

Leonard D. Hollister Collection

ca.1890-1966

48 boxes (56 linear ft.)

Call no.: MS 688



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Born in Denver, Colorado, in October 1884, Leonard D. Hollister was a collector of Southwestern Native American pottery and the son of Uriah S. Hollister, a prominent executive with the Continental Oil Company and author of *The Navajo and His Blanket* (1903), an early work on Navajo textiles.

The Hollister collection is a diverse assemblage of 94 works by Native American potters, representing a cross-section of southwestern cultures and pueblos. According to Fred A. Rosenstock, who purchased the collection after Hollister's death, the pieces were acquired one or two at a time over several decades, often purchased directly from the artist. Hollister acquired examples from pueblos including Acoma, Cochiti, Hopi, Jemez, Laguna, Maricopa, Picuris, San Ildefonso, San Felipe, San Juan, Santa Clara, Santo Domingo, Taos, Tesusque, Zia, and Zuni. The signed pieces, over a quarter of the collection, includes works by some of the century's most influential potters.

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Background on Leonard D. Hollister

A collector of Native American pottery from the Southwest, Leonard D. Hollister was born in Denver, Colorado, in October 1884. As the son of Uriah S. Hollister, a prominent executive with the Continental Oil Company and author of a noted work on Navajo textiles, *The Navajo and His Blanket* (1903), Hollister appears to have become interested in Native American culture early in life, and for decades, he acquired representative works of well-known potters from pueblos across the southwest.

Scope of collection

The Hollister collection is a diverse assemblage of 94 works by Native American potters, representing a cross-section of southwestern cultures and pueblos. According to Fred A. Rosenstock, who purchased the collection after Hollister's death, the pieces were acquired one or two at a time over several decades, often purchased directly from the artist. Hollister acquired examples from pueblos including Acoma, Cochiti, Hopi, Jemez, Laguna, Maricopa, Picuris, San Ildefonso, San Felipe, San Juan, Santa Clara, Santo Domingo, Taos, Tesusque, Zia, and Zuni.

Among the signed pieces are works by major by Lucy Lewis (Acoma); Sadie Adams (Hopi); Tonita Martinez Roybal, Desideria Montoya Sanchez, Maria Montoya Poveka Martinez, and Julian Martinez (San Ildefonso); Damacia Cordero (Cochiti); Lela and Luther Gutierrez (Santa Clara); and Rose Cata Gonzales (San Juan).



Santa Clara figurative bowl (70.291)

Inventory

Acoma
ca.1890-1959
Chino, J. (?): Acoma: jar
ca.1945
21.2 x 23.5 cm.
Item 70.256

Fine line black on white ware; body slipped in white, base and neck interior slipped in red. A simple repeating design meticulously applied in thin black strokes. Fineline ware was revived from prehistoric designs by the China family. Signed in conjoined JC (?).

Chino, Marie Z.: Acoma: jar

1950

Item 70.272

Fineline black on white; slipped in white all over and decorated with fine, geometric linear design, meticulously applied. Signed "M.Z. Chino, Acoma, N. Mex."

Lewis, Lucy M.: Acoma: jar

1950

14.3 x 17.8 cm.

Item 70.270

Red and black on white, slipped in white all over and decorated with deer and heart line design. Signed in ink "Lucy M. Lewis Acoma New Mexico."

Lewis, Lucy M. (?): Acoma: jar

ca.1940

18.7 x 24.3 cm.

Item 70.209

Chaco black on white ware; interior and exterior slipped in white; base and slight neck interior slipped in red. Beautifully executed Mimbres Valley design in black. White color of slip; intricate stepped design similar to the work of Acoma potter family Lewis; signed "Lewis of Acoma." Paper label attributes pot to San Ildefonso, but perhaps in error.

Victorino, Clara M.: Acoma: bowl

1959

14.4 x 25.1 cm.

Item 70.206

Red and black on white ware; interior and exterior slipped in white, base slipped in red; simple geometric design in red and black. Purchased from the artist October 1959

Victorino, Clara M.: Acoma: jar

Undated

15.8 x 22.3 cm.

Item 70.271

Red and black on white ware; exterior slipped in white, neck and base slipped in red; precisely executed geometric design of traditional origin in red and black. Signed "C.M. Victorino Acoma NM," and by same potter as 70.206 (an older bowl, also executed with great precision). Design elements derived from various traditional sources: i.e., stepped elements, Zuni rain bird design, arrows, leaf, Mimbres Valley.

