

An Educator's Guide



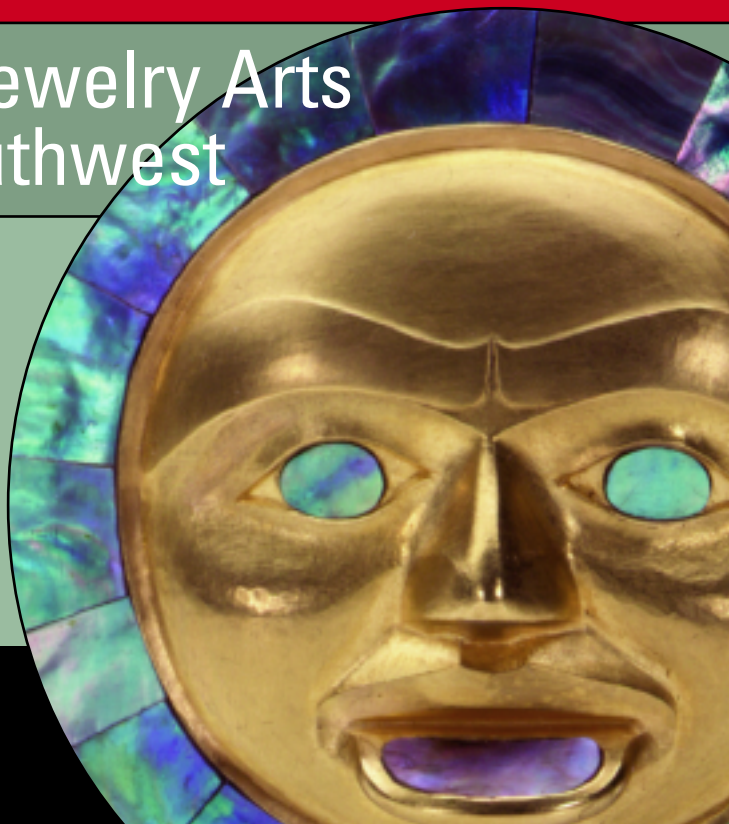
totems to turquoise

Native North American Jewelry Arts of the Northwest and Southwest

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FOR FURTHER INFORMATION AND ACTIVITIES VISIT OUR WEB SITE AT
www.amnh.org/resources/exhibitions/totems



key concepts and background

come prepared !

About the Exhibition

Every object in this exhibition was made by a Native North American artist from the American Southwest or the Pacific Northwest Coast. Many of these masters are at work today, contributing to a body of remarkable art that is internationally recognized and valued. This exhibition places contemporary jewelry in context with historic Native American pieces. It includes an introduction to the societies to which these artists belong: their social organization, rituals and beliefs. Selected works by influential artists are highlighted in a central section. The exhibition closes with jewelry from more than 20 tribes — including the Haida, Kwakwaka'wakw, (kwok-WOK-a-wok) Tlingit, Tsimshian, Navajo, Hopi, Zuni, and other Pueblo groups — that shows the range and diversity of contemporary Native American artists. Although many other Native American groups make jewelry, this exhibition focuses on two regions where the jewelry exemplifies exceptional cultural continuity.

Text, graphics, and images from the exhibition text are available online at www.amnh.org/exhibitions/totems

What's in a name?

The terms “Native American,” “Indian,” “Native Peoples,” and “First Peoples” are used to describe diverse groups of people whose ancestors lived in the Americas before the arrival of Europeans. They speak different languages, live in different places (from rural reservations to big cities), and have a range of different customs and traditions.

Teaching in the Museum

The Museum offers many opportunities for self-directed learning, so give students time to explore the exhibition on their own. You can adapt the questions and activities in this guide for your class level and curriculum.



BACKGROUND

This exhibition is about material culture: how the things people make reflect their worldview and their lives. Objects are one way that cultural knowledge is transmitted across generations. Jewelry from two very different geographic regions, the American Southwest and the Pacific Northwest Coast of Canada and Southeastern Alaska, draws on forms and materials that date back many centuries. The extraordinary objects in **Totems to Turquoise** express both the innovative artistry of Native American jewelry makers and the remarkable continuity and vitality of the cultures to which they belong.

KEY CONCEPTS

The following concepts are key for teaching social studies and map to the standards. They correlate directly to the themes presented in **Teaching in the Exhibition**.

All objects have cultural meaning.

Everything humans make — whether boats, bowls, or bracelets — comes from a specific culture at a specific time. Understanding the cultural context of an object — the symbols, meanings, and values that it represents — makes it possible to appreciate its beauty far more deeply. The continuum of styles and symbols across time and place demonstrates rich, living traditions. This jewelry expresses deeply held beliefs that are still very much a part of Native peoples' lives. Yet culture is dynamic. Today's Native artists inevitably explore new directions, often combining traditional forms and materials with new ones in a single piece.

Native American jewelry provides a window into culture.

