



Smithsonian

National Museum of the American Indian

Helga Teiwes Photograph Collection, 1965-2002

Rachel Menyuk

2016

National Museum of the American Indian
4220 Silver Hill Rd
Suitland, Maryland 20746-2863
Business Number: Phone: 301.238.1400
Fax Number: Fax: 301.238.3038
nmaiarchives@si.edu
<http://nmai.si.edu/explore/collections/archive/>

Table of Contents

Collection Overview	
Administrative Information	1
Biographical / Historical	2
Scope and Contents	2
Arrangement	3
Names and Subjects	
Container Listing	
Series 1: Akimel O'odham (Pima), 1965-1983, 2001	5
Series 2: Apache, 1973-1994 (bulk 1992-1994)	10
Series 3: Diné (Navajo), 2002, 1996, 1969-1990	17
Series 4: Hopi, 1968-1969, 1980-1982, 1992-1997, 2002, 1973	27
Series 5: Peru, 1975	34
Series 6: Tarahumara (Rarámuri), 1977-1979, 1971	36
Series 7: Tohono O'odham, 1969-1995, 2002	38

Collection Overview

Repository:	National Museum of the American Indian
Title:	Helga Teiwes photograph collection
Date:	1965-2002
Identifier:	NMAI.AC.070
Creator:	Teiwes, Helga (Photographer)
Extent:	3775 Negatives (photographic) 3126 Slides (photographs) 433 Photographic prints 196 Transparencies 16 Linear feet
Language:	English .
Summary:	The Helga Teiwes photograph collection contains over 7,000 negatives, slides and prints made by Teiwes between 1965 and 2002. For over thirty years Teiwes worked as a staff photographer for the Arizona State Museum, photographing and documenting Native American communities across the American Southwest. During this time, Teiwes also privately took photographs and built personal relationships among members of the Akimel O'odham, Tohono O'odham, Apache, Diné (Navajo) and Hopi tribes. These photographs include portraits of artists at work, families in their homes, daily life on the reservation, special events and landscape photography. Additionally, the Teiwes collection includes photographs from a 1975 trip to Peru and photographs of the Tarahumara (Rarámuri) community in Chihuahua, Mexico.

Administrative Information

Acquisition Information

This collection was donated by Helga Teiwes in 2013.

Related Materials

There is a large collection of photographs at the Arizona State Museum where Teiwes worked from 1964-1993. These photographs include harvesting of mesquite, cholla, and saguaro; traditional farming of corn at Hopi and of tepary beans among the Tohono O'odham; and craftspeople and their art in basketry, katsina carving, pottery, and weaving.

Processing Information

Processed by Rachel Menyuk, Archives Technician in 2016.

Preferred Citation

Identification of specific item; Date (if known); Helga Teiwes Photograph Collection, Box and Item Number; National Museum of the American Indian Archive Center, Smithsonian Institution.

Restrictions

Access to NMAI Archive Center collections is by appointment only, Monday - Thursday, 9:30 am - 4:30 pm. Please contact the archives to make an appointment (phone: 301-238-1400, email: nmaiarchives@si.edu).

Conditions Governing Use

Please contact the NMAI Archive Center (NMAIArchives@si.edu) regarding the use of this collection, donor restrictions apply.

Biographical / Historical

Helga Kulbe Teiwes was born in Büberich, near Düsseldorf, in Germany in 1930. In 1950 Teiwes began a trade apprenticeship in photography under Master photographer Erna Hehmke-Winterer, a specialist in black and white portraiture, architectural and industrial photography. In 1957 Teiwes earned her master's degree in photography and worked as an industrial photographer in Düsseldorf until she emigrated to New York in 1960. During her four years in New York City, Teiwes worked as a darkroom worker, an assistant photographer for Cartier Jewelers and as a transparency retoucher. She also continued to build her portfolio through free-lance work. In 1964, a trip to Mesa Verde inspired Teiwes to seek work in the Southwest. The same year she was hired by Dr. Emil Haury of the University of Arizona to photograph his excavation of Snaketown on the Gila River Indian Reservation. Following Snaketown, Teiwes was hired as a museum photographer for the Arizona State Museum (ASM) at the University of Arizona in Tucson. She was also sought after for other archaeological projects during the 1960s and 1970s to take publication and studio shots. During this time, Teiwes developed a deep interest in the people and cultures of the Southwest and spent a significant amount of time on reservations building personal relationships among the Hopi, Apache, Tohono O'dham and Diné (Navajo) among others. Teiwes took a particular interest in documenting Native artists and the work they produced, including basket weavers, potters, jewelers and carvers. Teiwes also worked to capture everyday life among the Native people of the Southwest in addition to documenting special events like the Apache coming of age ceremony and the Tohono O'odham Saguaro Cactus harvest. Teiwes retired from the Arizona State Museum in 1993 but continued to work as a freelance photographer and writer in Tucson.

Throughout her career Teiwes's photographs and essays were published nationally and internationally. Her photographic study *Navajo* was published by the Swiss publisher U. Bar Verlag in 1991 and published in English in 1993. Her books *Kachina Dolls: The Art of the Hopi Carvers* and *Hopi Basket Weaving: Artistry in Natural Fibers* were published by the University of Arizona Press in 1991 and 1996. From October 2003 to June 2004, the Arizona State Museum held an exhibition titled "With an Eye on Culture: The Photography of Helga Teiwes" highlighting the broad scope of her career.

In 2013, Teiwes donated her collection of personal photographs, not taken for the Arizona State Museum, to the National Museum of the American Indian, Archive Center. Teiwes's photographs taken for the Arizona State Museum are housed in the ASM's photographic archives.

Scope and Contents

The Helga Teiwes photograph collection contains over 7,000 negatives, slides and prints made by Teiwes between 1965 and 2002 across the American Southwest, Mexico and Peru. The majority of the photographs document daily life and activities, artists at work, and special events among members of the Akimel O'odham, Tohono O'odham, Apache, Diné (Navajo) and Hopi tribes in Arizona and New Mexico. A smaller amount of photographs documents

trips Teiwes made to Mexico to photograph the Tarahumara (Rarámuri) community in Chihuahua and a 1975 summer trip to Peru. The collection is arranged into seven series with additional subseries.

Series 1, Akimel O'odham (Pima), 1965-1993, 2001, contains photographs mostly taken among the Gila River Indian Community in Arizona. These include intimate portraits, landscape views and views of farming and agriculture. Of particular note are photographs of Patricia "Pat" Stone and her family and basket weaver Julia Francisco. The majority of the photographs in **Series 2, Apache**, 1973-1994, are from two San Carlos Apache coming of age ceremonies, or "Changing Woman" ceremonies, from 1992 and 1994. The 1992 ceremony for Leia Tenille Johnson was held in Whiteriver, Arizona and the 1994 ceremony for Vanessa Jordan of Bylas, Arizona. A selection of 50 photographic prints from these ceremonies were later exhibited in "Western Apache Sunrise Ceremony" at the University of Kansas Museum of Anthropology. The largest series, **Series 3, Diné (Navajo)**, 1969-2002, is divided into seven subseries by topics. This includes artists and artisans, families and individuals across the Navajo Nation, industry and agriculture, trading posts and markets, places, schools, and other topics. Of particular note are the photographs of the Greyeyes family from Tsegi Canyon, Arizona. In addition to photographing matriarch Bessie Salt Greyeyes at home with family, weaving, cooking, shopping around town and herding sheep and goats, Teiwes accompanied Pete Greyeyes to work at the Peabody Coal Mining Company. Other places and events of note include photographs of Monument Valley, Window Rock, seat of the Navajo Nation, the Hubbell and Shonto trading posts and the 1990 graduation from Navajo Community College (Now Diné College).