Acoma: canteen

Undated

7.7 x 9.2 cm.

Item 70.240

Polychrome ware slipped in red on base and white on top. Crude design applied in red and black. Traditional shape, but made in this size for the tourist trade.

Acoma: jar

Undated

24.7 x 26 cm.

Item 70.208

Black on white ware; body slipped in white, base and neck interior slipped in red. Geometric design applied in three horizontal bands. Thin, though not as thin as characteristic of Acoma pottery. Division of design zones derived from Zuni pueblo traditions.

Acoma: jar

ca.1955

19.7 x 24.7 cm.

Item 70.216

Orange-red and black on white ware; white slip around body, orange slip on base and neck interior. Precise geometric design in red and orange. Design elements similar to those used in prehistoric Sityatki designs.

Acoma: jar

1950

16.5 x 22.8 cm.

Item 70.238

Red and black on white ware; body slipped in white, base and neck interior in red. Design with flower motif applied in simple manner. Made after 1950 and signed in ink "Acoma N.M."

Acoma: jar

Undated

15 x 18.4 cm.

Item 70.219

Red and black on white ware; slipped in white around body, red on base and neck interior. Geometric design. Mixture of traditional design elements, coil element with stepped motif derived from Zuni rain bird design.

Acoma: jar

Undated

11.1 x 13 cm.

Item 70.220

Black and red on white ware; sloppily slipped in white on body, red on interior and base. Simple geometrics and stepped design poorly executed in black and red. Design, shape and execution very primitive: make up of design and thinness of ware suggest Acoma origins.

Acoma: jar

Undated

9 x 11.7 cm.

Item 70.246

Black and red on white ware; body slipped in white, base and neck interior in red slip; poorly executed geometric design. Attributed to Acoma.

Acoma: jar

Undated

18.8 x 27 cm.

Item 70.258

Brown and black on white ware; stomach and neck slipped in white, base and neck interior in red; large bird and plant motifs surrounded by swirling geometrics. Unbroken outline of swelled stomach, short neck, and constricted mouth. Bird (sometimes identified as parrot) motif and plant motif from traditional designs of nearby Zia Pueblo.

Acoma: jar

Undated

12.4 x 19.2 cm.

Item 70.267

Black on white ware, body slipped in white, base and neck interior slipped in red; geometric design applied with precision.

Acoma: vase

ca.1890-1915

20.4 x 18.4 cm.

Item 70.243

Red and black on white ware, body slipped in white, based and interior slipped in red. Design applied in neat horizontal bands delineating the stomach, base, and neck areas, this sort of distinction in design familiar prior to the pottery revival of the 1920s and 1930s. The vase shape, however, shows the influence of the tourist trade.

Acoma or Zia: jar

Undated

5.5 x 10.8 cm.

Item 70.222

Black and red on white; tan clay body, exterior and base slipped in white; design in black and red. Simple geometric design. The berry-like design is similar to Zia pottery elements, but the tan clay is rare for Zia. Since Acoma and Zia share design characteristics, and Acoma use lighter color clay, could be Acoma ware.

Acoma or Zia: jar

Undated

22.9 x 30.5 cm.

Item 70.289

Polychrome ware; body slipped in cream, base and neck interior slipped in red; intricate geometric design in three horizontal zones, delineating the stomach and neck areas, in red and black on cream vase. "Zia" signed in ink on base, but design, shape, and organization more typical of Acoma.

Acoma or Zuni: jar

1930

26 x 30.2 cm.

Item 70.242

Black and red on white ware, slipped in white on body, black on base and neck interior. Rigidly organized geometric design in horizontal zones. The broken outline of the jar and the division of design zones indicates a Zuni origin, but the thinness of the ware and the clean, well executed design suggests Acoma.

Broken and not present

Undated

Item 70.292

Cochiti

Undated

Cordero, Damacia (?): Cochiti: jar

Undated

12.6 x 16.3 cm.

Item 70.201

Black on cream ware; light colored clay, slipped in cream on exterior and interior of neck, red slip on base and interior; decorated with precise geometric design, seemingly symbolic. Two handles in shape of small reptiles (lizards?). Design encircling both interior and exterior of neck broken with traditional spirit path. Signed "Damacia" or "Damaro."