Like other art forms, Native bracelets, belts, and necklaces embody symbols and motifs with deep cultural significance. Mythic animals often populate Northwest jewelry, while colors in the Southwest have enormous symbolic meaning. Unlike totem poles or blankets, jewelry is small enough to be held in the hand. Yet it has the power to make complex beliefs accessible on a human scale: the connection between humans and animals, the celestial and the terrestrial, the natural and the supernatural — our place in the cosmos.

Native peoples of the Southwest and Northwest make jewelry that reflects their environments and embodies their worldviews.

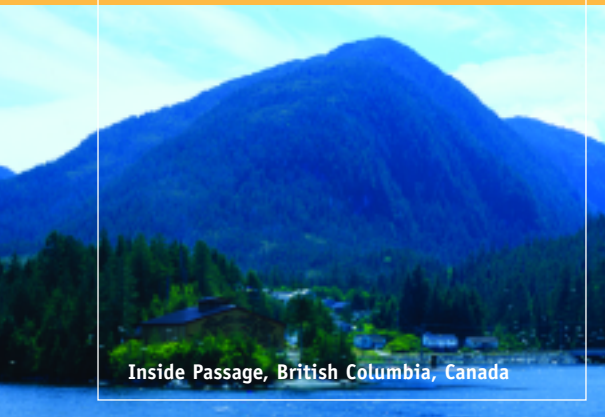
Rainfall is as scarce in the arid, open American Southwest as it is abundant in the wet, wooded Pacific Northwest. Artistic techniques also differ. Northwest Coast art is highly sculptural and draws on fluid forms, while Southwestern art embraces strong colors and angular geometry. Yet jewelry from both regions — and the worldviews it embodies — also shares certain aspects. For example, both traditions emphasize transformation, from self to spirit or nature to humanity. The idea of cyclical process also informs much Native American thought and art, reflected in countless stories of birth and rebirth, hero and trickster, creator and destroyer.

Shaped by technology, trade, and innovation, traditions change over time.

An exhibition captures a particular moment, like a snapshot, and also places it within a historical and cultural context. But tradition is ever-changing, sustained by innovations that emerge for many reasons. Likewise, styles in Native artwork are always evolving. These groups have always traded and borrowed (shells, copper, amber, and obsidian in the Northwest, and coral, obsidian, macaws, turquoise, and shells such as spondylus and abalone in the Southwest). Contact with Europeans introduced silverworking and new materials — innovations that artists combined with techniques learned from old masters. A growing commercial market also influenced products and practices. Shaped by all these factors, contemporary Native jewelry reflects both past and present.

Adornment reflects both personal and collective identity.

Across time and place, people have always used jewelry and other forms of adornment to serve several purposes: to express what they think is beautiful, to convey their beliefs about the natural world, and to show their place in society. At ceremonies, people wear fine clothing, ornaments, and body decoration to transform their identities. In these ways, adornment both connects people and also distinguishes them from one another.



Inside Passage, British Columbia, Canada

teaching in the exhibition



Jim Hart



“For our people, what we wear is who we are. Our jewelry and our clothing represent where we come from. We wear our history.”

Jim Hart, Haida artist and chief

“The old ways, the prayers, thinking about the sacred colors — it all makes you more balanced in the world. For me and my art, it’s important to reach back to my tradition.”

Jesse Monongya, Navajo artist

The five themes below explore the key concepts and represent possible tours through the exhibition. (Locations are indicated in italicized text.)

The cultural meaning of objects

All objects have stories to tell. Sometimes we’re lucky enough to have the maker comment on its meaning; other times, we have to figure it out from other sources.

- **the theater** [after *Introduction*] — Watch the introductory video to meet some of the artists featured in this exhibit.
- **katsina dolls** [*Southwest Community Life*] — Katsinas are benevolent spirit beings that participate in communal ceremonies as masked dancers. Look around for jewelry that shows images of katsinas (both full images and faces).
- **crest case** [*Northwest Community Life*] — Look here for ravens, whales, and other creatures. Most of these are crests: emblems of a family’s ancestral history. Can you find other crests elsewhere in the exhibition?
- **killer whale box** by Bill Reid (Haida) and **height bracelet** by Charles Loloma (Hopi) [both in *Modern Masters*] — Cultural meaning is not always obvious. What do you think these master jewelers were trying

to communicate? Read the labels and see if they change your point of view.

Jewelry as a window into culture

Artists have always made miniature objects that possess great cultural significance. What do you think it’s like to wear this kind of jewelry?

- **“Chief of the Sea Mask”** by an unknown late 19th century artist, and **“Chief of the Sea Mask” pendant** by Kevin Cranmer (both Kwakwaka’wakw) [both in *Introduction*] — Cranmer reproduces the historical mask in miniature. The wearer forges a personal connection with that supernatural creature.
- **Shalako kachina pins** and **photo of Zuni Shalako ceremony** [*Southwest Community Life*] — The photograph shows Shalako dancers in sacred costumes, as do these pins.