Series 4, Hopi, 1968-2002, highlights the work and artistry of Hopi basket weavers. Many of the photographs in this series were included in Teiwes's 1996 book *Hopi Basket Weaving: Artistry in Natural Fibers*. Coiled basket weavers from the Second Mesa include Madeline Lamson, Joyce Ann Saufkie, Evelyn Selestewa and Bertha Wadsworth, among others. Wicker basket weavers from the Third Mesa include Eva Hoyungowa, Abigail Kaursgowva, Vera Pooyouma and Vernita Silas, among others. Teiwes also photographed additional artists and events on the Hopi reservation including Maechel Saufkie's 1995 wedding. **Series 5, Peru**, 1975 includes photographs from Teiwes's 1975 summer trip to Peru. Teiwes visited and photographed several pre-Colombian archaeological sites including Sacsahuaman and Machu Piccu in addition to photographing in larger cities such as Cuzco, Lima and Quito (Ecuador). A large number of photographs in this series are from the Inti Raymi parade and festival held in Cuzco during their winter solstice. **Series 6, Tarahumara (Rarámuri)**, 1971, 1977-1979 contains photographs from three trips to Chihuahua, Mexico to photograph the Tarahumara (Rarámuri) people for an Arizona State Museum exhibition held in 1979. Also included are photographs from the exhibition opening in Arizona. **Series 7, Tohono O'odham**, 1969-1995, 2002 contains photographs of the saguaro cactus harvest in addition to other special events among the Tohono O'odham people. Teiwes documented Juanita Ahill, and later her niece Stella Tucker, throughout the process of harvesting and processing the saguaro cactus plant to make jam and ceremonial wine. Additional events photographed in this series include the San Xavier Elders parade and Tumacacori festival.

The photographs in this collection range all media types: 6x6cm color/black and white negatives; 35mm color/black and white negatives; 35mm and 6x6cm color slides; 6x6cm transparencies; contact sheets; and 3x5, 4x6, 8x10 and larger color/black and white photographic prints, some matted for sale or exhibition purposes. Teiwes did include handwritten notations on the backs of some photographs and slide mounts. There is also a small amount of paper documentation.

Arrangement

This collection is arranged into seven series by culture group or location. **Series 1:** Akimel O'odham (Pima), **Series 2:** Apache, **Series 3:** Diné (Navajo), **Series 4:** Hopi, **Series 5:** Peru, **Series 6:** Tarahumara (Rarámuri), **Series 7:** Tohono O'odham.

Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

Akimel O'odham (Pima)
Basket making -- Hopi
Basket making -- Pima
Changing Woman Ceremony (Apache rite)
Diné (Navajo)
Hopi Pueblo
Hopi women -- Photographs
Indians of North America -- Arizona -- Photographs
Indians of North America -- New Mexico -- Photographs
Indians of North America -- Southwest -- Photographs
Navajo Indians -- Agriculture
Navajo Indians -- Social life and customs
Navajo artists -- Photographs
Rarámuri (Tarahumara)
Saguaro -- Arizona
San Carlos Apache
Tohono O'odham (Papago)

Cultures:

Akimel O'odham (Pima)
Diné (Navajo)
Hopi Pueblo
Rarámuri (Tarahumara)
San Carlos Apache
Tohono O'odham (Papago)

Types of Materials:

Negatives (photographic)
Photographic prints
Photographs
Slides (photographs)

Names:

Arizona State Museum
Navajo Nation, Arizona, New Mexico & Utah

Places:

Arizona
Cuzco (Peru)
Gila River Indian Reservation (Ariz.)
Machu Picchu Site (Peru)
Mexico
New Mexico
Peru

Container Listing

Series 1: Akimel O'odham (Pima), 1965-1983, 2001

188 Slides (photographs)

12 Transparencies

246 Negatives (photographic)

6 Photographic prints

Scope and Contents: *Series 1: Akimel O'odham (Pima)* contains photographs taken by Teiwes during her many trip to visit the Akimel O'odham people from 1965-1983 and 2001. The Akimel O'odham people, formerly known as the Pima, are located in southern and central Arizona with the majority of the population being located in the Gila River Indian Community and the Salt River Pima-Maricopa Community. Teiwes spent the majority of her time in the Gila River Indian Community visiting with two women and their families, Julia Francisco and Patricia Stone. This series is divided into three subseries. Julia Francisco and Family (Subseries 1.1), Stone Family (Subseries 1.2) and Other Activities (Subseries 1.3). Photographs in this series include many portraits of individuals and groups as well as landscape views and events photographs. Photograph types include negatives, slides, transparencies and prints.

Arrangement: Arranged in subseries by subject then chronologically within the subseries.

Culture: Akimel O'odham (Pima)

Subseries 1.1: Julia Francisco and Family, 1973-1983

71 Negatives (photographic) (black and white; 6x6cm)

15 Negatives (photographic) (color; 35mm)

31 Slides (photographs)

12 Negatives (photographic) (color; 6x6cm)

12 Transparencies (color; 6x6cm)

Scope and Contents: This subseries (Subseries 1.1) has photographs of Julia Francisco (Akimel O'odham) and her family in 1974, 1981 and 1983. Julia Francisco (1916-1999) was a basket weaver who used traditional methods and materials to weave her baskets. Teiwes visited with Francisco and purchased several of her baskets for her personal collection. Teiwes notes that her baskets were made of willow, cattails and the seed pods of devil's claw. During her visits, Teiwes photographed Julia Fransisco weaving baskets as well as spending time with her family. The photographs range all types, black and white and color negatives as well as slides and transparencies.

Culture: Akimel O'odham (Pima)

Box 1, Sheet 1	Julia Francisco Weaving, 1974 7 Negatives (photographic) (black and white; 6x6cm) Culture: Akimel O'odham (Pima)
----------------	--

Box 1, Sheet 2	Julia Francisco and Daughters, 1974 11 Negatives (photographic) (black and white; 6x6cm) Notes: Also pictured: Pat Stone.
----------------	---

Culture: Akimel O'odham (Pima)

Box 1, Sheet 3	Julia Francisco in front of Home, 1974 4 Negatives (photographic) (black and white; 6x6cm) Culture: Akimel O'odham (Pima)
Box 1, Sheet 4	Julia Francisco Weaving, 1973-1974 12 Slides (photographs) Notes: Also pictured: Rebecca Stone. Culture: Akimel O'odham (Pima)
Box 1, Sheet 5-7	Julia Francisco Weaving, 1981 10 Slides (photographs) 25 Negatives (photographic) (black and white; 6x6cm) Notes: Also pictured: Julia Francisco's Granddaughter. Culture: Akimel O'odham (Pima)
Box 1, Sheet 8-13	Julia Francisco Weaving, May 1983 9 Slides (photographs) 12 Transparencies (color; 6x6cm) 15 Negatives (photographic) (color; 35mm) 24 Negatives (photographic) (black and white; 6x6cm) 12 Negatives (photographic) (color; 6x6cm) Notes: Also pictured: Julia Francisco's Granddaughter. Culture: Akimel O'odham (Pima)
Box 1, Sheet 14	Plaques by Julia Francisco (made for Helga Teiwes), undated 1 Contact sheet Notes: No corresponding negatives. Culture: Akimel O'odham (Pima)

Subseries 1.2: Stone Family, 1965, 1981, 1974, 1969*148 Negatives (photographic) (black and white; 6x6cm)**96 Slides (photographs)**6 Photographic prints*

Scope and Contents: The Stone family photographs (Subseries 1.2) reflect the daily life of Patricia Stone (1933-2013), referred to by Teiwes as "Pat," and her family primarily in 1974. Pat was married to Leonard Stone (1928-2013) and they lived and worked in the Gila River community. In addition to working as a farmer, Leonard played the violin and helped form the Gila River Old Time Fiddlers. Almost all of the Stone children, William, Robert, Roger, Edward, Donald, Colleen, Phyllis, Carol, Louise, Rebecca, Lila and Leah were photographed by Teiwes. The majority of the photographs in this subseries were taken in 1974, though Teiwes first visited in 1965. A note by Teiwes indicates that the photographs were taken for an educational filmstrip to be used in schools. These photographs show the family at home preparing dinner, out in the fields collecting greens, the Stone family home as well as the children in town enjoying popsicles. Of all the children, Rebecca was photographed the most, particularly with siblings Edward, Leah and Lila. The majority of the photographs are black and white 6x6 cm negatives and color slides.

Restrictions: The Stone family was contacted and gave permission to have their photographs viewable online.

