Apache and Pai

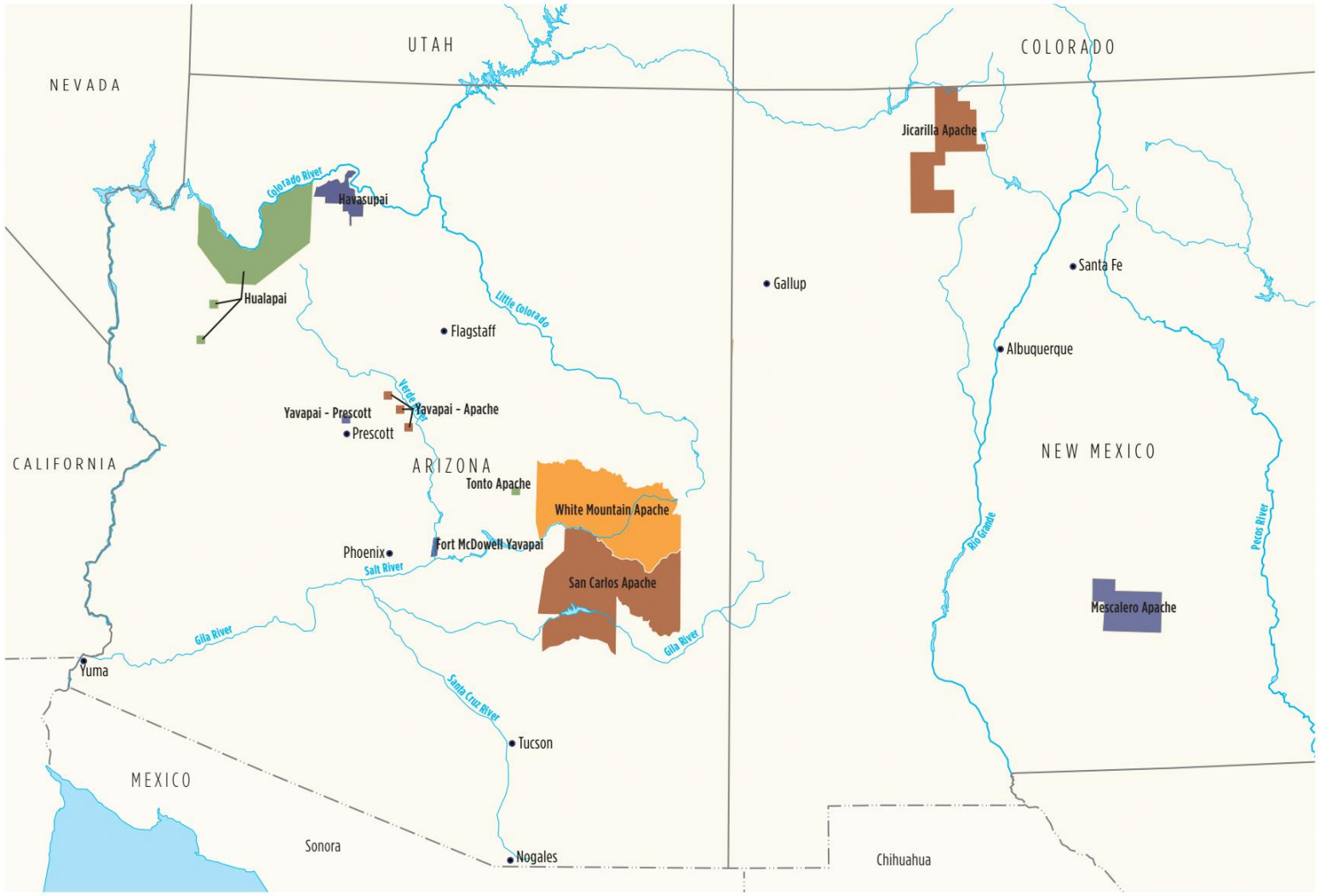
Central Mountains and High Plateaus

In guiding, you might just briefly reference the photo to give people a visual sense of the land.

- The area includes the Mogollon Rim with sudden drop from mountain to desert.
- Upper elevations are as high as 12,500 feet.
- Snow provides 75% of the moisture in the upper elevations.
- The entire area is semiarid and the Colorado River is the lifeblood blood of the region.

