

Navajo and Zuni Turquoise:
A Squash Blossom Necklace Case Study

By Lucy Gamble

Native American jewelry has been admired as adornment and investigated as functional works of cultural significance since the earliest Spanish contact in the 1500s. The unique styles of Native American jewelry across the American Southwest distinguish the pieces as emblems of their region and culture. Although each piece of jewelry is distinct, there are many reoccurring design elements and symbols throughout generations and various tribes. One identifiable widely repeated element of Native American jewelry is the use of the naturally occurring stone turquoise. Turquoise is used in many different types of jewelry, but it is prominently featured in the squash blossom necklace.

In my thesis, I use methods of material culture and symbolic anthropology to investigate the use of turquoise in the squash blossom necklace. My work focuses on a collection of squash blossom necklaces collected from donors between 1935 and 1985, and housed at the Colorado Springs Fine Arts Center, to examine design elements and themes amongst the necklaces. Investigating the issues of transforming cultural items to commodities, I analyze these objects as reflective of the culture from which they originate.

The market for Native American jewelry complicates the cultural analysis of these objects. When a jeweler is creating a piece within a cultural context it can be examined as reflective of that particular culture, but when the piece is created to be sold there are complications. Placing a value on the necklace puts a price on the cultural value, which in turn has the consumer viewing culture as commodity. The culture is something that can be

bought and sold in the form of this jewelry. The consumer's demands and preferences influence the object, which complicates the authenticity of cultural artifact. A necklace may be made by a Navajo jeweler, but there is question as to whether it could be considered an authentic Navajo artifact if it is solely produced for a non-Navajo consumer.

The main features of a squash blossom necklace are the hogan bead strands, squash blossom beads, turquoise, and the naja at the center. The crescent-shaped "naja" is the defining feature of the squash blossom necklace. The naja was placed on Spanish horse bridles, worn either on the horse's forehead or sternum (Woodward 1971, Potts 1982, Taylor 2002, Geary 2008). Most sources attribute the design to the arrival and influence of the Spanish Conquistadors in the late 1500s (Potts 1982, Geary 2008). The naja is thought to have derived originally from a Moorish symbol, but there are many theories of origin as the naja design occurs all over the world (Taylor 2002, Busby 2004, Geary 2008). Turquoise is used as a central component of many of the squash blossom necklaces, along the beads, on the naja, or in hanging pendants at the center of the naja.

Turquoise is a blue-green mineral that is found almost exclusively in arid lands. Turquoise is chemically defined as a, "felicitous mix of hydrated copper and aluminum phosphate from arid lands, where groundwater seeps into cracks in rocks and deposits harden over several million years" (Harriss 2008:32). The deep blues and greens in turquoise are born out of over several million years of underground life in arid lands. The formation of turquoise is dependent on weathering and the ingredients of the earth's crust. "Turquoise is the rare and improbable product of an incalculable number of chemical and physical processes that must take place in the right combination and proper environment" (Arritt 2005:9). In terms of the aesthetic qualities and physical properties, the formation

process creates distinct variations of turquoise originating from various mining locations. The formation of turquoise takes incredibly specific natural conditions and its color varies based on the iron and copper content (Rosnek 1976, Vigil 2005).

It is recognized across the globe, from Persia to the Southwestern United States, as a special stone. Stories and legends about turquoise can be found through the ages. “Its protective properties were appreciated in ancient Persia, the source of most turquoise for centuries, where it was believed that the hand that wore turquoise would never see poverty” (Harriss 2008:31). Turquoise is also widely recognized as a mineral emblem of the Southwest. The spiritual importance of the “sky stone” to Native American tribes goes back for time immemorial.

Joseph Pogue made observations in the early 20th century on reasons for the use of turquoise. Pogue stated:

The aboriginal use of turquoise can be further analyzed as due to three principal reasons. Firstly, the mineral occurs upon and near the surface, so that deposits thereof are easily located and readily worked with crude appliances. Secondly turquoise is comparatively soft and lends itself to primitive methods of shaping, which would make no impress upon the harder stones. And thirdly, the color of turquoise, ranging from the blue of the sky to the green of water and plants, seems to make a strong psychological appeal to uncivilized peoples, peculiarly fitting their religious ideas and constantly suggesting a symbolical application. [1912:466]

Pogue’s points about the availability, workability, and unique color of turquoise identify three concrete reasons for the cultural use of the stone. Turquoise most often occurs near the surface, which makes mining the stone much more manageable and efficient. Mining increased as the popularity and recognition of turquoise as a commodity grew (Bennett 1966, Harriss 2008, Whiteley 2012). The relative softness of turquoise cooperated with artists’ methods. Turquoise is a fairly workable stone, which lends itself

to carvings, inlays, and manipulation (Pogue 1912, Gill 1975). The color of turquoise varies from deep blue to rich green. The variation of the color is another appealing physical aspect of turquoise. The color depends on the amount of copper or iron present in formation and creates a spectacular range of blue-greens. The color also changes over time after contact with dust and human skin. There are often random black matrix veins in turquoise, sometimes called spider webs. These matrix veins range in thickness and pattern and are only found in turquoise. Each piece of turquoise is unique in its color variation and presence of matrix veins.

The blue-green color of turquoise introduces themes of life, water, fertility, and growth (Bennett 1966, Cubbon 2006). The striking color is definitely one of the most notable features of turquoise. “Its beauty, in varying shades from green to robin’s egg and sky blue, made it highly prized everywhere” (Rosnek 1976:10). The colors invoke images of sky, water, plants, and trees. These colors are the foundation of life. There is archeological evidence that shows the importance of the color. In the Southwest archaeologists have found, “pendants made of fake turquoise in the form of blue painted stones which date to about A.D. 900- 100” (Jernigan 1978:144). The fake pendants suggest that the color was important enough to create some physical representation of life-giving colors in the absence of turquoise.

There is an added significance in these life-giving colors in that the stone is born out of arid climates. The blues and greens of water, sky, and rich plant-life are harder to find in a harsh desert, which is the ideal environment for the formation of turquoise. Life in the desert is often underground with scarcer water sources and hardier plants. The connection of the colors of life to turquoise added significance to the cultural importance

of the stone amongst the people of the Southwest (Pogue 1912, Bennett 1966, Rosnek 1976, Bader 1996). Turquoise achieved its status as an emblem of the Southwest as a result of its availability, its ability to be shaped and manipulated, and its color. Turquoise is known as the “skystone” for the sheer quality of its rich color and the many stories of its cultural functions. Turquoise is featured in myths, orients the universe in space and time, acts as a ritual offering to the spirits, buys wealth, and marks status (Whiteley 2012).

Turquoise has been used in Native American jewelry throughout the ages. There is evidence of the use of turquoise in the Southwest dating back from between 500-1100 A.D. Native American Jewelry as a craft has greatly evolved over time. There is a continuation of the intricacy in the geometric designs as well as the innovative techniques of casting and stone setting. There has been a great change in the use of turquoise over time due to technological innovations, trading opportunities, access to new materials and changes in fashion (Chalker 2004).