Culture: Akimel O'dham (Pima)

Box 13, Item 4-5;
Box 1, Sheet 21-23

[Around Town: Rebecca, Edward, Leah and Lila Stone, Andrew Moyah, Mr. Stone, 1974](#)
2 Photographic prints
20 Slides (photographs)
22 Negatives (photographic) (black and white; 6x6cm)
[Digital Content: Edward, Leah and Lila Stone with popsicles around town](#)
[Image\(s\)](#)
[Image\(s\)](#)
Culture: Akimel O'dham (Pima)

Box 13, Item 1;
Box 1, Sheet 15

[Pat Stone with Incense Burner, 1965](#)
1 Photographic print
5 Negatives (photographic) (black and white; 6x6cm)
Notes: Print same as Neg #1 in B1.15. Cropped.
Culture: Akimel O'dham (Pima)

Box 1, Sheet 16

[Pat Stone with Louise, Carol, Edward, Colleen, Phyllis and Bob, 1965](#)
8 Negatives (photographic) (black and white; 6x6cm)
Culture: Akimel O'dham (Pima)

Box 1, Sheet 17

[Pat Stone with Louisa, Rebecca, Edward, Roger and Carol, 1969](#)
12 Negatives (photographic) (black and white; 6x6cm)
Culture: Akimel O'dham (Pima)

Box 13, Item 2-3;
Box 1, Sheet 18-19

[Pat and Ida Stone, 1974](#)
2 Photographic prints
24 Negatives (photographic) (black and white; 6x6cm)
Notes: Print 2 same as Neg #12 in B1.19, cropped. Print 3 has no corresponding negative.
Culture: Akimel O'dham (Pima)

Box 1, Sheet 20

[Excavation at Snaketown: Leonard Stone, Edward, Rebecca and George Keijatan, 1974](#)
12 Slides (photographs)
Culture: Akimel O'dham (Pima)

Box 1, Sheet 24-28

[Stone Family at Home Cooking, Relaxing, 1974](#)
40 Slides (photographs)
28 Negatives (photographic) (black and white; 6x6cm)
Culture: Akimel O'dham (Pima)

Box 1, Sheet 29-31

[Collecting Greens and Grinding Wheat: Pat and Rebecca Stone, Julia Francisco, 1974](#)
18 Slides (photographs)
16 Negatives (photographic) (black and white; 6x6cm)
Culture: Akimel O'dham (Pima)

Box 13, Item 6; Box 1, Sheet 32-33	Weaving with Julia Francisco, Other Outdoor Scenes: Stone Sisters, 1974 1 Photographic print 16 Negatives (photographic) (black and white; 6x6cm) Culture: Akimel O'odham (Pima)
Box 1, Sheet 34	Pat Stone with Children, 1976 9 Negatives (photographic) (black and white; 6x6cm) Culture: Akimel O'odham (Pima)
Box 1, Sheet 35	Pat Stone with Leona and Leah, 1981 8 Negatives (photographic) (black and white; 6x6cm) Culture: Akimel O'odham (Pima)
Box 1, Sheet 36-37	Pat Stone with Bob, Andrew and Leona, Colleen and Courtney Moyah, April 1982 10 Negatives (photographic) (black and white; 6x6cm) 6 Slides (photographs) Culture: Akimel O'odham (Pima)

Subseries 1.3: Other Activities, 1982-1984, 1974, 1966, 2001

61 Slides (photographs)

Scope and Contents: This subseries (Subseries 1.3) covers four distinct time periods Teiwes visited the Akimel O'odham, 1966, 1974, 1982-1984 and 2001. All of the photographs except those in 2001 were taken on the Gila River Reservation. The majority of the farming, house building and landscape views were taken in 1966 and 1974 with only a few from 1982-1984. The photographs from 2001 were taken on the Ak-Chin Reservation and show Leonard Stone playing violin with his band the "Gila River Old Time Fiddlers" as well as shots of the Francis Assisi church.

Culture: Akimel O'odham (Pima)

Box 1, Sheet 38-39	Farming and Irrigation, 1966, 1974 25 Slides (photographs) Culture: Akimel O'odham (Pima)
Box 1, Sheet 40	House Building and Gila River Tribal Police, 1974 20 Slides (photographs) Culture: Akimel O'odham (Pima)
Box 1, Sheet 41	Gila River Landscape Views, 1965, 1982-1984 9 Slides (photographs) Culture: Akimel O'odham (Pima)
Box 1, Sheet 42	Ak-Chin Reservation: Leonard Stone Band, Rupert Hall, Francis of Assisi Church, April 2001

11 Slides (photographs)

Culture: Akimel O'dham (Pima)

[Return to Table of Contents](#)

Series 2: Apache, 1973-1994 (bulk 1992-1994)

421 Slides (photographs)

37 Transparencies

427 Negatives (photographic)

104 Photographic prints

Arrangement: Arranged in subseries by subject then chronologically within the subseries.

Scope and Contents: *Series 2: Apache* contains photographs from the White Mountain Apache and San Carlos Apache reservations from 1973-1994. Both the White Mountain Apache and San Carlos Apache reservations are located in east central Arizona. Although Teiwes did make earlier trips (see Subseries 2.1), particularly to Whiteriver, Arizona, the majority of the photographs in this series were taken at two Coming of Age Ceremonies: Leia Tenille Johnson, 1992, in Whiteriver (Subseries 2.2) and Vanessa Jordan, 1994, in Bylas (Subseries 2.3). Teiwes consulted with the families and received permission to photograph the two ceremonies. A selection of 50 photographs were later exhibited in "Western Apache Sunrise Ceremony" at the University of Kansas Museum of Anthropology. These prints are located in Subseries 2.4.

Subseries 2.1: General Events and People, 1973, 1976, 1985, 1991, 1993

105 Negatives (photographic) (black and white; 6x6cm)

1 Photographic print

18 Transparencies (color; 6x6cm)

12 Negatives (photographic) (color; 6x6cm)

79 Slides (photographs)

Arrangement: Arranged chronologically.

Scope and Contents: This subseries (Subseries 2.1) includes photographs taken by Teiwes between 1973 and 1993 in San Carlos Apache and White Mountain Apache communities. This includes slides and negatives of people such as Edgar Perry at Fort Apache, Chesley Wilson, Geronimo III and Blessing Goklish. There are also several landscape views in Whiteriver and other locations in Arizona.

Box 2, Sheet 1	San Carlos Apache: Women Working in Peridot, AZ, 1973 12 Negatives (photographic) (black and white; 6x6cm) Notes: Pictured: Edna Nockey, Ella Reede, Edith Nosie, Lenola Goseyan, Maria Hoffman.
----------------	--

Box 2, Sheet 2-5	Edgar Perry: Fort Apache, Campsite, 1976 41 Negatives (photographic) (black and white; 6x6cm)
------------------	--

Box 2, Sheet 5	Buckskin Dressmaker [unnamed]: Whiteriver, AZ, 1976 7 Negatives (photographic) (black and white; 6x6cm)
----------------	---

Box 2, Sheet 6	Chesley Wilson: San Carlos Medicine Man and Violin Maker, 1985 2 Negatives (photographic) (black and white; 6x6cm)
----------------	---

Box 2, Sheet 7	Geronimo III, 1991
----------------	--------------------

12 Negatives (photographic) (black and white; 6x6cm)

Box 2, Sheet 8-10	White Mountain Apache: Whiteriver, AZ, July 1993 38 Slides (photographs) 7 Negatives (photographic) (black and white; 6x6cm) Notes: Pictured: Lemay Bennett, Mildred Goklish, Carol Lane, Patsy Nosie, Millie Rose Henry, Viola Taylor.
Box 2, Sheet 12	Landscape Views, 1993 6 Transparencies (color; 6x6cm) 17 Slides (photographs)
Box 2, Sheet 13-19; Box 20, Folder 1	Blessing Goklish: Whiteriver, AZ, November 1993 24 Slides (photographs) 12 Negatives (photographic) (color; 6x6cm) 1 Photographic print 12 Transparencies (color; 6x6cm) 24 Negatives (photographic) (black and white; 6x6cm)

Subseries 2.2: Coming of Age Ceremony, Leia Tenille Johnson: Whiteriver, AZ , June 1992

29 Photographic prints

239 Slides (photographs)

36 Negatives (photographic) (black and white; 35mm)

148 Negatives (photographic) (color; 35mm)

Scope and Contents: This subseries (Subseries 2.2) includes photographs from Leia Tenille Johnson's Coming of Age Ceremony. On June 4, 1992, Teiwes was granted permission to photograph the Sunrise and Painting ceremonies of 12 year old Leia Tenille Johnson of Whiteriver. Her parents, Patricia and Edwin Johnson allowed Teiwes to join them at their camp on June 19, 1992 at the beginning of the ceremony. Additionally, Teiwes received permission from Leia's sponsor Geneveive Hopper and her brother Tilford Hopper (Leia's godfather) as well as from the medicine man of San Carlos. Because Leia's mother was born on the San Carlos Apache reservation, the coming of age ceremony was the San Carlos version even though it was held in Whiteriver on the Whiteriver Apache reservation. The photographs document all steps of the ceremony from Friday, June 19 to Sunday, June 21. The majority of the photographs are slides though there are also 35mm color negatives. Teiwes numbered all the images using an A-xxx system, though there are gaps in between the numbers. The slides in this subseries have begin with A-75. The images are arranged chronologically and demonstrate the various parts of the Coming of Age ceremony: Food exchanges, the Sunrise Ceremony, the Mountain Spirit Dancers (Gaan) and the Painting Ceremony. The prints that were made from these photographs for the exhibition "Western Apache Sunrise Ceremony" are listed in Subseries 2.4.