Worldview and environments can inspire artists

- Go to the Seasons Case [*Worldviews*]. Look for examples of jewelry that reflect the natural environment of the artists. What landscapes, animals, and cycles of the natural world are depicted? For example, look at “The Lonely Salmon” bracelet by Lyle Wilson (Haisla), and the blue corn bracelet by Lee Yazzie (Navajo).

before your visit

1. This exhibition focuses on the Native American groups who live in the Pacific coastal forests of western Canada and Alaska, and the wide-open deserts and mountain ranges of the American Southwest. Ask your students to pick one of the following groups: Hopi, Navajo, Zuni, Haida, Tlingit, Kwakwaka’wakw. Use the map insert to locate these groups. Then, using books and the internet, students can research the environment (flora and fauna) of the group. What environmental resources are most abundant/scarce in each? What kinds of materials and images might they expect to see each tribe use in making art?
2. All objects have stories to tell. Ask students to bring in an object from home that reflects something about themselves or their families, such as a photo, a souvenir, or an accessory. Place all the objects on a table without identifying the owners. Invite each child to choose an object and examine it closely, then draw it, describe it, and guess why it’s important to its owner. Ask each person to share his or her analysis with the class. Then ask the owner to reveal the object’s actual significance. Did any patterns or themes emerge from the selection of objects or the subsequent discussion?
3. Like many people around the world, those featured in this exhibition pass myths down through generations. Ask individual students, or small groups, to choose one myth from the list provided at www.amnh.org/resources/exhibitions/totems and respond to the following questions: What does this myth tell you about the culture it comes from? What does it say about the tribe’s connection to the natural world or about how people in the tribe relate to each other?
4. Start a discussion about what kinds of jewelry or adornment each student wears. What influences their style choices? What are these things made of? Who else wears them? Have their choices changed over time, and why?
5. Ask students to think about what an exhibition of Native North American jewelry might contain. Then ask them to look at the quotes and portraits on the insert. How does what they learn from the insert compare to their expectations?



Jesse Monongya



- Investigate the many symbols and images that appear in jewelry from both regions featured in the Northwest and Southwest interactive stations.

Traditions change over time

Art is influenced by history and trade. Some artists incorporate unfamiliar materials into traditional forms, while others use traditional techniques to shape innovative objects.

- **shooting star concho belt** by Jesse Monongya (Navajo) [*Introduction*] — Compare this interpretation of a classic art form to the belt in the photograph.
- **silver mural** by Michael Kabotie (Hopi) [*Southwest Contemporary*] — This artist reworked images from an ancestral Hopi kiva that can be worn as pendants.
- **bow guard** by an unknown Navajo artist [*Southwest History*] — Coins were the first form of silver that many Native peoples encountered. This artist used dimes in this ceremonial bow guard.
- **Northwest History and Southwest History walls:** Look for examples of materials and styles that reached these two regions from distant places. What can you find out about how materials were used and traded?

Personal and collective identity

Every artist in this exhibition belongs to a family, a tribe, and a culture. Look at both Artists at Work videos [*Theater*]. Then visit the contemporary jewelry sections and look for objects that stand out as highly individual. What makes them distinctive?

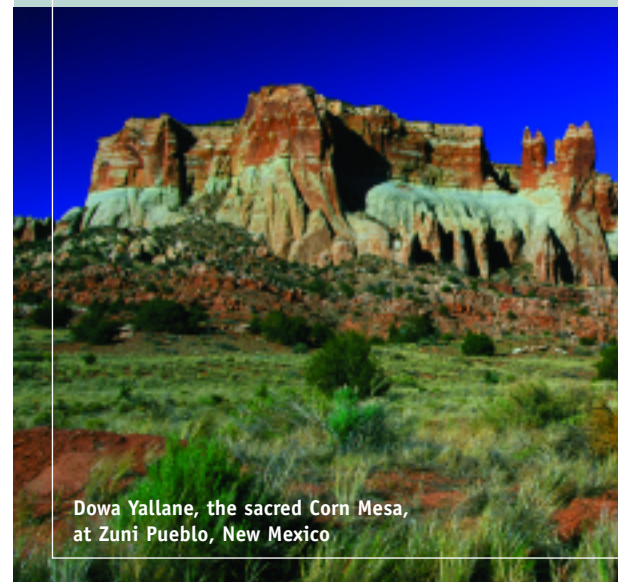
Here are some examples to get you started:

- **mosaic bracelet** by Angie Reano Owen (Santo Domingo) [*Southwest Contemporary*] — Owen connects prehistoric patterns with innovative inlay techniques and materials.
- **frog necklace** by Dempsey Bob (Tlingit/Tahltan) [*Northwest Contemporary*] — The gold frogs at the center of this necklace are connected at the tongue, symbolizing communication.
- **Inspirations of Haida Gwaii necklace** by Veronica Poblano (Zuni) [*Southwest Contemporary*] — On her way to visit Haida jewelers, this Zuni artist was inspired by their island landscape.