Literature Review

There is a large body of literature that notes the significance and use of turquoise in the Southwest. There is some dispute about the earliest evidence of the use of turquoise in prehistoric indigenous people ranging from 500-1100 A.D. (Bennett 1966, Hammack 1975, Vigil 2005, Cubbon 2006). Chaco Canyon is seen as, “the pre-eminent centre of turquoise artifacts in the prehispanic American Southwest,” (Whiteley 2012:153). The excavations at Chaco Canyon have provided important clues about the use and cultural function of turquoise in the prehistoric Southwest.

Written accounts of turquoise in Native American culture date back to the earliest Spanish explorers in the 1500's. Cabeza de Vaca's account, in 1535, has been distinguished as the first written record of the use of turquoise in the American Southwest (Pogue 1912, Vigil 2005, Whiteley 2012). Since these early reports of the presence of turquoise, the role of turquoise in the Southwest has been examined from many different perspectives, ranging from early anthropologists to the challenges of modern artisans. The written work on turquoise has evolved immensely over the last century.

To examine what has been established about turquoise in the southwest, I will first review the shift in tone, language, and objective from the early ethnographies to modern works. This chronological breakdown of written works will provide a foundation to further scrutinize the alignment or dissent in themes and information across the texts. In my review, I will identify any lack of previous work in an attempt to situate my research.

Chronological Review: From Aboriginal Indians to Native American Artisans

The language and content of the turquoise literature from the early twentieth century to the present has changed dramatically. Ethnography has shifted in the last century from a "scientific" collection of data from a specific culture to a more collaborative approach with overtly reflexive writing. Ethnography in the first half of the twentieth century served, "to provide particularistic descriptions of culture and to provide the base upon which to build anthropologists' comparative understandings" (Lassiter 2005:49). That shift is reflected in the turquoise literature from the early twentieth century ethnographies all the way up to modern collaborative works.

Joseph Pogue laid the groundwork for anthropological investigations of turquoise in his article, "The Aboriginal Use of Turquoise in North America" (1912). As a foundational work, Pogue's article is referenced by almost every other piece that follows it. In regard to language, Pogue spells turquoise without the "e" at the end and fetish as "fetich." He also refers to the indigenous people of Central America, Mexico, and the Southwestern United States collectively as, "Indians." The piece relies on Spanish accounts of turquoise and artifact observations. Pogue observes the significance of the stone's cultural function with some skepticism. "Turquoise finds application by virtue of its supposed efficacy, and consequently is prominent in many charms, amulets and fetiches" (1912:460). Pogue is an outside observer and makes a clear distinction between the people he is writing about and the culture that he comes from, as discussed in Lassiter's Collaborative Ethnography (2005). According to Pogue, turquoise "seems to make a strong psychological appeal to uncivilized people, peculiarly fitting their religious ideas and constantly suggesting a symbolical application" (1912:466). Pogue's piece is comparative rather than collaborative.

The shift from comparative to collaborative ethnography happened gradually over the 20th Century. Bennett's Turquoise and The Indian (1966) reflects Pogue's approach in tone, language, and content. The tribes are still referred to collectively as "Indians," and the most profound and persistent reason for the status of turquoise in Indian cultures is listed as superstition and therefore unexplainable (Bennett: 1966). The authors are distanced from the subjects they study through out the 1970's and adopt "Indians" as the appropriate name for the collective tribal groups (Hammack 1975, Gill 1975, Rosnek 1976, Hammons 1976, Pearl 1976).

Some of the authors begin to show admiration for the “Indians” and the relationship between the author and the “uncivilized” people shows signs of change. Carl Rosnek states in his preface, “When I was young I held a schoolboy’s hero worship for Indians, which even years of formal education about them failed to diminish” (1976: ix). The author insinuates the distance between his own culture’s formal education and his personal “worship for Indians.” The authors of the 1970’s begin to reflect a shift in the view of the Indian. “Today, the craftsman is no longer an Indian who happens to be an artist, but rather, an artist who happens to be an Indian” (Gill 1975:16). These changes in tone and perspective continue to challenge the role of the ethnographer.

By the late 20th Century and into the early 21st Century the language and tone of works on turquoise in the Southwest demonstrates the shift in ethnography and cultural relativity. The term “Indian” is replaced with “Native American” and there is increased attention to addressing specific tribes as opposed to Native Americans collectively (Bader 1996, Chalker 2004, Vigil 2005, Cubbon 2006, Harriss 2008, Whiteley 20012). Totems to Turquoise even includes a preface section noting the tribal names and specifying that the book uses the native-preferred names (Chalker 2004).

These modern works also offer various perspectives and voices within a single piece. The Allure of Turquoise is a collection of essays from a natural scientist to a historian to a Taos Pueblo native (Vigil 2005). The native voice gains increasing importance and many works gather modern Native American artisans to share about their craft, culture, and tradition. (Chalker 2004, Harriss 2008, Whiteley 2012). The language and content of the turquoise literature from Pogue in 1906 to the present has changed dramatically to provide more reflexive and collaborative accounts.

Themes in the Literature: The Treatment of Turquoise

Despite the evolution of ethnography that reflects a contrast in the literature, there is a lot of alignment in the assertions of different articles and texts. Every piece I found recognizes the cultural importance and use of turquoise amongst Native Americans - both as a ritual object and an ornamental stone- for a variety of reasons. Overall, the importance of turquoise in the Southwest is emphasized from 1912 to 2012, but the emphasized reasons, specifics of the cultural function and other details vary.

Some of the literature on turquoise in the Southwest investigates the prehistoric use of turquoise, as identified by artifacts and archaeology. There is a common reference to these prehistoric people falling into one of three distinct groups (Pogue 1912, Hammack 1975, Pearl 1976, Bader 1976, Chalker 2004). However, the names and distinctions between these groups vary across the texts. Pogue (1912) and Pearl (1976) identify the groups as Maya or Quiché, Nahuan tribes or Aztecs, and Zuñi, Hopi, and allied tribes. However, Hammack (1975), Bader (1996), and Chalker (2004) identify the three groups as Hohokam, Mogollan and Anasazi Southwest. This dissent could be related to the treatment of the Southwest region and whether or not the author is including the greater Southwest. I would need to conduct further research to distinguish between these names for the groups of prehistoric Southwest people, but this is beyond the scope of this project.

In examining the history of the use of turquoise, excavations at Chaco have provided the richest evidence and case for understanding pre-hispanic native peoples (Pogue 1912, Hammack 1975, Vigil 2005, Cubbon 2006). Chaco Canyon was a major cultural center for the Ancient Pueblo peoples between AD 900 and 1150. Cubbon wrote a detailed piece on the role of turquoise in ritual and political authority in the Chacoan

world, finding that turquoise is viewed as a symbol of culture and social structure (Cubbon 2006).