Hopi

ca.1940-1950

Adams, Sadie: Hopi: jar

Undated

17.5 x 26.4 cm.

Item 70.211

Polychrome pot; black and red on cream body; slipped in same clay as body; firing causes mottled effect on body ranging in color from rose to pale beige; simple geometric design; spirit path visible through lines encircling neck. Signed by Adams with her characteristic flower hallmark.

Nampeyo family?: Hopi: jar

1940

8.6 x 14.6 cm.

Item 70.293

Polychrome pot; cream-colored body slipped and polished; firing causes mottled effect of rose to light beige tones; geometric design in red and black, symmetrically organized around circumference. Uncertainly attributed to a member of the Nampeyo family.

Hopi: bowl

ca.1940

7.5 x 10.5 cm.

Item 70.223

Polychrome pot; cream colored body slipped and polished; firing causing mottled effect of rose to cream tones. Simple geometric design in red and black, symmetrically organized around body of pot.

Hopi: plaque or canteen

ca.1940

6.6 x 18.1 cm.

Item 70.268

Black on cream ware; slipped and polished all over. Bowl shaped, smooth and regular, design consisting of conventionalized bird elements on convex surface. Rim pierced and strong attached to be used as a wall hanging. Spirit path evident in line around perimeter.

Hopi: vase

Undated

20.9 x 11.5 cm.

Item 70.203

Black on cream body; slipped and polished; firing caused mottled effect on body of tones from rose to light beige; intricate design in black using symbolic motif. Interior of neck also painted black. Design repeated twice around circumference is derived from the Zuni rain bird design.

Hopi: vase

ca.1950

9.3 x 9.1 cm.

Item 70.266

Polychrome slipped and polished; firing caused mottled effect of rose to cream tones of surface; geometric design, twice repeated motif in black and red.

Jemez

1961

Jemez: jar

1961

10.8 x 15.2 cm.

Item 70.213

Black on cream ware; body slipped in cream, base and interior slipped in red. Geometric design. Pot represents a return to a more traditional Jemez style unlike poster paint wares of earlier in 20th century.

Jemez: jar

Undated

11.5 x 13.4 cm.

Item 70.221

Red and black on cream ware; body slipped in cream, base in red and polished, interior of neck in red. Simple geometric design irregularly applied. Could be a more traditional Jemez pot; triangular motif similar to that used in Santo Domingo.

Laguna

Undated

Laguna or Acoma: bowl

Undated

13.4 x 25.4 cm.

Item 70.241

Red and black on white ware; red slip on base and interior, white slip around exterior. Nicely organized and executed geometric design applied in red and black paints. Elements of design and thinness of ware indicate an Acoma origin, rather than Laguna, although marked in ink "Laguna."

Laguna or Acoma: bowl

Undated

12 x 22.5 cm.

Item 70.257

Red and black on white ware; slipped entirely in white, band of black around rim and base, design in black and red of neat line and geometrics. Elements of design and thinness suggest Acoma, but the opaqueness of the slip and dark clay are uncharacteristic. Possibly Laguna.

Laguna or Acoma: bowl

Undated

16.5 x 23.5 cm.

Item 70.269

Red and black on white; red slip on rim and base, white slip on exterior. Design of simple, but near geometrics and punched rim. Slightly constricted rim. Attributed in ink to Laguna, but has characteristics of Acoma ware.

Laguna or Acoma: jar

Undated

9.8 x 12.8 cm.

Item 70.218

Red and black on white, exterior slipped in white and interior rim slipped in red. Black band around rim, design covers all of the exterior, even onto the base, of complex geometrics. Though attributed on base to Laguna, is more plausible that this is Acoma ware, since Laguna is typically thicker.

Maricopa

Undated

Maricopa: vase

Undated

10.9 x 10.5 cm.

Item 70.224

Red ware, black design on polished red body. Simple design applied irregularly. Relatively thin, polished red ware typical of Maricopa ware.

Picuris

1956-1957

Martinez, Ramita: Picuris: bowl

1957

13 x 18.7 cm.

Item 70.250

Micaceous ware; tiny flakes of mica visible in surface; unslipped and unpainted. Clay fires to color of old bronze. This type of ware produced at both Taos and Picuris, but Picuris ware tends to be lighted and more often decorated. Decoration consists of parallel bands of incised diamonds, bulbs, and rope-like elements. Signed in ink "Ramita Martinez."