while you're at the museum

- Many societies use motifs and symbols repeatedly in their work. As you walk through the exhibition, look carefully for examples — such as the raven and the face on Northwestern objects, and the butterfly and zigzag patterns on Southwestern ones. How many examples of each can you find? Is the same motif used in different types of objects (such as pins and blankets)?
- Pick a type of jewelry to focus on, such as a bracelet or necklace. Then choose two items in each category, one modern and one traditional. Compare them. What does your selection say about your personal style? Now look at the photographs of people wearing jewelry. What do their choices say about their personal styles?
- Choose a tribe (such as Hopi, Navajo, Zuni, Haida, Tlingit, or Kwákwaka'wakw) and select five objects from that culture. What kinds of attributes—such as color, material, or images—do they share? How are they different from work made by artists from other tribes?
- Many of the artists whose work appears in the exhibit are quoted as they reflect on their techniques and inspirations. Connect two or more quotes to pieces of jewelry made by those artists.
- If you could go back in time to see one piece in the show being made, which one would it be? What questions would you ask the artist?



Dowa Yallane, the sacred Corn Mesa, at Zuni Pueblo, New Mexico



Totems to Turquoise



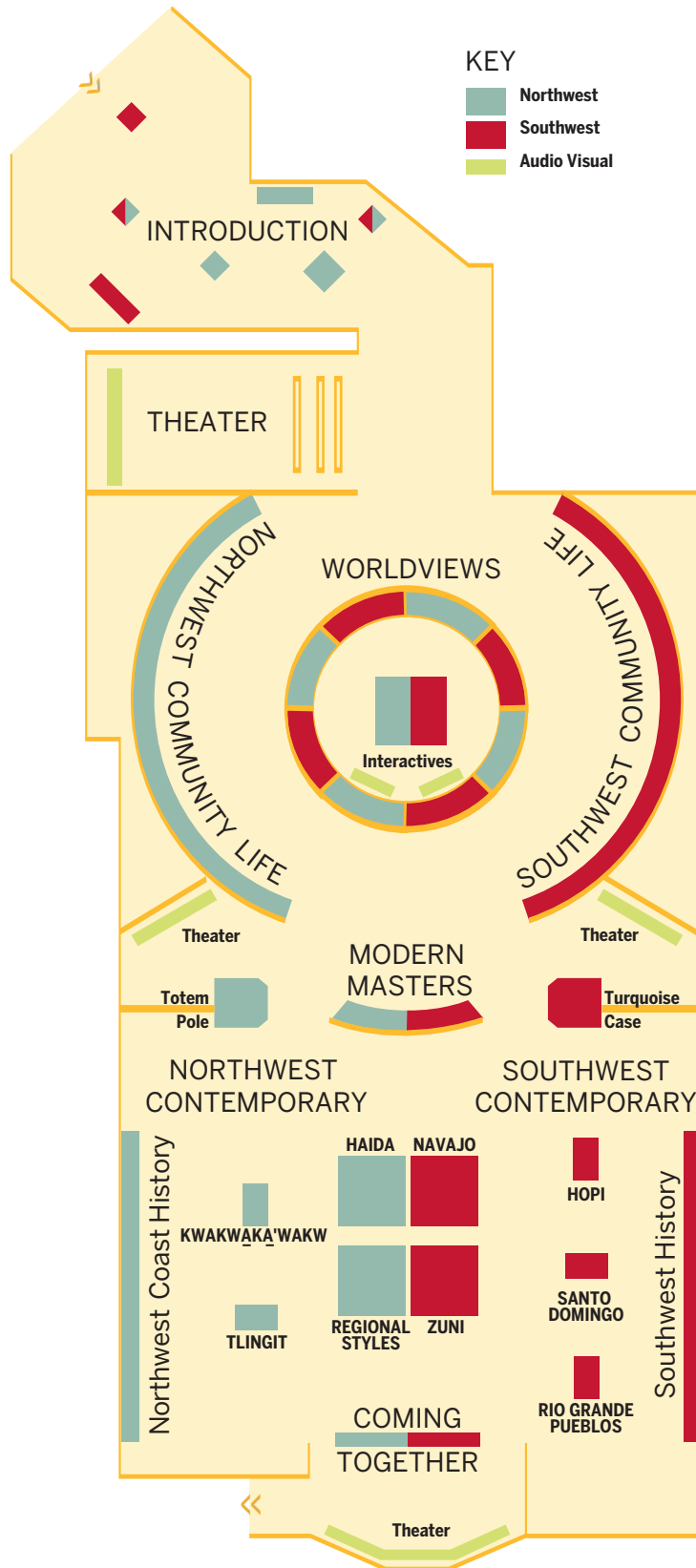
Introduction



Northwest Community Life



Northwest Contemporary



Introduction



Southwest Community Life



Southwest Contemporary



back in the classroom

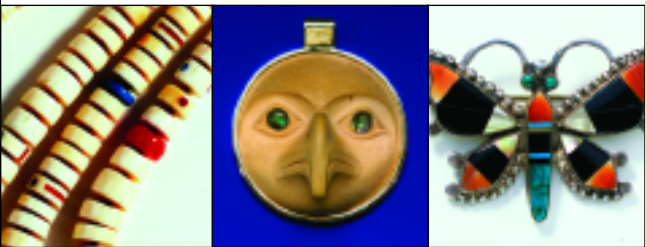
connections to other exhibits in the museum