Physical Significance: Color and Convenience

The most emphasized reasons for the prevalence of turquoise are its color as relating to sky and water, its availability, and how workable it is in terms of being a relatively soft stone (Pogue 1912, Bennett 1966, Gill 1975, Bader 1996). One of the most striking aesthetic qualities of turquoise is its deep blue-green color. The formation of turquoise takes incredibly specific natural conditions and its color varies based on the iron and copper content (Rosnek 1976, Vigil 2005). This blue-green color touches on themes of life, water, fertility, and growth (Bennett 1966, Cubbon 2006). Blues and greens are life-giving colors.

Turquoise most often occurs near the surface, which made mining the stone much more accessible. Turquoise also occurs in arid lands, which juxtaposes its own deep blues and greens against the harsher desert environment that bears it (Pogue 1912, Bennett 1966, Rosnek 1976, Bader 1996). It is also a relatively soft stone, which lent itself to carvings, inlays, and manipulation. Turquoise is a fairly workable stone (Pogue 1912, Gill 1975). Its availability and ability to be shaped and manipulated helped turquoise to achieve its status as an emblem of the Southwest.

Turquoise as Representative of Spiritual and Cultural Values

The physical properties of turquoise, its formation, and the region where it is found provide reasons for the prevalence of turquoise in the Southwest. The importance of

turquoise is also examined in terms of its spiritual function, personal ornamentation, and personal value (Hammons 1976, Bader 1996, Whiteley 2012).

The cultural function of turquoise reveals much about the spiritual beliefs, values, and history of a tribe. As Jesse Monongya (Navajo and Hopi) says, “Being raised by my grandmother, I learned so much about the turquoise and how it was part of the Navajo prayers. The turquoise is just not skin deep. As my grandmother would tell me, it’s the center of our hearts and our souls. Things that are blue are associated with the water and with the cleansing of our soul” (Chalker 2004:166).

Turquoise has always been central to Southwestern mythology, from cosmologies to playful folklore (Gill 1975, Pearl 1976). The details of the myths of different tribes vary across the literature and it appears that no story is told the same way twice. The rich tradition of oral history provides for a wide variety of versions of similar myths (Whiteley 2012). “In Navajo thought, turquoise features prominently in creation mythology: when people first emerged onto the surface of this earth, all was water: in order to drain the earth they had to dig channels- with turquoise shovels.” (Bennett 1966:101). This creation myth displays a virtue of hard work and perseverance among the Navajo people. Amongst various accounts, there is a fair amount of dissent in terms of the details of these myths. Another Navajo origin legend describes the first man and first woman making the sun and fashioning it from a stone disk edged with turquoise. Yet another story describes the sun being raised with turquoise poles (Chalker 2004).

Turquoise is also present in many myths about the sun and the sky. “In Zuni belief, the Sun disk is carried across the sky by the ‘Holder of the Bearer of Light’ seated on a ‘huge turquoise’ and wearing many turquoise necklaces’ (Whiteley 2012:148). Turquoise

is often described as the "skystone," so it is intrinsically tied to the sun in stories and ceremonies. Another Navajo myth says that there is turquoise set around the rim of the sun (Pearl 1976).

Turquoise is associated with masculinity in various myths, such as the Navajo story of the origin of sexuality. This symbol of masculinity also occurs as a theme of war and hunting. "For Western Apaches, Sun gave the War Twins a turquoise sword to kill Earthly monsters" (Whiteley 2012:150). The man is seen as the hunter in the myth and the turquoise sword is the symbol of his courage and bravery. Another Navajo origin legend describes the first man and first woman making the sun and fashioning it from a stone disk edged with turquoise. Yet another Zuni myth describes "Turquoise Man," viewing the stone as a personified deity (Whiteley 2012).

Turquoise has been important in ceremonialism and rituals since antiquity. Its omnipresence in Native American myth makes the stone a fundamental ceremonial object (Pearl 1976, Bader 1996). Turquoise is an important stone for prayers because it is believed to be a gift from the gods. The stone is used in many rituals and offerings for the great sky and sun. The sky is the home of the sun, which gives life to everything. The animate Zuni and Hopi Sun loves to receive the gifts of turquoise flakes, cornmeal, prayer feathers and sometimes prayer sticks adorned with turquoise bead. As Edith Tsabetsaye, Zuni jewelry maker, says, "Turquoise is very important to the Zuni people. It's just part of our life; it's what we work with and what we pray with. The tiny bits of turquoise left over, they don't throw them away. They put them in the cornmeal to pray with" (Chalker 2004:182). The Zunis waste no turquoise because it is a sacred gift.

Navajos have long used turquoise as a talisman for luck and protection against contagious diseases. Turquoise is also used in healing rituals. Tribes attribute a variety of magical properties to turquoise from good fortune to supreme life giving power (Rosnek 1976, Bader 1996, Vigil 2008). “Turquoise is often used by the Navajos in healing ceremonies, for it is believed to possess excellent curative powers; the stone is placed against the afflicted part of the patient’s body” (Rosnek 1976:10). Pogue, observed, “Few religious rites take place without its use, and the paraphernalia of the priesthood abounds in objects adorned with it. Indeed turquoise may be said to hold a fundamental place in the religious ideas of the Pueblo and in their outward ceremonial expression of them.” (1912:460). Pogue’s observations still hold over a hundred years later. The stone is an intrinsic part of Native American spirituality (Gill 1975, Bader 1996, Vigil 2005). The references to myths and rituals are usually a small section of a larger chapter and I haven’t found anything that provides a detailed cultural analysis.

The turquoise color has become a cultural metaphor for the sky (Gill 1975, Hammons 1976, Cubbon 2006, Harriss 2008). The Native American people often refer to turquoise as the “skystone”. The sky is the only thing that is universally recognized as eternal and turquoise represents the sky. “Sioux war leaders admonished their followers when going into battle: ‘be brave. This is a good way to die; only the sky endures forever’” (Rosnek 1976:ix). Turquoise is an eternal reminder to the Native American people to live with honor and courage. It also acts as an intermediary between the people and the eternal (Gill 1975, Vigil 2005, Harriss 2008). Turquoise is said to be in a symbiotic relationship with the wearer because the stone is known to change color after

sustained contact with human skin (Harriss 2008). Its tendency to fade and change color was the basis of many of the myths.

Turquoise was also used for personal ornamentation with incredibly intricate designs. “Man, from the earliest times, as considered the adornment of his person to be as necessary as food and shelter” (Hammack 1975:1). The use of turquoise in jewelry, specifically with the first silver setting is a well-documented shift in the Native American craft (Hammons 1976, Rosnek 1976, Bader 1996,). Silversmiths opened the door for innovation in jewelry as adornment and all aspects of Southwestern art (Gill 1975). The use of turquoise marries personal adornment with cultural expression (Chalker 2004).

