

and Gus Pearson were involved in establishing in the late 1940s). The exhibit's focal point is a freestanding, three-dimensional skeletal cast of a life-size Jurassic dinosaur, and it features interactive kiosks and interpretive panels for geology and biology.

Currently, the Museum mounts an average of four to six major special (temporary) exhibits per year. While curators, educators, and other staff members assist with preparation, specially trained exhibits staff now create and install the exhibitions.

## CRAFTSMAN EXHIBITIONS

### HOPI CRAFTSMAN EXHIBITION

"We are scientific and artistic..." Mrs. Colton once said. Her concentration on preserving and promoting native art, particularly that of the Hopi, evolved into a Craftsman Exhibition that was first held on the July 4th weekend in 1930. Mrs. Colton chose to work with the Hopi because of her personal friendships with many of them. Also, due to their remoteness, the Hopi lacked a market for their traditional items since traders purchased souvenir-type items and not utilitarian goods. Mrs. Colton felt the Museum could provide a profitable and educational venue for them, while helping to preserve their craft heritage. MNA staff members traveled to the Hopi villages and explained their idea, depending upon Edmund Nequatewa's interpretive skills to encourage participation by the Hopi craftsmen. The Hopi were reluctant in the first few years, but soon willingly entered their products in the Exhibition. Several journeys before and after the Shows were necessary, and were always eventful, with staff traveling cross-country and camping out.

Dr. Colton saw this venture as a scientific experiment, designed to preserve traditional handicrafts like piki trays and yucca baskets, while developing a market for these traditional items (and replacing "touristy" items in the process). Mrs. Colton studied native dyes and found sources for cotton and wool for hand spinning and weaving. Dr. Colton investigated pottery firing techniques and discussed them with

the potters. Quality was emphasized and encouraged, and prizes were awarded. Craftsmen were encouraged to submit items used in daily life (e.g., plainware pottery) as well as finely decorated materials that collectors might purchase. They were also encouraged to sign their work. The community supported the Shows, and over the years, the Hopi Craftsman Exhibition became a local tradition.

The criteria of the Hopi Craftsman Exhibition were listed in 1931 as follows:

1. to encourage the manufacture of objects of artistic and commercial value which have fallen into disuse and are becoming rare;
2. to stimulate better workmanship;
3. to encourage the development of new forms of art of purely Indian design; and
4. to create a wider market for Hopi goods of the finest type.

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*In 1959, Mary-Russell Ferrell Colton received a Certificate of Appreciation for her work with native arts and crafts from the Indian Arts and Crafts Board of the U.S. Department of Interior. She left a legacy of pioneering assistance to preserve and, in some ways, direct native crafts.*

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Hopi men and women who were superior craftsmen were invited to travel to Flagstaff in MNA cars and demonstrate their talents during the