- There are three other **Native North American Halls** in the Museum, the Hall of Northwest Coast Indians, the Hall of Eastern Woodlands Indians, and the Hall of Plains Indians. All feature objects used by Native people about 100 years ago. What kinds of jewelry and ornamentation can you find?
- North American Mammals:**
Visit the Hall to find the mountain goat, brown bear, and mountain lion – animals that live in the Northwest and Southwest. Draw each animal. Then, create an abstract design of one of the animals to use in a piece of jewelry.
- Hall of Minerals and Gems:**
Look at the ornamental gemstones, turquoise, coral, and jet. Which would you use in a piece of jewelry?
- Hall of North American Forests:**
Look for the map of North American forests. Compare and contrast the Northwest and the Southwest.

Resources:

For additional activities visit:

www.amnh.org/resources/exhibitions/totems



- Ask students to write an article for the school newspaper that describes the exhibition. What would they emphasize, and why? What objects would they choose to illustrate those points?
- There is no right way to make art, but it always involves a design process. Often it begins with an idea, which may be inspired by an image, a memory, or a feeling. Next, artists may sketch out the idea, and revise it repeatedly while considering tools and materials. Finally, they create the piece. Ask students to follow this process and design a piece of jewelry that represents them or their background. They should present a detailed sketch, identify the materials they would use to make the piece, and explain their decisions. If possible, extend the activity by using classroom materials to create the piece.
- All exhibitions involve choices, which are made by a team of curators. They pick a topic, select objects, and collaborate with designers, writers, and other experts to create supporting materials and organize all the elements in a way that communicates a point of view. Ask students to pick a topic that would make a good classroom exhibit. Drawing on what they observed during their Museum visit, they should choose a theme, select objects, write labels, and arrange the items for display.
- Research the jewelry and artwork created by Native Americans from other areas, such as the Eastern Woodlands, Plains, Mexico, and Central and South America. Compare design styles and materials.

Links to Learning Standards

The exhibition and activities in this guide will help meet the following standards:

New York State Standards for Social Studies

Standard 3: Geography

New York State Art Standards

Standard 1: Creating, Performing, and Participating in the Arts

Standard 2: Knowing and Using Arts Materials and Resources

Standard 3: Responding to and Analyzing Works of Art

National Curriculum Standards for Social Studies

- Culture
- Time, Continuity and Change
- People, Places and Environment
- Individual Development and Identity
- Science, Technology and Society

National Standards in the Arts

Understanding the Visual Arts in Relation to History and Cultures
Using Knowledge of Structures and Functions

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Barbara G. Fleischman
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Designed by: Amanda Kavanagh, Ark Design

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Photo Credits

Cover:

■ Universe Within the Bear pendant. Jesse Monongya (Navajo). Private Collection. Photo by K. Togashi. ■ Woman in the Moon pendant. Jim Hart (Haida). Private collection. Photo by K. Togashi. ■ Mosaic bracelet. Angie Reano Owen (Santo Domingo). Private collection. Photo by K. Togashi. ■ Nathan Jackson (Tlingit). Photo by K. Togashi. ■ Man's Earring. Artist Unknown (Tlingit). AMNH Collection. Photo by AMNH. ■ Woman and Child (Navajo). AMNH Collection. Photo by AMNH.

Middle:

■ Turquoise necklace. Della Casa Appa (Zuni). Joe Tanner, Gallup, NM. Photo by K. Togashi. ■ "The Lonely Salmon" pin. Lyle Wilson (Haisla). Courtesy of the Museum of Anthropology, University of British Columbia, Vancouver, Canada. Photograph by Bill McLennan, UBC Museum of Anthropology. ■ Parrot Motif Necklace. Lambert Homer, Sr. (Zuni). Challis L. Thiessen collection. Photograph by Arch Thiessen. ■ Silver kiva mural. Michael Kabotte (Hopi). Dr. Edwin L. Wade collection. Photo by K. Togashi. ■ Woman in the Moon Bolo Tie. Donnie Edenshaw (Haida). AMNH Collection. Photo by AMNH. ■ NW and SW landscapes, Jim Hart carving, and stones in Veronica Poblano's studio. Photos by Harry Borelli. ■ Jesse Monongya (Navajo). Photo by K. Togashi.