Turquoise is powerful in all aspects of Native American culture. “Economically it was their ‘hard goods,’ their bank account, their status symbol. In the expression of their religion, it was basic, a mystical esoteric presence, and almost invariably an ingredient of any sacred offering” (Bennett 1966:95). Turquoise is very valuable in the modern market, but also represented high status and material wealth in the past. The personal value of turquoise addresses the stone as a display of fortune (Bader 1996, Whiteley 2012). The history of mining goes into great detail about the increasing popularity and recognition of turquoise (Bennett 1966, Harriss 2008, Whiteley 2012). As mining increased, trade increased and now there are dealers, pawn shops, and collectors that have their own unique place in the importance of turquoise in the Southwest (Gill 1975, Pearl 1976, Rosnek 1976, Vigil 2005).

In some Pueblo and Navajo tribes, turquoise operated as special-purpose money. It was even valued by some Zuni tribes so highly that a string of turquoise was worth several horses (Pogue 1912). In the modern market, issues of authenticity have become more

prominent as technology allows for stabilization, alteration, and imitation of turquoise (Gill 1975, Hammons 1976, Pearl 1976, Rosnek, 1976, Bader 1996, Vigil 2005, Harriss 2008). There has been a great change in the use of turquoise over time due to technological innovations, trading opportunities, access to new materials and changes in fashion (Chalker 2004). Turquoise is featured in myths, orients the universe in space and time, acts as a ritual offering to the spirits, buys wealth, and marks status (Whiteley 2012).

Squash Blossom Necklace: Identifying the Void

The body of literature on turquoise is extensive across history and in many different contexts, but there is very little written on the squash blossom necklace. Many written pieces about Southwestern Art or Native American jewelry will include a brief mention of squash blossom necklaces, usually with beautiful pictures of intricate necklaces. This mention can range from a sentence or two to up to a few pages, but I was unable to find one succinct source that wholly reviewed the history, meaning, and design of the squash blossom necklace. The variety of sources also provided some contradiction on origin, meaning and influence.

One of the main points of contention is the name itself- squash blossom necklace. The name comes from the blossom shaped beads that decorate the necklace on either side. It appears there are some varying opinions on the plant that influences the design of the beads. Margery Bedinger's Indian Silver; Navajo and Pueblo Jewelers states that, "The term 'squash blossom' has been in use for many years, but there is no evidence of when or by whom it was first applied" (Bedinger 1973: 82).

Lawrence Cheek's Santa Fe asserts that the side pendants of a traditional squash

blossom necklace are in the shape of a squash or pumpkin flower (Cheek 1996). Mark Busby mentions the squash blossom necklace in his book The Southwest and claims that the blossom beads are actually modeled after pomegranate blossoms (Busby 2004). Colin Taylor also claims that the actual flower in the necklace is a pomegranate blossom, which is a fertility symbol in his book The American Indian (Taylor 2002). The pomegranate has been a favorite Spanish decorative motif for centuries (Woodward 1982).

Josephine Paterek's Encyclopedia of American Costume is the only source that acknowledges the inconsistencies amongst the blossom beads stating that the floral elements are said to represent squash blossoms, but some say it was really the Spanish pomegranate blossom that the beads are modeled after. She continues to introduce a third possibility that the beads represent *datura* blossoms, held sacred for their hallucinogenic properties (Paterek 1993).

Many of the sources trace the influence of the squash blossom and naja design from the Moorish conquests in Spain to the Spanish Conquistadors in the late 1500's (Potts 1982, Taylor 2002, Geary 2008). The Moorish connection is especially emphasized in the, "Islamic crescent shaped pendant" that is the naja (Potts 1982, Busby 2004). Both Potts and Geary note that the word naja originates from the Navajo language (Potts 1982, Geary 2008). The crescent-shaped pendant is called the naja or najahe in the Navajo language for "bead that spreads out" (Adair 1946, Geary 2008).

The Spanish influence is identified in the belief that all of the beads of the necklace were originally Spanish-Mexican trouser and jacket ornaments (Woodward 1971, Taylor 2002). Arthur Woodward declares that the naja is not a Navajo concept, "This emblem was old when Columbus crossed the ocean to the new world. It was wide spread from

Africa to Serbia. In short, it was an Old World amulet fastened to horse trappings, preferably the bridle, to ward off the evil eye from the animal” (Woodward 1982: 45). In terms of how it came to the Navajo, Woodward states that it came through Mexico via the Southern Great Plains Indians and not directly from the Spanish in New Mexico (Woodward 1982).

The meaning and significance of the squash blossom necklace and the naja varies across texts. Some sources assert that the naja was worn on a horse to protect the rider against the Evil Eye (Potts 1982, Woodward 1982, Paterek 1993). Taylor’s description of the necklace emphasizes the importance of fertility, which the squash blossom and the pomegranate blossom symbolize for the Pueblo people (Taylor 2002). Geary describes the naja as being symbolic of crop fertility (Geary 2008). Most sources will agree that the squash blossom necklace has symbolic and cultural significance, but none can agree on what exactly they mean.

John Adair’s, Navajo and Pueblo Silversmiths, includes useful information about the development of design and metalwork. Adair mentions squash blossom necklaces several times and includes more information than most sources. Adair states that the squash blossom necklace probably didn’t come to be until sometime after 1880 and that the najas were originally Spanish and Mexican (Adair 1946). There is some comparison amongst Zuni and Navajo work in Arthur Woodward’s Navajo Silversmith: A Brief History of Navajo Silversmithing (Woodward1982). There are much more resources on Navajo silversmiths, but James Ostler’s Zuni: A Village of Silversmiths highlights the Zuni voice in silversmithing through interviews with Zuni Artists.

There is some review on historic works of turquoise jewelry and lots of work with

modern artisans, but no tie into the role of museum collections of turquoise jewelry. There is a brief description of the Turquoise museum of Albuquerque within the literature, but no critical analysis of museum presentations on the significance of turquoise or on the history of squash blossom necklaces (Vigil 2005). In what follows, I will examine the role of turquoise in museum collections in my work with the Fine Arts Center and their collection of squash blossom necklaces that is not currently displayed.

Methods: Culture as Commodity

Native American turquoise jewelry is very valuable. The squash blossom necklaces in particular can be sold for thousands of dollars. Putting a price tag on these items introduces questions of authenticity in viewing culture as commodity in that the cultural items are now being produced for profit. Christopher and Geoffrey Scare's, "Is Culture a Commodity?" from The Ethics of Archaeology: Philosophical Perspectives on Archaeological Practice is a useful reference in treating issues of authenticity and the increase in tourism and culture as a commodity. The authors explore the ethical issues that arise where there is contest between treating artifacts as commodities or cultural property.

I have experienced this conflict first hand in my work with the repatriation project at the Colorado Springs Fine Arts Center (CSFAC). The CSFAC is working with tribes in the Southwest to return fetish items kept in their collection. In 1990, Congress passed a federal law known as the Native American Graves Protection and Repatriation Act (NAGPRA). NAGPRA provides the process to return certain Native American cultural items including human remains or funerary objects to the lineal descendants of the affiliated tribes. The items at the CSFAC don't explicitly fall under NAGPRA, but the

nature of the items raises ethical dilemmas in keeping them at the museum. Most of the information of what these fetishes are or how they were used has been lost over time, but the museum believes they should be returned to their original tribes. The process of contacting the tribes has been very difficult. It is hard to determine who on a reservation is the contact person for these issues and even when a contact is established the response rate is not always consistent. These artifacts that could be considered cultural property remain in the storage facilities of the CSFAC because they can't be displayed and the repatriation process takes time.