Home is the mountains—the beautiful, sacred forested mountains. We are mountain people, and we have to have mountains. Ronnie Lupe, White Mountain Apache

The Colorado River runs through the Grand Canyon and is the lifeline of our people. Without the water we would not continue to live as a people . Loretta Jackson, Hualapai



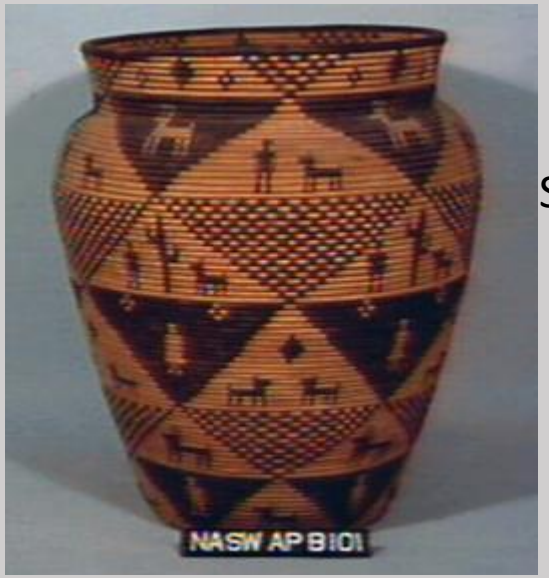
Tribal Lands

- Pai Peoples (Upland Yumans)
  - Fort McDowell Yavapai Nation
  - Yavapai-Prescott Indian Tribe
  - Yavapai-Apache Nation
  - Havasupai Tribe
  - Hualapai Tribe

- N’dee
  - San Carlos Apache Tribe
  - Tonto Apache Tribe
  - White Mountain Apache Tribe
  - Yavapai-Apache Nation
  - Jicarilla Apache Nation
  - Mescalero Apache Tribe

10 million acres of central Arizona were once home to the Yavapai. The discovery of valuable minerals in the 1860s brought in prospectors, the military to protect miners and ranchers to provision settlers. Struggles to avoid starvation led to conflict over a ten-year period.

As with the Navajo, the Yavapai in 1874 were force marched in the winter 180 miles through the mountains to the San Carlos Apache Reservation. They were kept there for 25 years before being allowed to return to much restricted reservation lands.



Yavapai. Basket, early 1900s. Advisor Katherine Marquez identified this basket as Yavapai, not Western Apache, based on the extensive use of devil's claw and the wide mouth, are two design features of Yavapai jar baskets. She said, "The saguaro are Yavapai people."

Animals, or stars and the sun, they're all woven into the baskets. Clinton Pattea, Fort McDowell Yavapai Nation.

Notice how many baskets begin with a star center.

Yavapai. Basket, early 1900s. "The star represents Skatakaamcha, Star in the Night or One that Wanders. Lightning flashed when the night star went up. Yavapai oral histories tell how Skatakaamcha went to the top of Bell Rock, in the Sedona area, and pushed the mountain down into the earth. Bat woman, Kampanyika, knocked him down. His bones lay all around the base of Bell Rock, spreading medicine all around." Katherine Marquez, Yavapai.

Yavapai. Basket, early 1900s (far right). This is a winnowing basket. Acorns were cracked in a flour sack, and the meat was separated from the husk in a winnowing basket such as this one. The acorn meat would be ground up on a trough-style grinding stone with a two-handed mano. The flour would be used for acorn stew. Katherine Marquez's mother made jerky gravy, which she sprinkled with acorn flour. Deer meat was sprinkled with acorn flour.

Basket, early 1900s. Katherine Marquez called the white star in the center of the basket the Morning Star.

Josephine Harrison, 1911-1978
Basket, 1971. Harrison’s work is in a number of public collections, including NMAI. Purchased incomplete at the Heard Museum Guild Indian Fair and finished later. It is a fairly recent addition to HOME, and it’s naturalistic bird depictions are entirely unique.

Basket, 1900. The basket has been variously identified as Apache and Yavapai. It is extremely finely woven with 23 stitches per inch. Terrol Johnson noted that those vertical parallel lines are extremely difficult to weave. Some have suggested that the motif above the eagle is military medal.

The Havasupai

- Make sure people know that the Havasupai once lived during the summer in the Canyon and up on the plateau in the winter. In 1919 the establishment of the Grand Canyon National Park Left the Havasupai with 518 acres within the southwest corner of the Canyon. In 1975, when the Grand Canyon National Park Enlargement Act became law, it returned to the Havasupai people more than 185,000 acres, including some of their former lands on the plateau outside of the Canyon. This return of the land was the most ever returned to a tribe by the U.S. government.

