truck of some kind. Must have been. Some shot at the last minute before I moved away. ((??))

E - It shows that little figure on the wall, quite well.

L - Yes.

E - What is that ~~little~~ ^g figure? Do you know?

L - Oh it's just a little petroglyph of some kind.

L - Fred Yazzie at the junction, trying to find out who he was. (laughs)

E - Who was he?

L - That's his name -- he belongs to ^{that} ~~the~~ family of "Standing Cow."

E - Oh he does...

L - (laughing) oh yes.

E - You're in a buckboard.

L - Yes, ^{buckboard} ~~buckboard~~ or was it an old wagon?

E - Old wagon, I guess. Those are quite big wheels.

L - Those are tires, probably, you know. That's the kind of thing they liked to have to drive in. It isn't any place special.

(5)

L - There are some horses looking directly toward me.

E - Cooperating pictorially? (laughs)

L - Yes, they certainly have.

E - Do they mostly just let the horses run?

L - Yes. Junction Overlook. (long pause) I don't know that that's any special place. I just liked the snow.

E - Oh, that's that ~~Window~~^{in the} Rock over there.

L - Yes. Just above Standing Cow area, I guess. Oh, yes, this is a 5 x 7 negative... (long pause) There's one of the shadow, I'd wondered where it had disappeared to.

E - I came across a 35mm slide of that.

L - Oh, you have?

E - It's the Spider Rock Overlook?

L - It must be, yes.

E - Is this from an overlook -- this one with the sheep?

L - I think it's from the same place, here, but with a little different angle. Both of them are from Spider Rock Overlook.

L - There's a strange formation here.

E - It looks almost like those petrified sand dune ~~formations~~ places.

L - Yes, yes it does. ...And this is the White House. I must have been up in a truck, you know, high up ~~in a truck~~ to get that. I would ~~have~~^{have} had to have been.

E - There's that... series

L - That just happened.

E - ~~That~~^{that} woman coming down in a skirt.

L - And her name was Maggie Jake.

E - Is she kin to Nez~~bah~~ ((?)) Jake? You have a woman called Nez~~bah~~ Jake that came along in a buckboard?

L - Yes, they're from the same family, yes.

E - There's Mary Brown. It's a beautiful pin she wears, isn't it?

L - Yes. ...the kitten fortunately looks comfortable. (laughs)

E - Doesn't always, probably.

L - Not always.

E - John was amazed when we went up to the Navajo reservation one time. Ben Barney's father came out, took a kitten that was hanging around on the porch, just picked it and threw it up onto the roof.

John - He had three in one hand and two in another.

L - Oh. (chuckles)

E - I think they regard things differently than we do.

L - They do. They certainly do.

E - A kitten doesn't have too much significance.

L - Let's see. Well, I suppose it's Spider Rock. I've done that in so many different lights.

E - Here's that rock over there again.

L - Yes. I think the day I did this I stood in one place that said "COLOR NEGATIVE". And I shot a whole roll just standing there, every few minutes. ^{It was, was} Always completely different every few minutes, every time the light changed.

E - Is Spider Rock a monument? Like Shiprock, that almost all the Navajos talk about or think about. You said that Spider Woman was supposed to live on top.

L - Oh yes. There's a legend that they told children if they were naughty they'd put them up on top of Spider Rock. Let them stay there.

E - (laughs) Pretty well out of reach.

L - Pretty well out of reach.

L - This was just to show water stains.

E - Wonder what it is that makes the stains black like that.

L - It brings out the iron in the rock, I think I've been told.