Back:

■ Brown Bear Dish. Artist Unknown (Tlingit). AMNH Collection. Photo by AMNH. ■ Silver bracelet. Jim Hart (Haida). Courtesy of the Museum of Anthropology, University of British Columbia, Vancouver, Canada. Photo by K. Togashi. ■ Model totem pole. Charles Edenshaw (Haida). AMNH Collection. Photo by AMNH. ■ Frog necklace. Dempsey Bob (Tlingit/Tahitian). Private Collection. Photo by K. Togashi. ■ Katsina bracelet. Charles Loloma (Hopi). Dr. and Mrs. E. Daniel Albrecht collection. Photo by K. Togashi. ■ Katsina doll. Ernest Moore, Jr. (Hopi). AMNH Collection. Photograph by AMNH. ■ Butterfly maiden necklace. Jesse Monongya (Navajo). Marjorie Raika collection. Photo by K. Togashi.

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■ Heishi. Johnny Rosetta (Santo Domingo). Joe Tanner, Gallup, NM. Photo by K. Togashi. ■ Eagle Face Pendant. William Kuhnley (Nuu-chah-nulth) AMNH Collection. Photo by AMNH. ■ Butterfly pin. Unknown Artist (Zuni). Eleanor Tulman Hancock collection. Photo by K. Togashi. ■ Northwest historical photo. AMNH Collection. Photo by AMNH.

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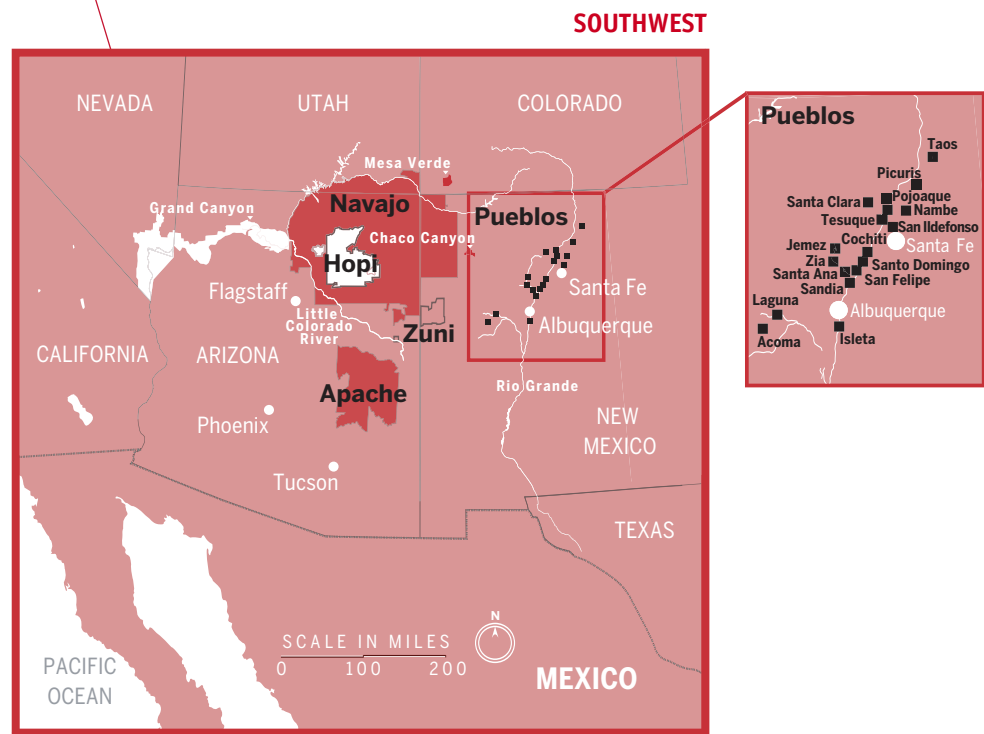
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totems to turquoise

Native North American Jewelry Arts of the Northwest and Southwest

In the exhibition, there is jewelry and often other artwork from many of the groups represented on these maps.

As you walk through the exhibition, find at least one object designed by an artist from each group.



Read quotes from artists featured in the show, either in jewelry displays or in the videos. How does their jewelry express their ideas? What do you think about when you are creating something?

NORTHWEST COAST ARTISTS Page 1



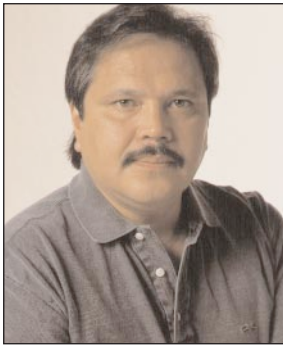
Dempsey Bob
Tlingit and Tahltan

In a way, artists were like the leaders in our society because they made the culture visible. Art makes you see who you are. It reflects the culture, and culture is what you do, where you live, what you believe.



Nick Galanin
Tlingit

People have preconceptions about what traditional artwork is or what Tlingit art should look like. Hopefully I can educate through my art form, and see what's possible.



Will Burkhart
Tlingit

Jewelry has always been important. The jewelry is more than a piece of adornment. It represents the clan crests, a particular hero in a story, or some event that happened in the past. I think I'm doing something for the future because I'm perpetuating the art.