The line between cultural property and commodity can be construed over time. With the arrival of the Spanish, the jewelry that was originally a piece of cultural material becomes a commodity because the Spanish are willing to pay for jewelry. This in turn affects motivation to create and design elements. The jewelry is not only influenced by the customer's desires, but new designs are introduced and incorporated into the silversmith's work. In this regard, Native American turquoise jewelry has changed as a representation of culture as the view of culture changes.

Ronda L. Brulotte's, Between Art and Artifact investigates issues of authenticity and combines narrative, participant observations, pertinent history, and excerpts from interviews to create a thorough examination of the triangle of art, artifact, and cultural tourism. Frank Cushings' work with Zuni Fetishes, as a member-resident of Zuni, was groundbreaking for participant ethnography. His piece provides an inside look at fetishes. Cushing touches on aspects of spiritual significance, history and design. Michael Agrosino's, "Using a Museum as a Resource for Ethnographic Research," which is in a chapter in his book Doing Cultural Anthropology: Projects for Ethnographic Data

Collection (2002) has guided my research methods for this project. Agrosino introduces utilizing the resources of a museum, viewing the representation of culture within a museum, and critically analyzing exhibits, displays and collections. “Museums are the repositories of material culture: they were created to collect, preserve, and publicly interpret the wide range of artifacts that represent the best of the past and present in human societies” (Agrosino 2002:76).

I began working with the Colorado Springs Fine Arts Center (CSFAC) in the fall of 2012. In addition to my time working with another student on the repatriation project, I became acquainted with the CSFAC collection of Native American jewelry. The CSFAC opened its doors in 1936, “to provide innovative, educational and multidisciplinary arts experiences, building upon our history as a unique cultural pillar of the Rocky Mountain region” (“Our Story” CSFAC). The CSFAC hires on Colorado College interns to work with the Collections Manager, Michael Howell.

The CSFAC collection of Native American jewelry is quite extensive, including hundreds of pieces of turquoise jewelry. When I began this project it was difficult to determine what pieces of the collection to investigate. It seemed arbitrary to examine only bracelets and almost impossible to look at all of them. There are so many pieces of turquoise jewelry that it was hard to know where to start, but the squash blossom necklace stood out in its unique design. There are seven squash blossom necklaces in the CSFAC collection and most are Navajo with a few Zuni pieces. I found that little had been written about this type of necklace which provided obstacles in establishing previous research, but opened up the opportunity to build on the little that had been written and create a more cohesive exploration of the meaning and function of the squash blossom

necklace.

Erika Marie Bsumek's Indian Made provides a detailed analysis of the complex economic and social relationships that have developed between the Navajo and the consumer market. Bsumek investigates the label of "Indian-made," and the specifications that were established for production methods that the term represents. The Navajo market was built on the romantic notion that the Navajos were "primitives" and their traditions and means of production would soon vanish- increasing the value of the jewelry. As the demand for Navajo jewelry grew, traders carefully marketed the image of the primitive Navajo to increase sales. Bsumek integrates the history of consumer culture into the development of the marketplace for Navajo jewelry. The necklaces that I have examined through the CSFAC are a complex representation of the intricate workings of production, consumption, distribution and evolution of Navajo and Zuni metal work.

As a metal worker myself, I was able to recognize the methods and materials of these necklaces. I have done some work with lost-wax casting, a method of creating a mold for pouring in molten metal, which is frequently used in the creation of the naja. I have also done extensive work with stone setting and used this experience to examine the bezels and set work in the necklaces. In addition to identifying the physical aspects of the necklaces, the methodology informed my treatment of the collection. After observing physical traits of the necklaces, I examined the origin of these designs and tactics. Each necklace is reflective of an immeasurable amount of cultural influences. These necklaces are not only reflective of Navajo and Zuni designs, but also the collectors and donors who acquired them. Establishing the history of the squash blossom necklace itself helped to trace the evolution of the necklaces.

Navajo Silversmiths and Squash Blossom Necklaces

The Navajos are credited with some of the earliest silver work and squash blossom necklaces (Adair 1946, Woodward 1971, Bedinger 1973). Navajo silver work spread in silver trade jewelry distributed to tribes east of the Mississippi River after 1740 (Woodward 1974). The squash blossom necklace evolved from the earliest Navajo silver work. First they learned to make belts and then mounted headstalls with a decorated centerpiece, from which hung a moon-like crescent, like a horseshoe (Bedinger 1974). This hanging horseshoe pendant was then worked into a necklace and the Navajo squash blossom necklace was born. The word for the pendant, *naja*, is from the Navajo language, but the term squash blossom necklace was most likely introduced when the necklace was adopted by the “white man” (Adair 1946). The squash blossom necklaces have evolved as the design has grown more popular with traders have encouraged smiths to make the beads lighter.

John Adair was incredibly impressed with the detail and work involved in Navajo creation. Adair watching a Navajo silversmith at work and wrote, “After seeing just this one squash blossom made in three separate parts, I was able to appreciate better the tremendous amount of labor which goes into the making of a whole necklace containing dozens of these beads” (Adair 1946:86). No two pieces of genuine Navajo jewelry are the same. The intricacies in each piece demonstrate a dedication to the craft and precision of creating a squash blossom necklace (Bedinger 1973).

Arthur Woodward studied Navajo designs in terms of the squash blossom designs and made these observations:

The variety among najas gives ample proof of the virility of the design sense of the Navajo. Although they always conform to the rigid conventions, yet by varying the proportions and the curve of the crescent, by the use of turquoise, by the decoration of the arms, an endless difference of beauty is obtained to the continual delight of the lover of this art. For instance, in one unusual old one, the curved arms end in tiny hands instead of common buttons. In some of the older najas the circle is closed (Woodward 1974: 44).

Many squash blossom necklaces of the past and present are Navajo creations, but Mary Bedinger raised the apt question, “Is the squash blossom a ‘true Navajo concept?’” (Bedinger 1973). It is difficult to determine the line of authenticity in the creation of the squash blossom necklace. There are defining features of Navajo silversmiths that extend to the squash blossom necklaces, but tracing the origins of all of the designs in one necklace is a complicated process.

Analysis of Navajo Necklaces



Necklace 2187 ACC. 1935. Figure 1.

Alice Bemis Taylor donated Necklace 2187 to the CSFAC collection in 1936. Alice Bemis Taylor was a philanthropist who made significant contributions to Colorado College and the CSFAC. Taylor had an extensive collection of Native American and Hispanic art that she donated to the CSFAC. Her collection was donated in the first half of

the 20th century, and this necklace is the earliest squash blossom in the museum.