Martinez, Ramita: Picuris: bowl

Undated

13.7 x 20.3 cm.

Item 70.261

Micaceous ware, clay with visible specks of mica in surface; fires to color of old bronze with large black firing spots. Signed in ink.

Martinez, Ramita: Picuris: bowl

1957

13.2 x 18 cm.

Item 70.263

Micaceous ware with flakes of mica visible on surface which is unslipped and unpainted. Signed in ink "Picuris '57."

Martinez, Ramita: Picuris: pitcher

1956

13.9 x 12.7 cm.

Item 70.245

Micaceous ware; clay body unslipped or painted with visible specks of mica, fired to a bright orange color with occasional fire spots. Ware is typical of Taos and Picuris pueblos, with Picuris ware thinner and well fired.

San Felipe

Undated

C.M.: San Felipe: bowl

Undated

7.3 x 15 cm.

Item 70.255

Poorly constructed bowl, black linear design applied irregularly, slipped in color which in a poor firing, turned grey. Base slipped in red with firing spots. Paper label attributes piece to San Felipe and signed "C.M."

San Ildefonso

ca.1890-1943

Martinez, Maria Montoya Poveka: San Ildefonso: vase

ca.1923-1925

32.7 x 22.9 cm.

Item 70.280

Black on black ware; polished black body with black matte design. Avanyu design around stomach, feather-like design around neck. Tall vase with swelled stomach, long neck and slightly flared rim; pot has hole in the bottom, probably form use as a lamp base. Signed on bottom "Marie."

Martinez, Maria Montoya Poveka and Julian: San Ildefonso: jar

ca.1925-1943

15.2 x 18.4 cm.

Item 70.284

Black on black ware; slipped and polished body to which is applied the design with same slip, left unpolished; feather-like geometric and stepped design. Signed "Marie and Julian."

Roybal, Tonia Martinez: San Ildefonso: jar
ca.1925

12.2 x 14.9 cm.

Item 70.281

Black on black ware; polished body, design in dull matte. Well proportioned and spaced geometric design; angular, rather than curvilinear outline, with constricted neck. Signed "Tonita."

Roybal, Tonita Martinez: San Ildefonso: jar
ca.1925

10.2 x 15.5 cm.

Item 70.274

Black on black ware; polished body with matte design. Scalloped design around circumference. Signed "Desideria."

Sanchez, Desideria Montoya: San Ildefonso: jar
ca.1930

10 x 14.2 cm.

Item 70.273

Black on black ware; polished body with matte design. Simple, well executed geometric design.

Sanchez, Desideria Montoya: San Ildefonso: vase
ca.1930

22.6 x 17 cm.

Item 70.288

Black on black ware; polished body overpainted with geometric matte design; design on neck of feather-like extensions from horizontal line, design around stomach in traditional stepped geometrics. Signed "Desideria."

San Ildefonso: jar
ca.1890

Item 70.217

[MISSING??] Black on cream ware, tan clay body slipped in cream, rim and base slipped in red and polished. Design applied in black, bird forms around body, plant forms around neck. The color of the slip, design and condition suggest this may be an early San Ildefonso piece, made at the beginning of the tourist trade era (ca.1875-1900).

San Ildefonso: jar
ca.1920

18.7 x 29.7 cm.

Item 70.207

Red and black on beige; large body slipped with a thick cream slip; design in rough black and red. Predates introduction of polished black ware.

San Ildefonso: jar
Undated

13.3 x 10.8 cm.

Item 70.287

Black on black ware; polished body with matte design depicting avanyu, the horned serpent.

San Juan
ca.1930-1945

Gonzalez, Rose Cata: San Juan: jar
ca.1945

9.4 x 19 cm.

Item 70.233

Polished red ware, incised micaceous ware: rim and base slipped in red and polished, band around body slipped in tan. Cata was born at San Juan and relocated to San Ildefonso after marrying Robert Gonzales in 1920.

San Juan: jar
ca.1945

9.5 x 16.5 cm.

Item 70.226

Polychrome pot slipped in interior, base, and rim with red clay solution, base and rim polished; incised geometric design in red-brown, tan and beige.

San Juan: jar

1940

11.3 x 24.7 cm.

Item 70.239

Polished red ware; light brown colored clay, slipped on interior and half-way down exterior with red slip which, if smothered during firing turns black.