Box 2, Sheet 20-25	Friday: The Day of Food Exchanges, Jun 19, 1992 27 Negatives (photographic) (color; 35mm) 63 Slides (photographs) Notes: Contains A-75 to A-161.
Box 2, Sheet 26-31	Saturday: The Sunrise Ceremony, Jun 20, 1992

80 Slides (photographs)
35 Negatives (photographic) (color; 35mm)
Notes: Contains A-162 to A-273.

Box 2, Sheet 32-35 Saturday: Mountain Spirit Dancers (Gaan), Jun 20, 1992
36 Negatives (photographic) (black and white; 35mm)
20 Slides (photographs)
8 Negatives (photographic) (color; 35mm)
Notes: Contains A-274 to A-294, A-296 to A-300, A-376 to A-406.

Box 2, Sheet 35-41 Sunday: The Painting Ceremony, Jun 21, 1992
12 Slides (photographs)
78 Negatives (photographic) (color; 35mm)
Notes: Contains A-304 to A-374.

Box 20, Folder 2;
Box 2, Sheet 42-46 Extra Slides, Lecture Copies and Snapshots: Friday through Sunday, Jun 19-21, 1992
29 Photographic prints
64 Slides (photographs)
Notes: Contains A-407E to A-446E.

Subseries 2.3: Coming of Age Ceremony, Vanessa Jordon: Bylas, AZ, April 1994

19 Transparencies (color; 6x6cm)

6 Negatives (photographic) (black and white; 6x6cm)

13 Photographic prints

120 Negatives (photographic) (color; 35mm)

103 Slides (photographs)

Scope and Contents: This subseries (Subseries 2.3) includes photographs from Vanessa Jordan's Coming of Age ceremony in April, 1994 in Bylas, Arizona. Wishing to increase documentation of the Painting Ceremony, Teiwes attended and photographed that portion of twelve year old Vanessa's Coming of Age ceremony. There are also photographs from the evening before of the Mountain Spirit Dancers (Gaan). Unlike the photographs from Leia Tenille Johnson's ceremony the slides and negatives in this subseries were not given A-xxx numbers. Teiwes also took photographs of Vanessa's Uncle, Chesley Wilson, with his granddaughters Leslie and Michaelina before attending the ceremony. The prints that were made from these photographs for the exhibition "Western Apache Sunrise Ceremony" are listed in Subseries 2.4.

Box 20, Folder 3;
Box 2, Sheet 47-50 Chesley Wilson and Granddaughters Leslie and Michaelina, 1994
1 Photographic print
6 Negatives (photographic) (black and white; 6x6cm)
6 Slides (photographs)
19 Transparencies (color; 6x6cm)

Box 2, Sheet 51-53 Mountain Spirit Dancers (Gaan), Apr 1994

35 Negatives (photographic) (color; 35mm)
10 Slides (photographs)

Box 20, Folder 4; Box 2, Sheet 53-62	Painting Ceremony, Apr 1994 85 Negatives (photographic) (color; 35mm) 87 Slides (photographs) 12 Photographic prints
---	---

Subseries 2.4: Exhibition Photographs: "Western Apache Sunrise Ceremony", 1992, 1994

61 Photographic prints (11"x14"; 16"x20")

Scope and Contents: This subseries (Subseries 2.4) includes the color prints used in the exhibition "Western Apache Sunrise Ceremony." The exhibition of 50 color photos was first shown in Teiwes's hometown of Dusseldorf, Germany, and then later at the Kansas University's Museum of Anthropology in 1997. Detailed captions about each phase of the ceremony and its meaning were included with the photographs. These captions and additional documentation gathered by Teiwes on the ceremony can be found in Box 20, Folder 33. Teiwes divided the photographs into three groupings, "Friday: The Day of Food Exchanges" (numbers 1-12), "Saturday: The Sunrise Ceremony" (S1-S20), and "Sunday: The Painting Ceremony" (P1-P16). There are a number of prints which do not have an exhibition number, so do not have a corresponding caption. The majority of the prints are 11"x14" with a select few being 16"x20". Several of the prints are still in their original matting with Teiwes's title and signature. It has been noted where the original slide or negative is located. Out of the 61 prints, 54 are from Leia Tenille Johnson's Coming of Age ceremony and 7 are from Vanessa Jordan's.

Box 14, Item 1	Friday: Getting Dressed, Jun 19, 1992 Notes: Same as A-78 in B2.20.
Box 14, Item 2	Friday: Food Preparation in Camp, Jun 19, 1992 Notes: Same as A-92 in B2.20.
Box 14, Item 3	Friday: Drinking with a Reed Tube, Jun 19, 1992 Notes: Same as A-97 in B2.21.
Box 14, Item 4	Friday: The Ceremonial Paraphernalia, Jun 19, 1992 Notes: Same as A-99 in B2.21.
Box 14, Item 5	Friday: Food for the Mountain Spirit Dancers, Jun 19, 1992 Notes: Same as A-111 in B2.21.
Box 14, Item 6	Friday: Food Exchange, Jun 19, 1992 Notes: Same as A-115 in B2.21.
Box 14, Item 7	Friday: On the Way to the Hopper Camp, Jun 19, 1992 Notes: Same as A-117 in B2.22.
Box 14, Item 8	Friday: Arrival at the Hopper Camp, Jun 19, 1992 Notes: Same as A-124 in B2.22.

Box 14, Item 9	Friday: The Circle Dance, Jun 19, 1992 Notes: Same as A-150 in B2.24.
Box 14, Item 10	Friday: Leia in the Circle Dance, Jun 19, 1992 Notes: Same as A-141 in B2.24.
Box 14, Item 11	Friday: Gift Exchange, Jun 19, 1992 Notes: Same as A-155 in B2.24.
Box 14, Item 12	Friday: Blessing of the Food, Jun 19, 1992 Notes: Same as A-127 in B2.22.
Box 14, Item 13	Saturday: Before the Ritual Begins [S1], Jun 20, 1992 Notes: Same as A-309 in B2.34.
Box 14, Item 14	Saturday: The First Phase of the Sunrise Ceremony [S2], Jun 20, 1992 Notes: Same as A-172 in B2.26.
Box 14, Item 15-18	Saturday: The Second Phase [S3] and Close Up on Leia., Jun 20, 1992 Notes: Same as A-195 in B2.27 [S3] and as A-206 in B2.28 [close up].
Box 14, Item 19-20	Saturday: The Third Phase [S4] , Jun 20, 1992 Notes: Same as A-213 in B2.28.
Box 15, Item 1-2	Saturday: Leia Runs for Longevity [S5] , Jun 20, 1992 Notes: Same as A-219 in B2.28 [S5] and A-220 in B2.28 [no number].
Box 15, Item 3	Saturday: Leia Runs for Endurance and Strength [S6] , Jun 20, 1992 Notes: Same as A-225 in B2.29.
Box 15, Item 4	Saturday: Social Dancing [S7] , Jun 20, 1992 Notes: Same as A-178 in B2.26.
Box 15, Item 5	Saturday: Observer in the Crowd [S8] , Jun 20, 1992 Notes: Same as A-249 in B2.31.
Box 15, Item 6	Saturday: Phase Six, Leia Sharing her Special Power with All [S9] , Jun 20, 1992 Notes: Same as A-226 in B2.29.
Box 15, Item 7	Saturday: Phase Six Continued [S10] , Jun 20, 1992 Notes: Same as A-229 in B2.29.
Box 15, Item 8	Saturday: Food and Drinks for All [S11] , Jun 20, 1992 Notes: Same as A-232 in B2.29.
Box 15, Item 9	Saturday: Blessed with Sacred Pollen [S12] , Jun 20, 1992 Notes: Same as A-245 in B2.29.