- The baskets shown reflect the shift from utilitarian baskets to baskets that could be sold to the many visitors to the Canyon.

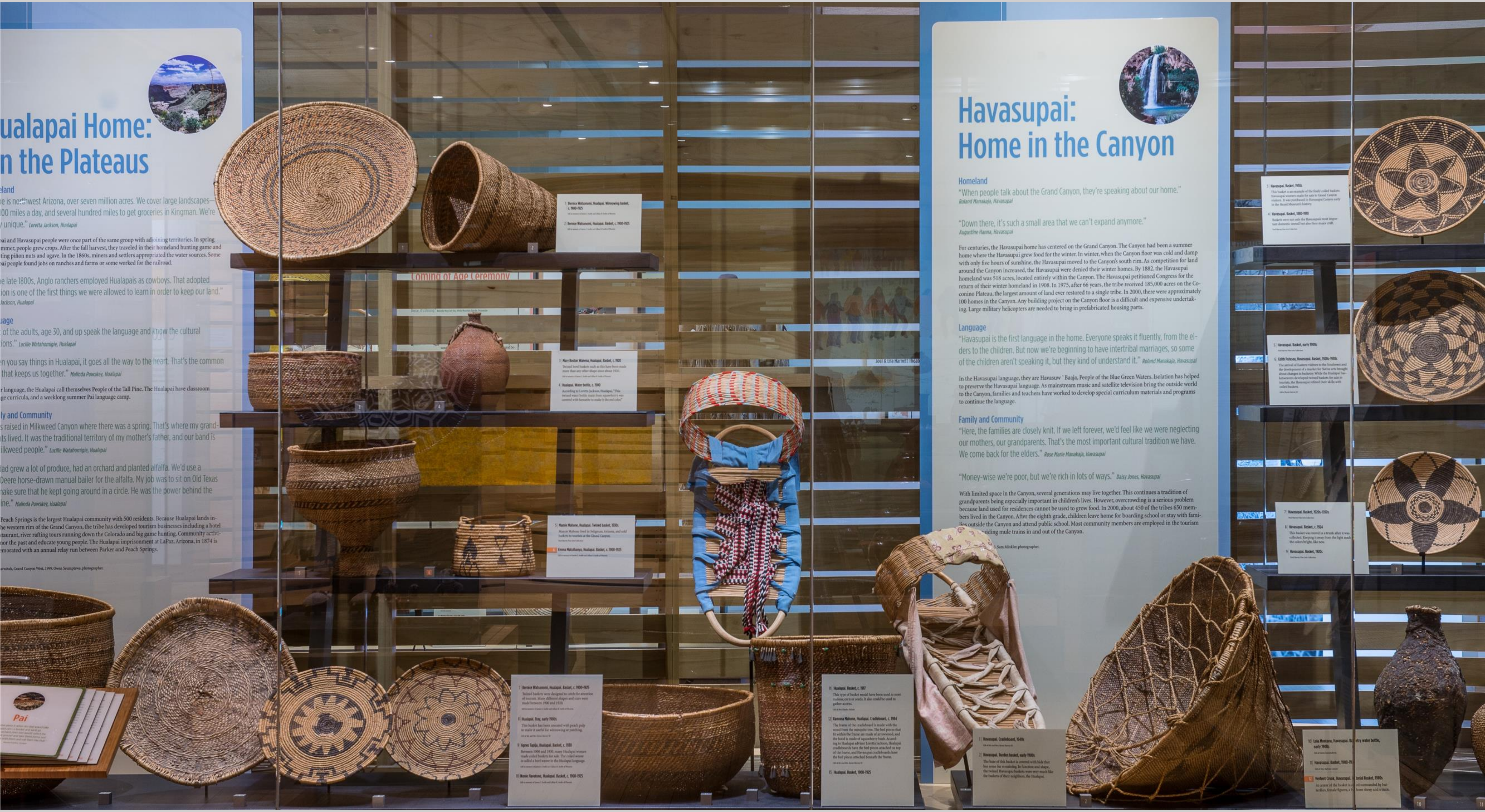
Herbert Crook wove this basket and another in 1972 in trade for four Supai-style dresses. In addition to butterflies, an eagle, humans and a big horn sheep, he also included a train.

