

World War II intervened so that regular Shows did not begin until MNA began hosting the event in 1949. It has since become an annual Exhibition held in late July or early August.

The Craftsman Exhibition was primarily geared to the western Navajos, who did not have the same opportunities for sales as the eastern Navajos with their close proximity to Gallup and Santa Fe. Collecting trips differed from those for the Hopi Show because the Navajos were nomadic and were scattered over a much larger territory. MNA staff worked with the Navajo Arts and Crafts Guild and, later, with reservation traders to find materials to enter into the Exhibition.

ZUNI CRAFTSMAN SHOW

On Labor Day weekend in 1987, MNA initiated the Zuni Craftsman Show, and over 250 contemporary Zuni jewelers, carvers, painters, potters, and weavers brought their intricate wares to MNA. The Zuni traditionally bartered with traders and not consumers, so this Craftsman Show offered opportunities to interface directly with the public. The popularity of Zuni fetish carvings of animals and figures important to Zuni culture has resulted in flourishing sales. Zuni traditional weaving had all but died out until the creation of the Zuni Show; subsequent sales have contributed to a resurgence of this skill among Zunis.

FESTIVAL OF PAI ARTS

In fall 1996, a craftsman show of the Hualapai, Havasupai, and Paiute artists was begun at MNA to celebrate the exquisite basketry, beadwork, and split twig figurines of these people of the Grand Canyon. More than 1,000 visitors enjoyed this glimpse into Pai culture, and the Festival is now a permanent event of the MNA summer season.

In 1995, the traditional summer Craftsman Exhibitions were revamped into a new format, the Heritage Program, that honors Native American artistic creativity as well as MNA's history of sup-



THE OLLA MAIDENS PERFORMING AT A ZUNI CRAFTSMAN SHOW. (MNA COLLECTIONS)

port for art. The Heritage Program Marketplaces are held on or near the traditionally established weekends. Demonstrators, artists, and performers continue to gather for these juried celebrations of their talents. A gallery exhibit entitled *Enduring*

MNA staff members Al Whiting and Volney Jones rented a building outside the Hopi village of Shipaulovi in the 1930s. The two were conducting an ethnobotanical study of Hopi agriculture (Whiting worked with wild plants and Jones with cultivated plants) and needed a place to put their bedrolls plus store specimens as they helped with the fall harvest. The following spring, MNA staff again rented the structure as a site to call home during the Hopi collecting trips. Katharine Bartlett recalls Hopi youngsters bringing them bouquets of flowers, which MNA staffers considered a sweet gesture. They soon realized, however, that Al Whiting had given the children presents if they brought him botanical specimens.

Creations, featuring master works by Hopi, Navajo, and Zuni artists, is open throughout the summer. As items sell from this exhibition, new pieces replace them, providing summer visitors with an ever-changing display of the best work to be found among the native peoples of the Colorado Plateau.