There is very little information the accession card, including only a very brief physical description of the necklace. There is a turquoise pendant with a scalloped bezel set in the center of a double crescent naja. The stone is pure in green-blue color without any matrix or veins. The naja appears to be cast in silver with scalloped designs inside and outside the naja. This naja coincides with Woodward's assessment of Navajo najas, "The hanging pendant from any good Navajo necklace may usually be seen as a rather heavy, cast, single or double crescent" (Woodward 1971:42). This necklace uses a more classic interpretation of the squash blossom with a single strand of hogan beads and squash blossom beads.



Necklace 7010 ACC. 1967. Figure 2.

Mrs. F.P. Weaver collected Necklace 7010 and Mrs. Florence Demling donated it to the CSFAC in 1967. There is no information on these two women in relation to Navajo jewelry and the person who typed up the accession card is no longer with the museum so the origin of this necklace will remain a mystery. The accession card has much more detail than that of Necklace 2187 with exact descriptions of measurements and price. The

necklace was purchased with one of the petals from the 12 squash blossom beads missing.

The necklace has a similar simple traditional design as Necklace 2187 with simple single strand hogan beads and squash blossom beads. However, this necklace has turquoise on the naja instead of as a pendant and the naja terminates in hands reaching toward the center. This is a classic part of a Navajo squash blossom necklace- terminating in small round buttons or tiny hands (Woodward 1971). The naja has 5 turquoise stones set with a serrated bezel. The stones vary in color from deeper blues to more green turquoise and there are some veins in two of the stones. This variety in turquoise is also typical of Navajo silversmiths (Ostler 1996).



Necklace 7756 ACC. 1975. Figure 3.

Kendra Bowers collected Necklace 7756 and the Klagetoh Trading Post of Arizona donated it to the CSFAC in the early 1970's. Kendra Bowers is an anthropologist- one of only a handful in the US who has been board-certified by the American Society of Appraisers for Personal Property/Native American Art. Virgil and Pauline Begay made the necklace. Pauline Begay has produced many different types of Navajo work- from metalwork to a collection of nursery songs. Virgil Begay is a well-known name in Native

American turquoise jewelry.

This necklace is a modern interpretation of the squash blossom necklace. The necklace has a double strand of hogan beads, but no squash blossom beads or a traditional naja. The necklace features 10 small peyote birds along the hogan beads and a large peyote bird at the center. The wings of the peyote bird mimic the crescent of the naja. The birds appear to be cast in silver with an inlaid turquoise and coral chips. This style of inlay is called Singer style, named after Navajo Tommy Singer who introduced the style. This style makes it very difficult to appraise materials and so the stones used may be real, treated or artificial (Rosnek 1976).



Necklace 1984.23 ACC 1984. Figure 4.

Marka Webb Stewart donated necklace 1984.23 to the CSFAC in 1984. Marka's full name is Varina Margaret "Marka" Webb Stewart. Marka married John Wolcott Stewart, a longtime trustee of Colorado College and invested her time in community interests including the Colorado Springs Fine Arts Center (Finley 1989). The date of origin for the

necklace is listed as “ca. 1920.” There is no artist listed, but it is described as a Navajo necklace.

The necklace features a double strand of hogan beads with large turquoise stones set on pieces of silver along the strand in the place of squash blossom beads. The use of stones on the beads is Zuni influence (Adair 1946). The naja is cast and double banded with two turquoise stones set as “buttons” coming into the center. There is also a turquoise stone set as an inner pendant on the naja. The turquoise in the necklace varies in color and veins. Upon closer examination, each stone has its own unique pattern. This stone variation is typical of Navajo (Ostler 1996).

Zuni Silversmiths and Squash Blossom Necklaces

Zunis create incredible jewelry with a great sense of pride. Most of the Zuni people live in Zuni, so there is clearly established sense of values and aesthetics amongst their work (Ostler 1996). The Zunis prefer to make jewelry for personal adornment, to be worn and displayed especially at any kind of gathering. Historically the jewelry was worn to show material wealth. Older Zuni especially emphasize the importance of displaying wealth in this way (Ostler 1996). Jim Ostler investigates the Zuni silversmith in his book Zuni: A Village of Silversmiths through a series of essays and interviews (Ostler 1996). In one particular interview with Zuni Milford Nahoi, Ostler inquires about the traditional Zuni style of silversmithing:

Ostler: “The stones are so perfect and so evenly matched. Yet the stones come from a material that is so variable- every section is different in color, value, and hue from all others. A Zuni artist has not only shaped these stones so that they are all the same, but they have made it so that the color is consistent throughout a large necklace. Why do Zuni’s do that?”

Nahoi: “I think everything has to be matched. It just has to be perfect to their eyes. It just has to go- they all have to fit together. They all have to, sort of, become one. And they all have to be in” (Ostler 1996:132).

Zuni squash blossom necklaces have many similarities to the Navajo squash blossom necklaces, but the details of the designs differ slightly. The Zuni are known for their more intricate beads (Adair 1946). Zunis emphasize intention with every stone that they choose for their pieces. Since turquoise is such a variable stone, the artist must decide whether there is a matrix or a change in color amongst one necklace (Ostler 1996). Zunis tend to create more delicate set-work and the Navajo smiths prefer more emphasis on the silver with less setting work. The differences are small and ultimately the Navajo and Zuni tools and the majority of the processes are the same (Adair 1946).

Analysis of A Zuni Necklace



Necklace 5653 ACC. 1957. Figure 5.

Phillip B. Stewart donated Necklace 5653 in 1957. Stewart was a businessman and politician from Colorado. There is a collection of letters between Stewart and President Theodore Roosevelt, but no record of Stewart as a collector of Native American art. This piece is listed as Zuni necklace with the locality listed as New Mexico. The necklace was donated after Stewart died and there is no note about when it may have been purchased.

The necklace has a very simple single strand of hogan beads without any squash blossoms. The naja is a cast crescent with two hands extending toward the center, similar to the Navajo Necklace 7010, however the hands but the hands are much larger. There are small set turquoise stones on the cuff of either hand, with the one on the right slightly darker in color. At the center of the naja hangs a fetish pendant. There is no note of what the fetish is of, but it appears as though it could resemble a bear, which is of spiritual significance to the Zuni- bears are believed to have curative abilities (McManis 2004).

Analysis of Necklaces with Undetermined Locality



Necklace 1985.12.1. Figure 6.

Isabel M. Haynes donated Necklace 1985.12.1 in 1985. Isabel was married to Jack E. Haynes and there is no information on the size of her collection of Native American art. The locality is listed as “Zuni/Rio Grande?” in pencil on the accession card. It is uncertain who would have determined the origin and written it on the card after the original typed up information, but it makes the locality questionably reliable. There is a lot of information about the physical aspects of the necklace on the accession card, but nothing on the jeweler. The name Alice Long is stamped on the back of the necklace. Alice Long is a Navajo jeweler, so if the signature is real this is actually a Navajo piece.