Box 15, Item 10	Saturday: After the Blessing with Sacred Pollen [S13] , Jun 20, 1992 Notes: Same as A-260 in B2.29.
Box 15, Item 11-12	Saturday: Leia During a Small Pause Before the Last Phase [S14] , Jun 20, 1992 Notes: Same as A-269 in B2.31.
Box 15, Item 13	Saturday: Throwing the Blankets [S15] , Jun 20, 1992 Notes: Same as A-265 in B2.31.
Box 15, Item 14	Saturday: Arrival of the Mountain Spirit Dancers [S16] , Jun 20, 1992 Notes: Same as A-279 in B2.33.
Box 15, Item 15	Saturday: Appearance of the Mountain Spirit Dancers , Apr 1994 Notes: Same as Neg #31 in B2.51. [No numbers].
Box 15, Item 16-19	Saturday: Dancing of the Ceremonial Girl and her Attendees [S17-S19], Apr 1994 Notes: Same as Neg #9, 10, 24 in B2.51.
Box 15, Item 20	Saturday: Dancing of the Mountain Spirits [S20], Jun 20, 1992 Notes: Same as A-274 in B2.32.
Box 16, Item 1	Sunday: Beginning of the Painting Ceremony [P1], Jun 21, 1992 Notes: Same as A-317 in B2.34.
Box 16, Item 2	Sunday: Gaan on Ceremonial Ground [P2], Jun 21, 1992 Notes: Same as A-321 in B2.34.
Box 16, Item 3	Sunday: Leia with White Stripes Across her Cheekbones [P3], Jun 21, 1992 Notes: Same as A-354 in B2.36.
Box 16, Item 4	Sunday: Medicine Man Blessing [P4], Jun 21, 1992 Notes: Same as A-325 in B2.36.
Box 16, Item 5	Sunday: Blessing by the People [P5], Jun 21, 1992 Notes: Same as A-339 in B2.36.
Box 16, Item 6	Sunday: Gaan Mask with Pollen [P6], Jun 21, 1992 Notes: Same as A-363 in B2.38.
Box 16, Item 7	Sunday: Gaan Dancing [P7], Jun 21, 1992 Notes: Same as A-343 in B2.36.
Box 16, Item 8	Sunday: Phase Five Dancing [P8], Apr 1994 Notes: Same as Neg #20 in B2.54.
Box 16, Item 9	Sunday: Clown Leading Leia and her Godfather [P9], Jun 21, 1992 Notes: Same as A-353 in B2.41.

Box 16, Item 10	Sunday: Phase Six, Painting of Leia [P10], Jun 21, 1992 Notes: Same as A-358 in B2.38.
Box 16, Item 11	Sunday: Phase Six, Painting of Leia Continued [P11], Jun 21, 1992 Notes: Same as A-356 in B2.36.
Box 16, Item 12-13	Sunday: Phase Six, Painting of Leia Continued [P12], Jun 21, 1992 Notes: Same as A-362 in B2.38.
Box 16, Item 14	Sunday: Painting of Leia Front and Sides [P13], Jun 21, 1992 Notes: Same as A-373 in B2.38.
Box 16, Item 15	Sunday: Painting of Leia Completed [P14], Jun 21, 1992 Notes: Same as A-374 in B2.38.
Box 16, Item 16-17	Sunday: Painting of Leia , Jun 21, 1992 Notes: Same as A-359, A-361 in B2.41. [No numbers].
Box 16, Item 18	Sunday: Blessing All the People [P15], Apr 1994 Notes: Same as Neg #21 in B2.52.
Box 16, Item 19	Sunday: Phase Eight, White Shell Woman [P16], Apr 1994 Notes: Same as Neg #31 in B2.52.
Box 16, Item 20-21	Sunday: Phase Eight, White Shell Woman Continued, Apr 1994 Notes: Same as Neg #2, 33 in B2.52. [No numbers].
Box 20, Folder 33	Exhibition Captions and Documentation, undated

[Return to Table of Contents](#)

Series 3: Diné (Navajo), 2002, 1996, 1969-1990

5 *Photographic prints*

89 *Transparencies*

946 *Slides (photographs)*

1296 *Negatives (photographic)*

Arrangement: Arranged in subseries by subject and then alphabetically within the subseries.

Scope and Contents: *Series 3: Diné (Navajo)* is the largest series in the Helga Teiwes collection. Though the dates range from 1969-2002 the majority of the photographs were taken in 1979-1980 and then in 1989-1990. The Navajo Nation covers over 27,000 square miles in Arizona, New Mexico and Utah and is the largest land area held by a sovereign Native American nation. This series is divided into seven subseries and includes media of all types including slides, negatives, prints and transparencies. Artists and Artisans (Subseries 3.1) includes photographs of jewelers, potters, painters and weavers at work and with their families. People and Families (Subseries 3.2) includes photographs of Diné (Navajo) families and individuals across the Navajo Nation. Of particular note are the photographs of the Greyeyes family, particularly of Bessie Salt Greyeyes. Additional series include photographs of Industry and Agriculture (Subseries 3.3), Trading Posts and Markets (Subseries 3.4), Places (Subseries 3.5), School (Subseries 3.6) and Other Topics (Subseries 3.7). Most of the photographs in this series have been identified by Teiwes and it is evident that she maintained a close relationship with the Greyeyes family during her many trips to Tsegi Canyon where they lived. As with much of the rest of her collection, this series includes a mix of intimate portraits, landscape views, event photography and group photographs. In 1991, 160 photographs that Teiwes took among the Diné were used to illustrate Wolfgang Lindig's book *Navajo: Tradition and Change in the Southwest* which was published in German. An English translation was published in 1993.

Subseries 3.1: Artists and Artisans, 1996, 1989-1990, 1979-1981, 2002, 1983

47 *Negatives (photographic) (black and white; 35mm)*

325 *Negatives (photographic) (black and white; 6x6cm)*

14 *Negatives (photographic) (color; 6x6cm)*

44 *Transparencies (color; 6x6cm)*

249 *Slides (photographs)*

Scope and Contents: This subseries (Subseries 3.1) includes photographs of Diné (Navajo) artists and artisans between 1979 and 2002. This includes images of Navajo jewelers, painters, potters, sandpainters, sculptors and weavers. There are both photographs of the artists at work and of their finished works. The majority of the photographs were taken in 1989-1990 though there is a large series of photographs taken of Lurina Bartlett and her family making pottery in 1980. In addition to photographing artists in their homes and workshops, Teiwes also captures artists at work at the Heard Museum (1983) and at various trading posts around the Navajo Nation. The photographs range all types including black and white and color negatives as well as slides and transparencies.

Box 3, Sheet 1-3	Jewelers: Hoswood Brown, Heard Museum, Feb 1983 6 Slides (photographs) 16 Negatives (photographic) (black and white; 6x6cm)
------------------	---

Box 3, Sheet 4-9	Jewelers: James Little, 1989
------------------	------------------------------

26 Negatives (photographic) (black and white; 6x6cm)
 12 Negatives (photographic) (color; 6x6cm)
 8 Transparencies (color; 6x6cm)
 39 Slides (photographs)