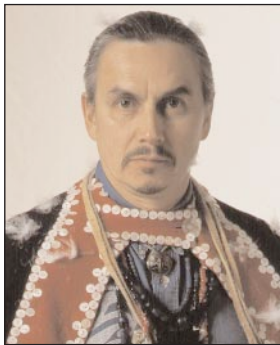
Dorothy Grant
Haida

Being a Haida woman, it's important to have jewelry. It signifies a lot in your life—your status, your identity. We all love to have lots of bracelets when we go to functions or momentous occasions, because it's a show of love. Jewelry makes me feel empowered.



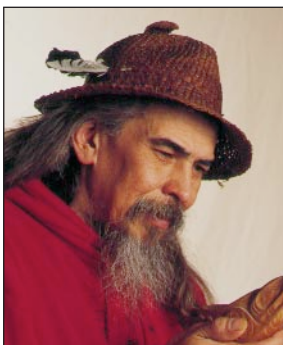
Kevin Cranmer
Kwakwaka'wakw

You always try to do your best work, because you want to represent the chief, his standing, and his family well. And it's a reflection of the people who taught you. If you do good work, it shows that they taught you well.



Jim Hart
Haida

For the Haida people, being an artist is one of the highest things we can do. Because as artists, we're involved in the supernatural. We bring that world to life; we make it physical, so you can see supernatural creatures in three-dimensional view.



Beau Dick
Kwakwaka'wakw

The designs and motifs on the poles and jewelry, bowls and ladles—everything—represented the people's history, their identity, and their very essence. It's all told in the artwork.



Nathan Jackson
Tlingit

There are standard elements in the designs, and you go from there to create a style that's identifiable as your own.

Native North American Jewelry Arts of the Northwest and Southwest

totems to turquoise



Corey Moraes
Tsimshian

The ovoids and the U-forms are like an alphabet, and the more you use them and see them, the more they become like sentences and phrases and paragraphs and stories.



Dan Wallace
Kwakwaka'wakw and Haida

Today when we adorn somebody with jewelry—our grandmothers or our mothers—we're raising their status and their wealth in a visual sense. It makes me feel so good to see them wear the jewelry with pride. I like decorating our people.



Norman Tait
Nisga'a

The art is carrying on our tradition. Just like my name, I'll pass the Nisga'a art on to my nephews. Both the name and the art are inheritances that have to be kept up. It's the same for the Kwakwaka'wakw, and the Haida, and the Tlingit; they'll all pass it on to their children.



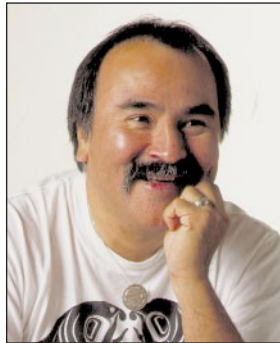
Christian White
Haida

Each time I hear a Haida story I'm inspired by a new part that I've never understood before. There's a constant renewal of ideas for me.



Marvin Tallio
Nuxalk and Heiltsuk

I learned by watching the older people. I think it's up to the individual if he wants to experiment with different new types of material, maybe add in some new stories. you know, our life and times, in this day and age. So that's where I like to take my art, but also keep the traditional art in there.



Lyle Wilson
Haisla

What's nice about Northwest Coast art style is you can transfer a lot of the skills from one medium to the other. It's not a great leap from the way I make jewelry to wood carving. the jewelry is carved too, but in miniature. It's actually harder to carve wood than it is to carve jewelry.



Evelyn Vanderhoop
Haida

When a chief or high ranked person commissions me to make something for them, I know that they will dance it. And when a collector commissions something, I know it's going to hang on a wall, but I approach it the same way. I want to use the best material, make it as strong as it possibly can be. Because, even if a collector buys it now, someday it may dance.

Native North American Jewelry Arts of the Northwest and Southwest

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Read quotes from artists featured in the show, either in jewelry displays or in the videos. How does their jewelry express their ideas? What do you think about when you are creating something?

SOUTHWEST COAST ARTISTS Page 1



Harvey Begay
Navajo

As I began designing things that were similar to my father's but different, I gained confidence. My inspiration comes largely from things I observe and can translate into jewelry form.



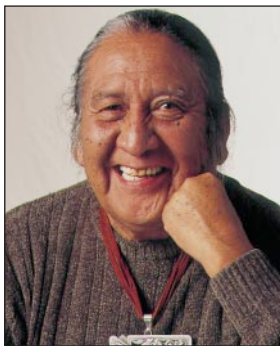
Vernon Haskie
Navajo

Actually I started making things when I was nine years old. I had observed my parents making jewelry, so I challenged myself to make a pendant. My parents were away one afternoon and I just did it. I completed my first pendant on my own.



Mike Bird-Romero
San Juan and Taos Pueblos

I call myself a silversmith, not a jeweler, because when I started making jewelry, I learned the old way. In other words, I can make anything that I need to make. I don't depend on somebody else to cut my silver for me, melt my silver, make my castings. I do it all myself.