The necklace itself does align with classically Zuni designs in some ways. There are 18 turquoise stones and 6 coral stones on the squash blossom beads. There are 10 turquoise stones and 6 coral stones on the naja. This implies a lot of set work and the stones are all very well matched, which is typical of Zuni work. The naja is double banded and there is a lot of stamping and leaves along the squash blossom beads, which is more typical of Navajo work.



Necklace 1985.11.1. Figure 7.

Isabel M. Haynes also donated Necklace 1985.11.1 in 1985. The locality of the necklace is listed as “?Rio Grande,” which leaves the origin of necklace uncertain. Necklace 1985.12.1 is listed as Rio Grande/Zuni, although the name of the jeweler on the back was a Navajo jeweler. Necklace 1985.11.1 has very elaborate squash blossom beads, which is typical of Zuni work, but it is impossible to be sure. The accession card has more information than most, but still omits the tribe of origin or any note of the jeweler.

The necklace has a double strand of hogan beads with 10 very elaborate squash blossom beads. The beads have set turquoise on the top with two leaves on either side. The turquoise comes from the Morenci mine in Arizona and has a lot of black matrix. The naja has four turquoise stones around the outside and one larger stone set on top of the naja with leaves around it as well. At the center of the naja is a turquoise pendant, also with leaves encircling the stone. The leaves actually add an additional complication into determining the origin of the piece because Navajo work is more known for leaves or flower designs (Flood 2007).

Turquoise Talks: The Voice of Seven Squash Blossom Necklaces

Turquoise is the emblem of the Southwest. The mineral itself is formed over an unimaginable amount of time with just the right conditions. It brings the life-giving blues and greens into the arid and sometimes disparate lands of the desert. “Turquoise comes from the earth and in its color there is the blue of the sky, the pale blue of the early morning, the bright blue of mid-day, the electric blue that darkens with the approaching thunder clouds and the varied blues of the great ocean” (Jacka 1975:15). These blues mark the cycles of weather, the earth, and the passing of time. The turquoise is also said to enter a symbiotic relationship with the wearer, as the color wears and changes due to dust and the acidity of human skin. No two pieces of turquoise are identical. The pleasing variations in turquoise remark on nature’s flair for the unpredictable and give every piece of turquoise a unique thumbprint.

The use of this stone in squash blossom necklaces creates unique pieces that reflect the culture from which they originate. The Navajo were making earrings of turquoise long before they began setting it in silver and honing their craft as silversmiths (Woodward 1971). The turquoise within the squash blossom necklace may say more about the culture from which they originate than the metal work can, given the cross cultural influence. Turquoise is a prominent feature of squash blossom necklaces and reflects on the cultural values and traditions of Navajos and Pueblos. As Rosnek said of turquoise, “Only two things seem certain: the last word on it will never be written and no two writers will ever agree on everything” (1976:ix). The same appears to be true of the squash blossom necklace to an even greater extent because much less has been written about these necklaces. The themes in the design and materials create a historical commentary of

cultural influences in the Southwest.

Pieces of jewelry with a price tag on them create questions of authenticity in viewing culture as commodity. The consumer begins to play a large role in the design of the necklace and the original piece moves away from its strictly cultural function. However, measuring the cultural root of an artifact becomes difficult when you begin to look at the path that designs take across cultures and time to come together in one squash blossom necklace. Albert Potts traced the crescent shape naja back to the Moorish use of bullhorns as decoration, “By this route we move from bulls’ horns over doorways, to horseshoes, to the crescent moon.” (Potts 1982:10). So if the squash blossom necklace is a product of Moorish, Spanish, Mexican, Southern Ute, Navajo and Zuni it is difficult to say where the necklace belongs. The Zuni adopted the squash blossom necklace. However, the Zuni invented the incorporation of turquoise on each of the blossoms, which was later adopted by the Navajo (Anderson 2004). It can be found on the necks of Zunis and Navajos alike as a display of wealth and connection to cultural history. The tourists who travel through Santa Fe and other turquoise centers wear the necklaces to bring home a statement piece of the emblem stone of the Southwest.

This evolution of borrowing cultural symbols, production methods, and designs muddles the origin of the squash blossom necklace. The necklace itself is Navajo, but the Navajos have been known to borrow traditions and cultural symbols. “If borrowing was a key feature of Navaho identity, could one see it as a tradition in and of itself?” (Bsumek 2008:172). The story of these necklaces is the story of artists, collectors, and donors. These necklaces changed hands and their meaning morphed as pieces of their story were lost or created. The squash blossom necklaces in the Fine Arts Center collection may be

out of the public eye for most of the time, but they still have much to say of the cultural crossover in the Southwest over hundreds of years and still more to say that we can't know.

Appendix 1



2187

NECKLACE

- single strand hogan beads
- 5 squash blossoms on each side
- strung on thong

NAJA

- hammered naja- two pieces of metal
- stamping on edges
- turquoise pendant with toothed bezel

COLLECTOR

- ACC. 1935
- Locality- "Navajo"
- Donor- Alice Bemis Taylor

DESIGN

- toothed bezel
- stamping
- classic squash blossom beads
- turquoise pendant at center of naja

Col. #2;
Donor to
 CAT. No. [REDACTED] 2187 THE TAYLOR MUSEUM
 ACC. DATE 1935-792 VALUE [] GIFT


DESCRIPTION Navaho necklace; hammered naja with punch mark design | LOAN
 and one stone; silver beads and ten "squash blossoms" | PURCH.
 Strung on thong. [] EXCH.
 [] EXPED.

REMARKS:

LOCALITY Navaho

COLLECTOR

DONOR A. B. T.



Appendix 2



NECKLACE

- six squash blossoms on each side
- single strand hogan beads

NAJA

- 5 tooth bezeled turquoise stones around outside of naja
- casted hands reaching inwards
- no pendant in center

COLLECTOR

- ACC. July 1967
- origin "Navaho Indian 20th C."
- collector- Mrs. F. P. Weaver
- donor- Mrs. Florence Demling
- price \$300

DESIGN

- simple hogan strand with squash blossoms
- toothed bezel
- casting on the naja
- 5 turquoise stones
- hands at the ends of the naja

Cats. H2;
Drawer 6

THE TAYLOR MUSEUM			
CAT. No.	ACC. DATE	VALUE	[] GIFT
7010	July, 1967		[] GIFT
OBJECT:	Navaho Indian necklace	RECORDED BY: MT	PRICE: 7000-7024 \$300 [] LOAN
MATERIAL:	Silver and turquoise	H:	25" long (chain) [x] PURCH.
DESCRIPTION:	12 "squash blossoms," 64 silver beads, w: one naja with 5 cabachon turquoise stones set in toothed bezel, and ending in hands.	D:	[] EXCH. [] EXPED.
CONDITION:	One petal missing from one blossom		
REMARKS:			
LOCALITY & DATE OF ORIGIN:	Navaho Indian, 20th C.		
COLLECTOR	Mrs. F. P. Weaver		
DONOR/VENDOR/LENDER:	Mrs. Florence Demling		
DATE RECEIVED:	July 11, 1967		