Box 3, Sheet 10-13	Jewelers: Alvin Thompson, Jan 1990 23 Negatives (photographic) (black and white; 6x6cm) 8 Transparencies (color; 6x6cm) 11 Slides (photographs) Notes: Also pictured: Lula Thompson (wife) and Daniel Thompson (son).
Box 3, Sheet 14-16	Jewelers: Raymond Yazzie, Nov 1989 12 Negatives (photographic) (black and white; 6x6cm) 1 Transparency (color; 6x6cm) 16 Slides (photographs)
Box 3, Sheet 17-21	Painters: Baje Whitethorne, Feb 1990 22 Negatives (photographic) (black and white; 6x6cm) 7 Transparencies (color; 6x6cm) 25 Slides (photographs)
Box 3, Sheet 22-34	Potters: Lurina Bartlett and Family, Jul 1980 6 Transparencies (color; 6x6cm) 20 Slides (photographs) 118 Negatives (photographic) (black and white; 6x6cm)
Box 3, Sheet 35-36	Potters: Kathy Hicks, 1979 2 Slides (photographs) 12 Negatives (photographic) (black and white; 6x6cm)
Box 3, Sheet 36	Potters: Faye Tso, 1990 5 Slides (photographs)
Box 3, Sheet 36	Potters: Miscellaneous Pots, 1979 2 Slides (photographs)
Box 3, Sheet 37-38	Sandpainters: Albert Yazzie, May 1990 12 Negatives (photographic) (black and white; 6x6cm) 15 Slides (photographs)
Box 3, Sheet 39-40	Sandpainters: Tuley and Alta Yazzie, May 1990 36 Negatives (photographic) (black and white; 35mm) 6 Slides (photographs)
Box 3, Sheet 41-43	Sandpainters: Herbert Ben, Aug 1990 8 Transparencies (color; 6x6cm) 14 Negatives (photographic) (black and white; 6x6cm) 20 Slides (photographs)
Box 3, Sheet 44-46	Sculptors: Alvin Marshall, Feb 1990

	24 Negatives (photographic) (black and white; 6x6cm) 18 Slides (photographs)
Box 3, Sheet 47-52	Weavers: Grace Ben, Sheep Shearing, May 1990 41 Negatives (photographic) (black and white; 6x6cm) 2 Negatives (photographic) (color; 6x6cm) 24 Slides (photographs)
Box 3, Sheet 53-54	Weavers: Mae A. Bekis, May 1990 11 Negatives (photographic) (black and white; 35mm) 12 Slides (photographs)
Box 3, Sheet 54	Weavers: Barbara Ornelas, 1996, 2002 5 Slides (photographs)
Box 3, Sheet 55	Weavers: Betty Sampson, 1981 3 Slides (photographs)
Box 3, Sheet 55-57	Weavers: Colina Yazzie, Nov 1989 15 Negatives (photographic) (black and white; 6x6cm) 14 Slides (photographs)
Box 3, Sheet 58	Weavers: Unnamed, Hubell Trading Post, Canyon del Muerto, undated 6 Transparencies (color; 6x6cm)
Box 3, Sheet 59	Miscellaneous Art and Baskets, 1990 6 Slides (photographs)

Subseries 3.2: People and Families, 1977, 1979-1982, 1990

1 Negatives (photographic) (black and white; 4"x5")

155 Slides (photographs)

14 Transparencies (color; 6x6cm)

62 Negatives (photographic) (color; 6x6cm)

46 Negatives (photographic) (black and white; 35mm)

320 Negatives (photographic) (black and white; 6x6cm)

Scope and Contents: This subseries (Subseries 3.2) includes photographs of Navajo families and individuals from 1977, 1979-1982 and 1990 from Arizona, New Mexico and Utah. This includes the Black family (Douglas Mesa, UT), Evelyn Rose Curley (Ganado, AZ), Gaile B. Davis (Tsaille, AZ), the Greyeyes family (Tsegi Canyon, AZ), the Greymountain family (Navajo Mountain, UT), the Huskons (Cameron, AZ), the Jackson family (Monument Valley, AZ), the Kee family (Vanderwagon, NM), Priscilla Neboyia (Chinle, AZ), Agnes Sorrel Horse (Shiprock, NM) and Alice Yellowman (Chinle, AZ). The photographs range all types including black and white and color negatives as well as slides and transparencies.

Teiwes spent a significant amount of time with the Greyeyes family in and around Tsegi Canyon particularly photographing Bessie Salt Greyeyes, the matriarch of the family. Bessie and Pete had eleven children (Ray, Jack, Leo, Irvin, Leonard, Ned, Leon, Alice, Avylena, Jean and Nadine) some

of whom are photographed with their own children by Teiwes. In addition to photographs around town, doing laundry and shopping, Teiwes captured images of Bessie at home weaving in her hogan, tending goats and sheep, carding wool and cooking, often surrounded by family. Pete, who worked for the Peabody Coal Mine also allowed Teiwes to photograph him at work (see Subseries 3.3). Teiwes made several prints of her photographs of Bessie and Pete Greyeyes including an image of Pete and Bessie together, Bessie with her goats, Bessie weaving and Bessie shopping. These are listed alongside their corresponding negatives.

Box 4, Sheet 1-7	Mary Black with Daughters Sally and Agnes, Douglas Mesa, Jul 1979 24 Slides (photographs) 9 Negatives (photographic) (color; 6x6cm) 36 Negatives (photographic) (black and white; 6x6cm)
Box 4, Sheet 8	Evelyn Rose Curley, 1990 4 Slides (photographs)
Box 4, Sheet 8	Gaile B. Davis, 1990 3 Slides (photographs)
Box 17, Item 1; Box 4, Sheet 9-14	Greyeyes Family: Pete, Bessie, Avylena with Telfred, Dickie, Leon and Leonard, 1979 23 Slides (photographs) 32 Negatives (photographic) (color; 6x6cm) 1 Photographic print (color; 7"x10") 9 Negatives (photographic) (black and white; 6x6cm)
Box 4, Sheet 15	Greyeyes Family: Earl Greyeyes, 1979 2 Transparencies (color; 6x6cm)
Box 17, Item 2-3; Box 4, Sheet 16-21	Greyeyes Family: Bessie in her Hogan, Weaving, Cooking with Family, 1979 2 Photographic prints (black and white; 11"x14"; 16"x20") 36 Negatives (photographic) (black and white; 6x6cm) 16 Slides (photographs) Notes: Prints of Bessie Weaving are the same Neg #1 in B4.19.
Box 4, Sheet 22-25	Greyeyes Family: Outside the Hogan, Tsegi Canyon, 1979 36 Negatives (photographic) (black and white; 6x6cm)
Box 17, Item 4; Box 4, Sheet 26-31	Greyeyes Family: Sheep and Goats, 1979 12 Negatives (photographic) (color; 6x6cm) 36 Negatives (photographic) (black and white; 6x6cm) 20 Slides (photographs) 1 Photographic print (color; 7"x10")
Box 4, Sheet 32-37	Greyeyes Family: Bessie Carding and Spinning Wool, Bessie Digging, 1979 25 Slides (photographs) 37 Negatives (photographic) (black and white; 6x6cm)
Box 17, Item 5;	Greyeyes Family: Around Town, 1979

Box 4, Sheet 38-41	1 Photographic print (black and white; 11"x14") 28 Negatives (photographic) (black and white; 35mm) 9 Negatives (photographic) (black and white; 6x6cm) 1 Negatives (photographic) (black and white; 4"x5") Notes: Print of Bessie shopping is the same at Neg #1 in B1.38.
Box 4, Sheet 42-47	Greyeyes Family: Pete, Bessie, Jerry Salt, Mariella Tewa, Helen Tom, 1980-1981 7 Negatives (photographic) (color; 6x6cm) 18 Negatives (photographic) (black and white; 35mm) 29 Negatives (photographic) (black and white; 6x6cm)
Box 4, Sheet 48-50	Greymountain Family, 1980 24 Negatives (photographic) (black and white; 6x6cm)
Box 4, Sheet 51	Betty Ann and Max Huskon, 1990 8 Slides (photographs)
Box 4, Sheet 52-56	Jackson Family: Roy, Lee, Betty Frank and Bruce, Monument Valley, 1977, 1981 7 Slides (photographs) 24 Negatives (photographic) (black and white; 6x6cm) 3 Transparencies (color; 6x6cm)
Box 4, Sheet 57-60	Kee Family: Charlotte and Robertson, May 1990 34 Negatives (photographic) (black and white; 6x6cm) 18 Slides (photographs)
Box 4, Sheet 61-62	Priscilla Neboyia, 1990 9 Transparencies (color; 6x6cm) 2 Negatives (photographic) (color; 6x6cm) 7 Slides (photographs)
Box 4, Sheet 63	Agnes Sorrell Horse, 1980 8 Negatives (photographic) (black and white; 6x6cm)
Box 4, Sheet 64	Alice Yellowman and Family, Aug 1982 2 Negatives (photographic) (black and white; 6x6cm)

Subseries 3.3: Industry and Agriculture, 1990, 1979

4 Negatives (photographic) (color; 35mm)

125 Negatives (photographic) (black and white; 6x6cm)

138 Slides (photographs)

Scope and Contents: This subseries (Subseries 3.3) includes photographs documenting industry and agriculture on the Navajo Nation in 1979 and 1990. Teiwes took photographs of the cattle industry near Tuba City, the Navajo Agricultural Products Industry (NAPI) during the potato and wheat harvests in New Mexico, the Navajo Forest Products Industries in Navajo, New Mexico and the Peabody Coal Mining Company at work on the Black Mesa Plateau. Teiwes spent time with Pete Greyeyes, who worked for Peabody Coal Mining, photographing the explosives team in 1979. She also took

photographs of staff in the front office as well as those working with explosives. Teiwes returned to the Black Mesa Coal mine in 1990 and took photographs of cranes in action. The majority of the photographs in this subseries are 35mm color slides and 6x6 black and white negatives.