San Juan: jar

1945

5 x 9.3 cm.

Item 70.259

Polychrome pot; light brown clay; base slipped and polished, interior also slipped with lighter color; incised design in brown, tan, and beige; four indentations around rim; simple geometric design; interior of rim also slipped and polished in red.

San Juan: wedding vase

1930

22.9 x 1.7 cm.

Item 70.275

Polished red ware; light brown clay, slipped part way down vessel with red slip which, if smothered during firing, causes black spots. Polished exterior; traditional San Juan technique; double spouted pouring vessel. Signed "Tonita."

Santa Clara

ca.1935-1966

Gutierrez, Lela and Luther: Santa Clara: jar

ca.1956-1966

11.5 x 14.8 cm.

Item 70.202

Polychrome pot; light colored clay slipped in red; intricate geometric design applied with precision in six colors, style characteristic of Gutierrez family originated in the early 1940s by Lela and husband Van, and continued by son and daughter Luther and Margaret. Rain cloud symbols: overlapping semi-circles with black dots within; lightning arrows; rain symbols: vertical lines suspended from horizontal.

Gutierrez, Lela and Luther: Santa Clara: jar

1956-1966

15.6 x 15.3 cm.

Item 70.229

Modern polychrome pot, slipped in red; intricate design applied with precision in six colors. Various symbolic characters: Cochiti figures, rain symbols, bird and reptile figures; geometrics. Characteristic of work by the Gutierrez family.

Gutierrez, Lela and Luther: Santa Clara: jar with handles

1956-1966

13.4 x 21.4 cm.

Item 70.210

Polychrome pot; clay body light colored, slipped in red; design applied in six colors; geometric design and avanyu, the horned or water serpent. Style characteristic of the Gutierrez family.

Tafoya, Cresencia: Santa Clara: jar

Undated

10.4 x 10.8 cm.

Item 70.286

Black on black ware; vessel slipped, polished, and design applied with slip; when fired in oxygen reducing atmosphere polished surface turns glossy black and unpolished becomes the matte design. Simple shaped vessel with stepped geometric design. Signed "Crescencia Santa Clara Pueblo."

Santa Clara: basket

Undated

10.8 x 9.3 cm.

Item 70.251

Polished blackware, body of vessel completely slipped, then exterior and handles polished, fired in reducing atmosphere causing piece to burn black. Resembles a basket, with four handles that cross and flattened at the top.

Santa Clara: basket

Undated

11.8 x 8.7 cm.

Item 70.282

Black on black, body entirely slipped, then exterior and handles polished; design applied with same slip, but not polished. Design a representation of Avanyu, the horned serpent.

Santa Clara: figurative bowl

Undated

12.8 x 26.6 cm.

Item 70.290

Polished black ware; body of vessel slipped and polished and fired in oxygen reducing atmosphere in which the slip turns black. Unusual shape of a bird with incised lines to represent feathers and eyes.

Santa Clara: figurative bowl

Undated

16.6 x 22.2 cm.

Item 70.291

Polished blackware; vessel slipped and polished on interior as well as exterior; fired in oxygen reducing atmosphere in which the slip turns black. Slightly constricted mouth has three handles in form of coyotes.

Santa Clara: jar

ca.1945

11.9 x 12.6 cm.

Item 70.244

Polychrome pot, light colored body slipped in orange-red color; well organized geometric design applied in four colors. Style similar to that of the Gutierrez family, but signed only "Santa Clara."

Santa Clara: vase

Undated

19.6 x 18.2 cm.

Item 70.276

Polished black ware; slipped, then polished and fired in oxygen reducing atmosphere causing pot to turn black in color. No design.

Santa Clara: vase

Undated

28 x 23.9 cm.

Item 70.285

Black on black ware, vessel slipped and polished, then design applied with same slip but not polished. Seemingly poorly fired.

Santa Clara: vase with handles

Undated

18.5 x 13.7 cm.

Item 70.279

Polished black ware; body of vessel completely slipped then polished, fired in oxygen reducing atmosphere causing pot to turn a glossy black. Vase with full stomach and flaring rim, two simple handles; non-traditional form.

Santa Clara: vase with handles

ca.1935

20.5 x 16.4 cm.

Item 70.283

Polished black ware, slipped, then fired in oxygen reducing atmosphere causing pot to turn black. Non-traditional vase shape with claw-like handles.