28-10-89-DEMPURCO-PT809

Appendix 3



7756

NECKLACE

- 5 peyote birds on either side
- strung on foxtail
- double strand
- stamped designs
- single singer style inlaid turquoise and coral

NAJA

- 1 large peyote bird
- singer style inlay
- coral on body- turquoise on wings
- stamping on head and tail

COLLECTOR

- ACC. April 1975
- locality- Klagetoh Trading Post, Arizona, early 1970's
- Collector- Kendra Bowers
- Value- \$310, price \$250
- Made by Virgil and Pauline Begay
- Navajo

DESIGN

- modern interpretation- only birds of different sizes, no traditional squash blossoms or naja
- inlaid turquoise and coral

Calc. #2
Drawer 6
CAT. No. 7756

THE TAYLOR MUSEUM

ACC. DATE April, '75	--90	VALUE \$310.00	[] GIFT
OBJECT: Necklace - Navajo	RECORDED BY: KL	PRICE: \$200.	[] LOAN
MATERIAL: Silver, coral, turquoise		H: 18" long v	[X] PURCH.
DESCRIPTION: Singer style squash blossom with 3" peyote bird naja flanked on each side by five 2" birds. All is strung on foxtail. There is a double strand of 1/4" silver beads and a single strand of beads from birds to hook. Birds are decorated with stamped designs and single Singer style inlaid chips. Inlay area extends over body and wings. Coral in body area, Turquoise in wings.		W:	[] EXCH.
			[] EXPED.

CONDITION: New

REMARKS: MA Museum Purchase. 1974-75. Made by Virgil and Pauline Begay Navajo

LOCALITY & DATE OF ORIGIN: Klagetoh Trading Post, Ariz., 1970's early

COLLECTOR: Kendra Bowers

DONOR/VENDOR/LENDER: Klagetoh Trading Post, Ariz.

DATE RECEIVED: Summer, 1975

24-15-89 DENVER CO 9-5482

Appendix 4



1984.23

NECKLACE

- double strand small silver beads
- squash blossoms are small turquoise stones set in oblong settings
- 15 squash blossoms on each side

NAJA

- large turquoise stones set at each end
- one turquoise pendant in center
- two pieces of metal

COLLECTOR

- ACC. 8/20/84
- origin "Navajo necklace" ca. 1920
- Mark Webb Stewart

DESIGN

- beveled turquoise instead of squash blossom beads
- straight edged bezels
- large stone pendant on naja
- double strand hogan beads

Lab H2
Drawer 5

THE TAYLOR MUSEUM			
CAT. No.	1984.23	ACC. DATE	8/20/84
OBJECT:	Navajo necklace	RECORDED BY:	lbh
MATERIAL:	silver, turquoise	H:	11" (length)
DESCRIPTION:	double strands of small, unstamped beads; "blossoms" are silver with small turquoise stones set in oblong settings at the end of each; naja is formed of 2 pieces of silver with stones set at each end, 1 stone set in the center	W:	
CONDITION:	turquoise piece set on BR on strands is chipped and loose	D:	$\frac{1}{2}$
REMARKS:	credit line: Gift of Marka Webb Stewart		
LOCALITY & DATE OF ORIGIN:	ca. 1920		
COLLECTOR			
DONOR/VENDOR/LENDER:	Marka Webb Stewart, Colorado Springs, CO		
DATE RECEIVED:			

GIFT
 LOAN
 PURCH.
 EXCH.
 EXPED.

Appendix 5



NECKLACE

- single strand hogan beads
- no squash blossom beads
- no turquoise or stones

NAJA

- casting? hands coming together at bottom of naja with turquoise bezeled wristlets
- hanging bezeled turquoise fetish pendant inside naja

COLLECTOR

- ACC. August 1957
- Locality- New Mexico, "Zuni Necklace"
- Collector- Phillip B. Stewart

DESIGN

- no stamping
- no squash blossom beads
- scalloped bezel
- simple sing strand hogan
- turquoise fetish pendant

Lab. H.C. Record 6

CAT. No. 5653

THE TAYLOR MUSEUM 100

ACC. DATE August 1957

VALUE *Add " \$ 18.75 "*

to H.H. Granneth's writing

DESCRIPTION Necklace (Stewart label reads "Zuni necklace")
 Silver, pendant 2-3/4" wide and has two hands with turquoise set wristlets, small turquoise pendant at center inside large pendant, length (pendant and silver bead chain) 14-1/2".
fetish.

CONDITION

REMARKS *Stewart 131*

LOCALITY New Mexico

COLLECTOR Phillip B. Stewart

DONOR Estate of Philip B. Stewart, August 1957

GIFT
 LOAN
 PURCH.
 EXCH.
 EXPRD.

Appendix 6



1985.11.1

NECKLACE

-double strand hogan beads with five squash blossoms on either side
 -squash blossom beads have large beveled "Morenci" turquoise with two leaves on either side (SE Arizona)

NAJA

-five beveled turquoise stones around naja
 -center hanging turquoise
 -leaves around top and center stone
 -stamped design above each stone and at the ends of the naja- bear paw?

COLLECTOR

-ACC. June 1985
 -Locality "?Rio Grande"
 -"A" stamped twice on back side of Naja
 -Isabel M. Haynes
 -Value: \$1,250

DESIGN

-double strand hogan
 -stamping- bear paw?
 -leaves around turquoise
 -scalloped bezel
 -tigertail and crimp clasp
 5653

Cole #2, Denver 6 *Studio 4 decent Cab.*

THE TAYLOR MUSEUM			
CAT. No. TM 1985.11.1	ACC. DATE Aug. 1985	VALUE \$1,250.00	<input checked="" type="checkbox"/> GIFT
OBJECT: Squash blossom necklace	RECORDED BY:	PRICE:	<input type="checkbox"/> LOAN
MATERIAL:		Wt: 28.5"	<input type="checkbox"/> PURCH.
DESCRIPTION: Tigertail and crimp clasp. Silver hogan beads, 2 strands hold 5 squash blossoms at each end of the naja. Squash blossoms have a center stone of beveled Morenci turquoise, 2 leaves along both sides as blossom follows underneath. 5 turquoise stones along front of naja, beveled turquoise stone with 2 silver leaves on each side dangles in center of naja. (Note what looks like bear-paw stamp at top of each stone)		D: of naja: 3.0"	<input type="checkbox"/> EXCH. <input type="checkbox"/> EXPED.
CONDITION: Good-- silver hogan beads around top neck area somewhat tarnished.			
REMARKS: "A" stamped twice on back side of naja.			
LOCALITY & DATE OF ORIGIN:			
COLLECTOR	?Rio Grande	Match with 267.85	
DONOR/VENDOR/LENDER:	Mrs. Isabel M. Haynes	331.85	
DATE RECEIVED: June 1985			

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