Box 5, Sheet 1	Cattle Industry, 1990 11 Slides (photographs)
Box 5, Sheet 2-6	Navajo Agricultural Products Industry (NAPI), 1990 38 Slides (photographs) 32 Negatives (photographic) (black and white; 6x6cm)
Box 5, Sheet 7-10	Navajo Forest Products Industries , 1990 30 Negatives (photographic) (black and white; 6x6cm) 29 Slides (photographs)
Box 5, Sheet 11-18	Peabody Coal Mining Company: Personnel Office, Explosives team with Pete Greyeyes, 1990, 1979 1 Contact sheet (no negs found) 28 Slides (photographs) 46 Negatives (photographic) (black and white; 6x6cm)
Box 5, Sheet 19-24	Peabody Coal Mining Company, 1990 17 Negatives (photographic) (black and white; 6x6cm) 32 Slides (photographs) 4 Negatives (photographic) (color; 35mm)

Subseries 3.4: Trading Posts and Markets, 1979, 1989-1990

57 Slides (photographs)

55 Negatives (photographic) (black and white; 6x6cm)

Scope and Contents: This subseries (Subseries 3.4) includes photographs taken at trading posts, markets and pawnshops in 1979, and in 1989-1990. This includes the Black Mesa shopping center, Hubbell Trading post, Shonto Trading Post, Tuba City Post, Balck Hat, Klagetoh Sheep Springs, Teec Nos Pos and Two Grey Hills Trading Posts. The photographs in this subseries are 35mm color slides and 6x6 black and white negatives.

Box 5, Sheet 25	Black Mesa Shopping Center, 1979 7 Negatives (photographic) (black and white; 6x6cm)
Box 5, Sheet 26-27	Hubbell Trading Post, 1989 17 Slides (photographs) 12 Negatives (photographic) (black and white; 6x6cm)
Box 5, Sheet 28-32	Shonto Trading Post: Missy and Ray, 1990, 1979 9 Slides (photographs) 19 Negatives (photographic) (black and white; 6x6cm)
Box 5, Sheet 33-34	Tuba City Post, undated

5 Negatives (photographic) (black and white; 6x6cm)
3 Slides (photographs)

Box 5, Sheet 35-36 Various: Black Hat, Klagetoh, Sheep Springs, Teec Nos Pos, Two Grey Hills , 1989, undated
11 Slides (photographs)
12 Negatives (photographic) (black and white; 6x6cm)

Box 5, Sheet 37 Various: Vendors and Pawnshops, 1990
17 Slides (photographs)

Subseries 3.5: Places, 1969-1970, 1979-1982, 1974, 1998, 1989-1990

181 Slides (photographs)

21 Transparencies (color; 6x6cm)

59 Negatives (photographic) (black and white; 35mm)

111 Negatives (photographic) (black and white; 6x6cm)

9 Negatives (photographic) (color; 6x6cm)

Scope and Contents: This subseries (Subseries 3.5) contains landscape views and photographs of locations across the Navajo Nation from 1969-1998. Of note are the photographs from Window Rock, Arizona, which serves as the capital of the Navajo Nation as well as the seat of the government. When Teiwes was there in 1989-1990 she captured landscape views of the famous "Window Rock" landmark as well as photographing a tribal council meeting, the Navajo Times office and other locations around town. Teiwes also visited Ganado, Arizona on that same trip (about 30 miles east of Window Rock) to photograph the Ganado Chapter house and other activities in town. Other locations Teiwes photographed in Arizona include: Canyon de Chelly, Chinle, Lukachukai, Dilkon-Leupp, Kayenta, Moenkopi, Monument Valley, Tsegi Canyon, Wheatfield Lake and Navajo Creek. Locations in New Mexico include: Gallup, Crystal and Shiprock. The photographs range all types including black and white and color negatives as well as slides and transparencies.

Box 5, Sheet 38-39 Canyon de Chelly, Arizona, 1990
4 Slides (photographs)
12 Transparencies (color; 6x6cm)

Box 5, Sheet 40-43 Chinle and Lukachukai, Arizona, 1990
53 Negatives (photographic) (black and white; 35mm)

Box 5, Sheet 44 Dilkon-Leupp, Arizona, 1982
5 Negatives (photographic) (black and white; 6x6cm)

Box 5, Sheet 45-49 Gallup, New Mexico: Ceremonial Parade, Rodeo, Fleamarket, 1989-1990
6 Negatives (photographic) (black and white; 35mm)
54 Slides (photographs)

Box 5, Sheet 50-52 Kayenta, Arizona, 1981, 1979

9 Negatives (photographic) (color; 6x6cm)
4 Negatives (photographic) (black and white; 6x6cm)
10 Slides (photographs)

Box 5, Sheet 53	Moenkopi, Arizona, undated 3 Negatives (photographic) (black and white; 6x6cm)
Box 5, Sheet 54-57	Monument Valley, Arizona, 1998 36 Slides (photographs) 18 Negatives (photographic) (black and white; 6x6cm)
Box 6, Sheet 1	Tsegi Canyon, Arizona, 1974, 1979 13 Slides (photographs) 1 Transparency (color; 6x6cm)
Box 6, Sheet 2	Wheatfield Lake, Arizona, 1989 3 Slides (photographs)
Box 6, Sheet 3-7	Window Rock, Arizona: Window Rock, Navajo Nation Council Chamber, Fed Mart, Nov 1989 28 Slides (photographs) 20 Negatives (photographic) (black and white; 6x6cm) 2 Transparencies (color; 6x6cm)
Box 6, Sheet 8-11	Window Rock, Arizona: Navajo Times Office with Tommy Arviso, Tribal Council Meeting, Basha's Store, May 1990 17 Slides (photographs) 2 Transparencies (color; 6x6cm) 27 Negatives (photographic) (black and white; 6x6cm)
Box 6, Sheet 12-15	Window Rock and Ganado, Arizona: Ganado Candidate James Henderson, Ganado Chapter House, Frybread, Water Hauling, May 1990 34 Negatives (photographic) (black and white; 6x6cm) 10 Slides (photographs)
Box 6, Sheet 16-17	Miscellaneous: Navajo Creek, Arizona, Crystal and Shiprock, New Mexico, 1989-1990, 1969-1970 4 Transparencies (color; 6x6cm) 9 Slides (photographs)

Subseries 3.6: Schools, 1990

32 Slides (photographs)

24 Negatives (photographic) (black and white; 6x6cm)

24 Negatives (photographic) (color; 35mm)

Scope and Contents: This subseries (Subseries 3.6) contains a small amount of photographs from the Navajo Community College, now Diné College, graduation and from the Rough Rock Demonstration School. Both were photographed in 1990.

Box 6, Sheet 18-20 Navajo Community College (Now Diné College): Graduation, 1990
16 Slides (photographs)
24 Negatives (photographic) (color; 35mm)

Box 6, Sheet 21-23 Rough Rock Demonstration School, 1990
24 Negatives (photographic) (black and white; 6x6cm)
16 Slides (photographs)

Subseries 3.7: Other Topics, 1974, 1979, 1989-1990, 1971

152 Slides (photographs)

61 Negatives (photographic) (black and white; 6x6cm)

8 Negatives (photographic) (color; 6x6cm)

10 Transparencies (color; 6x6cm)

2 Negatives (photographic) (color; 35mm)

Scope and Contents: This subseries (Subseries 3.7) includes photographs arranged by topic from 1971-1990. The topics include ceremonies, corn, hogans, horses and cowboys as well as sheep and goats. There are several photographs at this end of this series that were unlabeled by Teiwes and are yet to be identified. The photographs range all types including black and white and color negatives as well as slides and transparencies.