Santa Clara: wedding vase

Undated

16 x 10 cm.

Item 70.277

Black on black ware; vessel entirely slipped, then polished; linear design applied with same slip but not polished, causing the body to fire glossy and design, matte. Firing poor.

Santa Clara: wedding vase

Undated

22.2 x 10.3 cm.

Item 70.278

Polished black ware; pot covered with red slip which, when fired in oxygen reducing atmosphere, turns glossy black.

Santo Domingo

ca.1930-1959

Coriz, Lupe Tenorio: Santo Domingo: bowl

Undated

8.4 x 21.6 cm.

Item 70.247

Black on cream ware, interior and exterior slipped in cream, base slipped in red. Black band around rim broken with spirit path; stylized plant forms around body in black. Signed in sgraffitto with same signature as Zia bowl 70.248 "Lupe T. Coriz."

Coriz, Lupe Tenorio: Santo Domingo: bowl

Undated

8.9 x 8.1 cm.

Item 70.248

Red and black on white; interior and base slipped in red and polished. Design applied in red and black and typical of the delicacy and meticulous application of Zia ware. Signed in same sgraffitto signature as 70.247.

Santo Domingo: basket

Undated

11.5 x 10.2 cm.

Item 70.227

Red and black on cream ware; interior and base slipped in red, exterior slipped in cream. Flower motif in red and black. Constricted rim with strap handle. Plant motifs and red paint are 20th century introduction in Santo Domingo.

Santo Domingo: basket

Undated

15.4 x 14.3 cm.

Item 70.230

Red and black on cream; interior and base slipped in red, exterior slipped in cream. Floral motif in red and black around body; strap handle.

Santo Domingo: basket

Undated

16.4 x 16.1 cm.

Item 70.234

Red and black on cream ware; interior and base slipped in red, exterior slipped in cream. Red and black flower motifs, non-traditional, in red and black.

Santo Domingo: basket

Undated

12.8 x 19.5 cm.

Item 70.236

Red and black on cream; interior and base slipped in red, exterior in cream. Red and black flower motifs around body. Though piece is well built, the design is poor quality, executed poorly, with paint drips.

Santo Domingo: basket

Undated

15 x 27.8 cm.

Item 70.237

Polished black ware; entire body slipped, polished, then fired; design applied in reddish paint after firing. Shape, slip, and firing relatively crude, probably derived from San Ildefonso and not traditional at Santo Domingo. Flower design also not traditional before 20th century.

Santo Domingo: bowl

Undated

7.5 x 11.7 cm.

Item 70.215

Black on cream wear; interior and base slipped in red, exterior slipped in grayish cream. Black geometric design

Santo Domingo: bowl

Undated

11.2 x 14.6 cm.

Item 70.232

Polished black ware, entire clay body slipped with clay solution and polished, fired, then painted. Shape crude, constricted and indented rim, probably derived from San Ildefonso blackware designs. Poor quality.

Santo Domingo: bowl

1959

6.2 x 13.7 cm.

Item 70.260

Black on cream ware; interior and exterior slipped in cream, base slipped in red. Black band around rim broken by spirit path; black plant motifs around body. Signed "Santo Domingo Chili Bowl. Taos, 10/59."

Santo Domingo: jar

ca.1930

15.9 x 16.1 cm.

Item 70.200

Red and black on cream ware; red polished slip on neck interior and base, cream slip on body exterior. Bird and plant motif in red and black; black lines around rim broken with spirit path. Bird motifs probably derived from Zia.

Santo Domingo: jar

Undated

19.7 x 16.8 cm

Item 70.204

Black on cream; body slipped in cream, base and neck interior slipped in red; geometric design in black. Spirit path visible in black band around rim. Traditional geometric design of Santo Domingo after early 20th century introduction of plant and flower motifs in black and red.

Santo Domingo: vase

Undated

11.6 x 7.6 cm.

Item 70.254

Black on cream ware; exterior slipped in cream, interior of neck and base slipped in red. Flared and wavy rim; design of traditional Santo Domingo geometrics, but poor quality.

Taos

Undated

Romero, Virginia: Taos: bowl

Undated

12.9 x 20.3 cm.

Item 70.205

Micaceous ware; clay has easily visible pieces of mica, fires to the color of bronze with occasional black firing spots. This ware was made at both Taos and Picuris, but the Taos ware is heavier and undecorated.