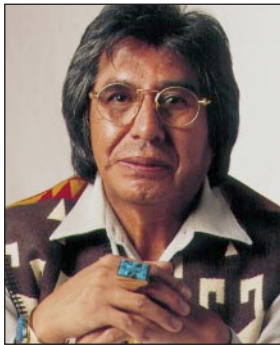
Michael Kabotie
Hopi

In jewelry work, you have to deal with your emotions, with your expectations, with your perfectionism, and with your skills. There's usually a big gap between what you think and what your hands can do.



Richard Chavez
San Felipe Pueblos

I am influenced by whatever I see...buildings, paintings, sculpture. But I don't use symbolism that contradicts where I come from, that's not allowed in my culture. I put my whole self into the work from start to finish. When someone purchases a work of mine I feel honored that it's appreciated.



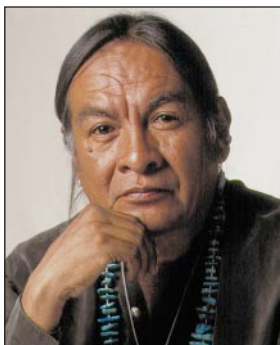
James Little
Navajo

I get ideas from lots of places, like when I have a trip, like a scene, or a landscape, or something from my mom or my dad... it all makes a history.



Cippy Crazy Horse
Cochiti Pueblos

One of my favorite designs is the radial tire design. I helped these people with a flat tire one day, and when I saw the nice intricate patterns of the tire, I thought, "Wow, I bet that would look good in a bracelet." So, for me, the patterns are all out there. It's just a matter of trying to capture them and put them into one of my silver pieces.



Phil Loretto
Jemez and Cochiti Pueblos

I guess I've recorded history in my jewelry, because I draw on what goes on in Pueblo life or in Navajo life—the traditional dances and people working in their fields.



Anthony Lovato
Santo Domingo

I'm a third-generation jeweler. My father did silver work, but nobody ever told me, 'Come here and learn this.' I just started watching; that's how I picked up jewelry. When I was in high school I took jewelry classes, and then I majored in metals in college, just to go further.



Veronica Poblano
Zuni

Sometimes you've got to leave an area to find yourself, to find out what you really want to be in life. I'm proud of myself for doing that, and to come home and show my people what I have done with my creativity.



Jesse Monongya
Navajo and Hopi

When you're on the reservation, you feel like you can touch the stars because they're so close and they're so bright. I always thought it was a beautiful way to live. That's all in my work.



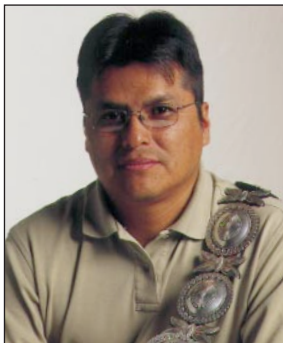
Angie Reano Owen
Santo Domingo

I love making jewelry. Once you decide what you want to do, then you want to see it finished. You have to have the passion and love for it otherwise things just don't come together. You have to put your whole heart into it.



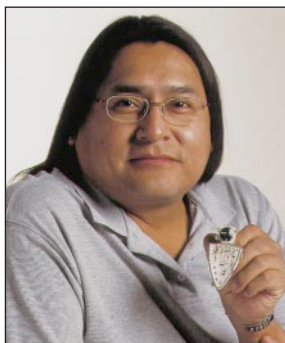
Verma Nequatawa
Hopi

It's the hardest thing to do, to make a piece simple or subtle. I try to make a piece clean and so beautiful that it hurts. The most important thing that I learned was about the stones themselves, how to work the stone and study the stone. Actually, I don't create the jewelry. It's like the beauty of the stones directs me how to use them.



Perry Shorty
Navajo

It's like I have a file in my mind of designs and patterns from the old phases. The creative part is taking one design that was used in this period, and then another one, and put them together to make a piece that will work. The Navajo has a saying, "walk in beauty, walk in harmony." If I've made something that's nice and it flows and it pleases someone's eye, then I've done a good job.



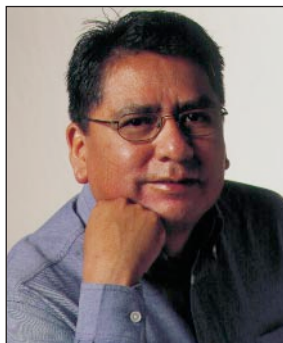
Myron Panteah
Zuni and Navajo

I get ideas from everywhere—light fixtures, pottery, driving through the mountains in Vermont, seeing things that are different than what you see at home. That's what my work shows, connections to new things.



Lee A. Yazzie
Dineh (Navajo)

I feel blessed that I have a lot of ideas, a lot of designs that I haven't even made yet. And they are still coming. It's just like the energy and the light that comes from the sun. If we can harness it, it will be for our benefit.



Raymond Yazzie
Navajo

Cutting stones is an art, to get that smooth polish and to find the best area in the stone to show it off. I spend a lot of time thinking how to give life to a piece of turquoise or coral.