Home is northwest Arizona, over seven million acres. We cover large landscapes --over 100 miles a day, and several hundred miles to get groceries in Kingman. We're pretty unique. Loretta Jackson, Hualapai

In the late 1800's, Anglo ranchers employed Hualapais as cowboys. That adopted tradition is one of the first things we were allowed to learn in order to keep our land. They said that we would have to run cattle on our land. I'm proud that my father taught us those ways. Loretta Jackson, Hualapai

My dad grew a lot of produce, had an orchard and planted alfalfa. We'd use a John Deere horse-drawn manual baler for the alfalfa. My job was to sit on Old Texas and make sure that he kept going around in a circle. He was the power behind the machine. Malinda Powsky, Hualapai

Once, it was easy to take over your family's livelihood. Over the generations that began to break up. My grandfather was a tribal herd manager, and it was easy for my dad to take over that role. Everything was set in a certain way in the early 1900's when we were just starting to become part of the melting pot of Anglo society. Loretta Jackson


ualapai Home:
n the Plateaus
Havasupai:
Home in the Canyon
Homeland
"When people talk about the Grand Canyon, they're speaking about our home."
Roland Manakaja, Havasupai
"Down there, it's such a small area that we can't expand anymore."
Augustine Hanna, Havasupai
For centuries, the Havasupai home has centered on the Grand Canyon. The Canyon had been a summer home where the Havasupai grew food for the winter. In winter, when the Canyon floor was cold and damp with only five hours of sunshine, the Havasupai moved to the Canyon's south rim. As competition for land around the Canyon increased, the Havasupai were denied their winter homes. By 1882, the Havasupai homeland was 518 acres, located entirely within the Canyon. The Havasupai petitioned Congress for the return of their winter homeland in 1908. In 1975, after 66 years, the tribe received 185,000 acres on the Coconino Plateau, the largest amount of land ever restored to a single tribe. In 2000, there were approximately 100 homes in the Canyon. Any building project on the Canyon floor is a difficult and expensive undertaking. Large military helicopters are needed to bring in prefabricated housing parts.
Language
"Havasupai is the first language in the home. Everyone speaks it fluently, from the elders to the children. But now we're beginning to have intertribal marriages, so some of the children aren't speaking it, but they kind of understand it." Roland Manakaja, Havasupai
In the Havasupai language, they are Havasuw `Baaja, People of the Blue Green Waters. Isolation has helped to preserve the Havasupai language. As mainstream music and satellite television bring the outside world to the Canyon, families and teachers have worked to develop special curriculum materials and programs to continue the language.
Family and Community
"Here, the families are closely knit. If we left forever, we'd feel like we were neglecting our mothers, our grandparents. That's the most important cultural tradition we have. We come back for the elders." Rose Marie Manakaja, Havasupai
"Money-wise we're poor, but we're rich in lots of ways." Daisy Jones, Havasupai
With limited space in the Canyon, several generations may live together. This continues a tradition of grandparents being especially important in children's lives. However, overcrowding is a serious problem because land used for residences cannot be used to grow food. In 2000, about 450 of the tribes 650 members lived in the Canyon. After the eighth grade, children leave home for boarding school or stay with families outside the Canyon and attend public school. Most community members are employed in the tourism
iding mule trains in and out of the Canyon.
Sam Minkler, photographer

Mamie Mahone, Hualapai. Twined basket, 1930s.
Mamie Mahone lived in Seligman, Arizona, and sold baskets to tourists at the Grand Canyon. Fred Harvey Fine Arts Collection 994ba

Hualapai. Water bottle, c. 1900. According to Loretta Jackson,
“This twined water bottle made from squawberry was covered with hematite to make it the red color.”
Loretta Jackson.

N’dee

Western Apache, Jicarilla Apache, Mescalero Apache

Herb Stevens, San Carlos Apache

Larry Brown, San Carlos Apache

Night Guard , 1985, by Allan Houser, Chiricahua (Warm Springs) Apache, Is one of three artworks by the artist In the Apache section.