Tesusque

ca.1945

Tesusque (?): bowl

Undated

8 x 20.7 cm.

Item 70.249

Black on white ware; interior slipped in grayish white, exterior in red. Non-traditional bowl with flared and indented rim. Greyness of slip and non-traditional shape suggest some characteristics of early tourist trade pottery from Tesusque.

Tesusque or Jemez: jar

ca.1945

8 x 10.2 cm.

Item 70.252

Poster paint ware, slipped on interior and fired. Analine or commercial paint used to apply a "degenerate" form of traditional geometric design. Wares produced mainly at Tesusque and Jemez for tourist trade.

Tesusque or Jemez: jar

Undated

7.6 x 9.5 cm.

Item 70.264

Poster paint ware; coiled jar fired then decorated with aniline colors and a degenerate version of traditional geometrics. Tourist ware.

Tesusque or Jemez: jar

Undated

6.4 x 8.9 cm.

Item 70.265

Poster paint ware: pinched clay body slipped in red, fired, and then painted in bright aniline colors. Poor quality produced for tourist trade.

Unidentified

ca.1960

Unknown

Undated

8.4 x 7.9 cm.

Item 70.235

Red ware, slipped and polished. Non-traditional in every way.

VOID

Undated

Item 70.225

Zia

ca.1930

Zia: basket

Undated

15.5 x 11.7 cm.

Item 70.231

Red and black on white ware; reddish clay body slipped in white on exterior and red on interior and handles. Design of lines and geometrics in red, white, and black. Poor application of paint. Dark color of the clay and small bird figures suggest a poor quality Zia piece.

Zia: jar

ca.1930

15.8 x 16.5 cm.

Item 70.262

Red and black on white, exterior slipped in white; interior and base slipped in red and polished. Classic Zia design. Inked note on base attributes the pot as old, rare Zia piece, maybe from 1920s or 1930s.

Zia: miniature bowl

Undated

6.7 x 8.9 cm.

Item 70.214

Red and black on white; body slipped in white, base in red and polished brown; bird and flower motifs in red and black.

Zia: pitcher

Undated

5.6 x 5.4 cm.

Item 70.253

Black and red on white ware; interior slipped in red, exterior slipped in white. Simple geometric and flower design.

Zuni

Undated

Zuni: jar

Undated

13.7 x 14.9 cm.

Item 70.228

Red and black on white ware; body slipped in white, interior in red, and base in dark red or brown. Design of bird and deer with heart line motif in traditional enclosure, also traditional division between body and neck decoration, using thick line (onane) which unclosed for spirit path. Poorly executed, but all elements characteristic of Zuni ware.

Zuni?: jar

Undated

24.1 x 26 cm.

Item 70.212

Black (brown) on white ware; exterior slipped in white, design in brown, medallion-like element with scalloped trim, similar to Zuni design forms with Zuni-like differentiation between body and neck areas. Conjectured to be Zuni pot, since Zuni Pueblo ceased production of traditional ware in about 1920 and small amount of later ware was of poorer quality.

Administrative information

Access

The collection is open for research.

Provenance

The Hollister collection was acquired from Fred A. Rosenstock in 1969 and transferred from the University Museum of Contemporary Art at UMass Amherst in 2010.

Processing Information

Processed by Dex Haven, September 2010.

Other formats available

See also the UMass Amherst Art History Department's [online inventory](#) of the Hollister Collection.

Language:

English

Copyright and Use (More information)

Cite as: Leonard D. Hollister Collection (MS 688). Special Collections and University Archives, University of Massachusetts Amherst Libraries.

Search terms

Subjects

Acoma Pueblo (N.M.).

Cochiti (N.M.).

Indian pottery--North America.

Pueblo Indians--Industries.

San Ildefonso Pueblo (N.M.).

San Juan Pueblo (N.M.).

Santa Clara Pueblo (N.M.).

Santo Domingo Pueblo (N.M.).

Contributors

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Martinez, Maria Montoya Poveka.

Martinez, Ramita.

Romero, Virginia.

Roybal, Tonita Martinez.

Sanchez, Desideria Montoya.

Tafoya, Cresencia.

Victorino, Clara M.

Genres and formats

Pottery (Object genre).

Link to similar SCUA collections

Arts and literature



Special Collections & University Archives

University Libraries : UMass Amherst

154 Hicks Way : Amherst, Mass. 01003-9275

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