Salton Reed, Sten'aye Clan, 1981
Made of hollowed agave stalk with horsehair strings. *"He made the violin talk. You could actually hear the words."*
-- Larry Brown and Karen Kitcheyan Jones

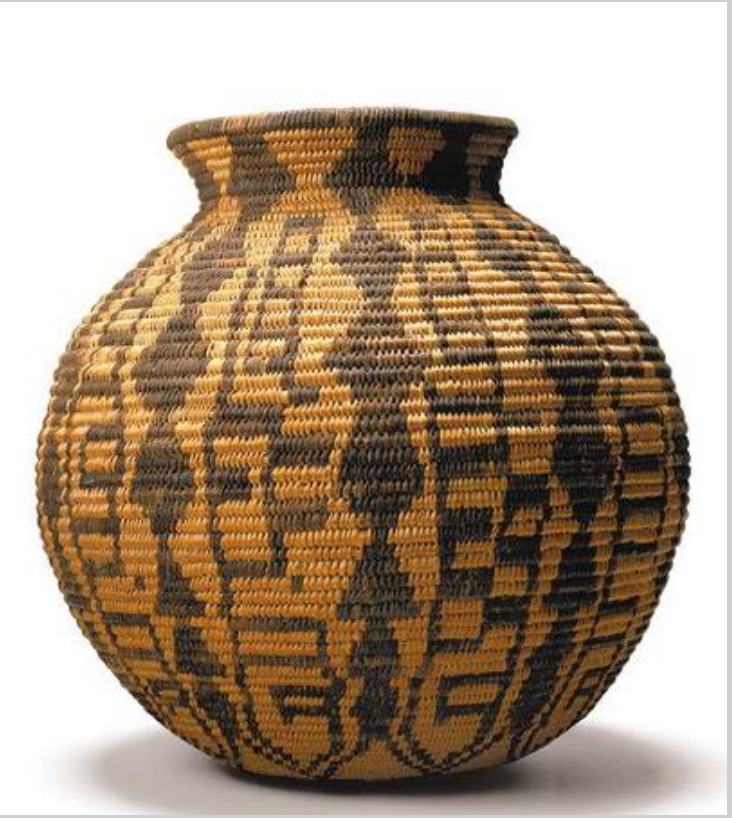
Fiddles are played primarily for social occasions. "You have to hollow the agave out and then put it back together before painting it. In Apache, the word is, tsee bedodahe, meaning a singing century plant, a singing agave."
Herbert Stevens, San Carlos Apache

Apache. Playing cards, c. 1885. These playing cards are based on 19th century cards from Spain, brought to Mexico and obtained by the Apache. There are four suits: Clubs, cups, coins and swords.

Modern playing cards, 2000. These cards are still purchased in Mexico. Herb Stevens commented the elders play several times a week at the San Carlos Apache Cultural Center.

Apache. Olla, late 1800s. Before 1900, Apache home life meant moving from camp to camp on horseback, and possessions had to be few and practical. Baskets were easy to transport, less breakable and lighter in weight than pottery. Pottery making was discontinued after the late 1800s. Jars such as this were used to cook meat, corn or to melt pitch for coating basketry water bottles. Sometimes pots were used as drums, but this isn’t a water drum pot.

The tus [pitched water jar] is so important to the Apache heritage that it is part of the White Mountain Apache great seal.
Ramon Riley, White Mountain Apache



Basket c. 1900. This basket can be seen in 1910 photographs of the Heard’s home.

Timothy Ward, San Carlos Apache, Warrior’s cap. The artist was 17 and a junior in high school, when he entered the cap in the 2002 Guild Native American Student Arts and Crafts Show, where it received an award.
The beadwork is in the color of the four directions--white, yellow, green and black--placed on the cap for the protection of the wearer. (statement of artist to Andy Eisenberg)


Apache Baskets

Full-size saddlebag, late 1800s. Deer hide, sinew, red trade cloth. *“This is a typical Western Apache saddlebag. You make this using the largest piece of hide you can find, stitch it up, make an opening and add cut-outs. One side is used for clothes, the other side is for food--ash bread, coffee. Saddlebags were important in movement from camp to camp.”*

-- Larry Brown and Karen Kitcheyan Jones

Mescalero Apache Shield, late 1800s
Made of buffalo hide, Herb Stevens referred to this as a “show shield.”

Pictorial basket, c. 1900, San Carlos Apache
Ramon Riley, White Mountain Apache Cultural Preservation Officer, noted the toe tabs on the figures' moccasins.

Adela Swift thought it looked like the work of Katie Francis, Yavapai Apache from Prescott.

By the 1880s, Western Apache basket weavers were creating large, dramatic jar baskets and flat trays for the tourist market. After 1900 fewer weavers made large basketry jars because the market didn't support the investment of time and effort.

Fred Harvey's main buyer, Herman Schweizer, arranged for Navajo weavers and Hopi or Navajo silversmiths to demonstrate the making of cultural arts at the Indian Department at the Alvarado Hotel in Albuquerque. On special occasions, he also brought in basket weavers from distant communities.

Such was the case in 1903, when three Apache basket weavers from Arizona traveled to New Mexico.

Everything is made in prayer. Larry Brown, San Carlos Apache

This leather shirt, late 1800s, is based on the full-dress coats worn by U.S. Army officers during the Indian Wars. The Apache scouts who served in the U.S. military from 1871 to 1923 were never issued a military uniform. They created leather shirts full of meaning to the Apache—yellow ochre, a sacred pigment, and rows of buttons, beadwork and fringe typical of Apache clothing and accessories. Serving as a scout was a source of income and pride, a status worthy of special attire. Larry Brown said, *"Black and white beads (or red and white or blue and white) are what were available in this early Reservation period. Longstreet (David?) and his mother were known for making and wearing this style jacket. Cavalry coats were taken apart and used as patterns. Yellow ochre was used to paint the leather. Four-day ceremonies were held to make jacket impenetrable by bullets. "*

Dale Gilbert made this modern version of elk hide in 2001, when it won a Best Of Class award at the Guild Indian Fair and Market.

Camp dress by Mary Garland Riley, White Mountain Apache, 2000. When cotton materials became readily available, women wore these loose-fitting blouses and long, full skirts, seen in photographs from the 1880s on. The camp dresses are still worn today. The amount of decoration on the dress is related to the age of the wearer with a younger woman’s dress being more elaborate.

Western Apache. Moccasins, c. 1900. Moccasins with toe tabs were worn by the Chiricahua and Western Apache in the late 1800s for special occasions. The paint and beadwork on this pair also suggest dress wear.
Fred Harvey Fine Arts Collection. 159BE

White Mountain Apache. Cradleboard, c. 1950. According to Ramon Riley, White Mountain Apache, charms were hung off the hood to protect the infant. The laces represent lightning. (on the left)

Mescalero Apache. Cradleboard, c. 1950 (on the right) This is a girl's Cradle, based on the way it is laced, per the Mescalero Apache tribe.

Alma Gusta Thompson (1904-1986), San Carlos Apache. Cradleboard, c. 1956. "The frame of this cradleboard is made from mesquite root. You have to go down to the wash after a real heavy rainstorm and the root sticks out. That's when we go and cut it. I remember going with my grandmother. We used to go up to Dry Wash with just jerky and maybe ash bread and a canteen of water. It would get to be 100-degree weather, scorching hot. But we would leave the first thing in the morning.
And we would see the roots coming out of the mesquite. She would chop it off and leave it there, continue on, keep on going until she thinks she has enough. And then we would go back and collect each one and return home."

"To form this upside-down U-shape, you have to soak it in water for maybe a week. When it's thoroughly soaked, you form the U-shape by massaging and pressing it slowly. This bottom part of the cradleboard--the bed--comes from sotol. Sotol is a cousin to the agave and yucca. The hood is made from desert willow." Herbert Stevens, San Carlos Apache AP-Q-2

Coming of Age Ceremony skirt and poncho, early 1900s. When a young woman reaches puberty, a community of family and well-wishers celebrates her transition to adulthood in a four-day ceremony. A special garment is either made for the occasion or passed down from a family member.
The skirt and poncho appear very fluid because of the long fringes hanging from the shoulders and all around the skirt. The sound is musical with hundreds of small tinklers.

- The touch screen features Tia Torivio shaking the poncho to show how it sounds.

The beadwork is characteristic Mescalero Apache. The tail is deer legs. There is a song in the Coming-of-Age ceremony that is about deer and legs. Songs are handed down in the family.
Larry Brown and Karen Kitcheyan Jones

Allan Houser, silk screen print of a Gaan dancer, 1952.

Western Apache. Gaan kilt, 1970, made of commercially tanned hide. The Gaan are spiritual beings, the protectors, teachers and ro models for the Apaches. At night during the Coming-of-Age Ceremony four or five masked Gaan dance around a central fire, accompanied by a group of singers.

The kilt was approved for display, as it has never been worn.