Box 6, Sheet 24-25 Ceremonies: Curing Ceremony, Jun 1990
10 Negatives (photographic) (black and white; 6x6cm)
20 Slides (photographs)

Box 6, Sheet 26-27 Corn, 1990
6 Slides (photographs)
12 Negatives (photographic) (black and white; 6x6cm)

Box 6, Sheet 28-31 Hogans, 1989-1990, 1979, 1974
6 Negatives (photographic) (black and white; 6x6cm)
46 Slides (photographs)

Box 6, Sheet 32-34 Horses and Cowboys, 1979, 1989-1990, 1974
10 Negatives (photographic) (black and white; 6x6cm)
32 Slides (photographs)

Box 6, Sheet 35-40 Sheep and Goats, 1979, 1990, 1971, 1974
45 Slides (photographs)
11 Negatives (photographic) (black and white; 6x6cm)
10 Transparencies (color; 6x6cm)
8 Negatives (photographic) (color; 6x6cm)

Box 6, Sheet 41-42 Unlabeled: Unnamed Children Playing Basketball, undated

12 Negatives (photographic) (black and white; 6x6cm)
3 Slides (photographs)
2 Negatives (photographic) (color; 35mm)

[Return to Table of Contents](#)

Series 4: Hopi, 1968-1969, 1980-1982, 1992-1997, 2002, 1973

882 Slides (photographs)

47 Transparencies

840 Negatives (photographic)

172 Photographic prints

Arrangement: Arranged in subseries by subject and then alphabetically within the subseries.

Scope and Contents: The majority of *Series 4: Hopi* reflects the work Teiwes did between 1992-1995 documenting Hopi basket weavers at work and with their families. Many of these photographs were included in Teiwes's 1996 book *Hopi Basket Weaving: Artistry in Natural Fibers*. Prior to beginning her project, Teiwes received permission from the Hopi Cultural Preservation Office in addition to obtaining permission from each basket weaver before photographing them. The Hopi reservation is located in northeastern Arizona and today the Hopi people occupy twelve villages, nine of which are located on the Hopi Mesas. Different types of traditional basket weaving are learned and practiced according to specific village and Mesa. The first subseries, Coiled Basket Weavers (Subseries 4.1) includes portraits of the weavers from Second Mesa, images of their baskets and plaques and in some cases photographs of family members. Wicker Basket Weavers (Subseries 4.2) features the same types of photographs from Third Mesa. Gallery Shows and Other Collections (Subseries 4.3) includes object photography of featured works. The last subseries (Subseries 4.4) includes photographs of other artists, events and other miscellaneous topics.

Subseries 4.1: Coiled Basket Weavers, 1992-1995

33 Transparencies (color; 6x6cm)

349 Slides (photographs)

271 Negatives (photographic) (black and white; 6x6cm)

18 Negatives (photographic) (color; 6x6cm)

83 Negatives (photographic) (color; 35mm)

84 Photographic prints

Scope and Contents: This subseries (Subseries 4.1) includes photographs of Hopi basket weavers using the coiling technique between 1992-1995. The Hopi art of coiled basket weaving is used mainly in Second Mesa villages including Shungopovi, Shipaulovi and Mishongnovi. Traditionally all plant materials used to make fibers for basket weaving come from wild plants, the major source for coiled Hopi baskets being the yucca plant. Over the course of four years Teiwes interviewed and photographed fourteen basket weavers from the Second Mesa village of Shungopovi, two sisters from Shipaulovi and a mother and daughter from Mishognovi. The majority of the weavers represented in this collection are from Shungopovi and were born into various clans including the Water/Corn Clan, Bear Clan, Sun/Forehead Clan and Bearstrap/Spider Clan. The three weavers Teiwes photographed most prolifically were Madeline Lamson, Joyce Ann Saufkie and Bertha Wadsworth. Teiwes also took particular interest in the Selestewa family from Mishognovi, Evelyn, her husband Ivan and daughter Colleen. Evelyn was one of the few weavers Teiwes interviewed who continued to make Pikii trays, burden baskets and cradles, skills she passed down to her daughter Colleen. For more information about each weaver you can consult chapter four in Teiwes's book, *Hopi Basket Weaving*, "Coiled-Basket Weavers of Second Mesa." The majority of photographs in this subseries are 6x6cm negatives and 35mm slides. There are quite a few black and white 8x10 prints as well as 3x5 color prints.

Box 20, Folder 5; Box 7, Sheet 1-2	Tirzah Kalectaca, May 1993 7 Negatives (photographic) (black and white; 6x6cm) 6 Slides (photographs) 2 Photographic prints
Box 20, Folder 6; Box 7, Sheet 3-8	Madeline Lamson, 1995, 1993-1995 35 Slides (photographs) 1 Transparency (color; 6x6cm) 4 Negatives (photographic) (color; 35mm) 13 Negatives (photographic) (black and white; 6x6cm) 15 Photographic prints
Box 7, Sheet 9-10; Box 20, Folder 7	Edith Longhoma, Jul 1993 1 Photographic print 3 Slides (photographs) 8 Negatives (photographic) (black and white; 6x6cm)
Box 7, Sheet 11-14; Box 20, Folder 8	Roberta Namingha, Feb 1994 2 Photographic prints 21 Slides (photographs) 19 Negatives (photographic) (black and white; 6x6cm)
Box 7, Sheet 15-16; Box 20, Folder 9	Annabelle Nequatewa, 1992 2 Photographic prints 4 Negatives (photographic) (color; 35mm) 11 Negatives (photographic) (black and white; 6x6cm)
Box 7, Sheet 17-29; Box 20, Folder 10	Joyce Ann Saufkie, 1993-1995 16 Photographic prints 19 Transparencies (color; 6x6cm) 6 Negatives (photographic) (color; 6x6cm) 70 Slides (photographs) 21 Negatives (photographic) (black and white; 6x6cm) 8 Negatives (photographic) (color; 35mm)
Box 7, Sheet 30-35; Box 20, Folder 11	Joyce Ann Saufkie: Family, 1993-1995 1 Photographic print 46 Negatives (photographic) (color; 35mm) 16 Negatives (photographic) (black and white; 6x6cm)
Box 7, Sheet 36-40; Box 20, Folder 11	Ruby Saufkie and Jerri Lomakema, 1994 6 Photographic prints 31 Slides (photographs) 28 Negatives (photographic) (black and white; 6x6cm)
Box 7, Sheet 41-42;	Lorraine Sekakuku, 1993

Box 20, Folder 12	2 Photographic prints 3 Transparencies (color; 6x6cm) 16 Slides (photographs)
Box 7, Sheet 43-47; Box 20, Folder 13	Evelyn Selestewa, 1993 7 Photographic prints 38 Slides (photographs) 35 Negatives (photographic) (black and white; 6x6cm)
Box 20, Folder 14; Box 7, Sheet 48-52	Evelyn Selestewa: Ivan Selestewa Collecting Sumac, 1993 23 Slides (photographs) 28 Negatives (photographic) (black and white; 6x6cm) 7 Photographic prints
Box 20, Folder 14; Box 7, Sheet 53-54	Evelyn Selestewa: Evelyn and Colleen Selestewa Making Piiki, 1994 5 Negatives (photographic) (black and white; 6x6cm) 11 Slides (photographs) 2 Photographic prints
Box 7, Sheet 55-58; Box 20, Folder 15	Evangeline Talahaftewa, May 1993 14 Slides (photographs) 30 Negatives (photographic) (black and white; 6x6cm) 7 Photographic prints
Box 7, Sheet 58	Molly Talas, 1992 1 Slides (photographs)
Box 7, Sheet 59-61; Box 20, Folder 16	Josie Tyma, Feb 1994 3 Slides (photographs) 7 Negatives (photographic) (color; 35mm) 8 Negatives (photographic) (black and white; 6x6cm) 3 Photographic prints
Box 20, Folder 17; Box 8, Sheet 1-9; Box 7, Sheet 61-63	Bertha Wadsworth, 1993-1995 12 Negatives (photographic) (color; 6x6cm) 11 Photographic prints 10 Transparencies (color; 6x6cm) 32 Negatives (photographic) (black and white; 6x6cm) 72 Slides (photographs)
Box 8, Sheet 10-11	Frieda Yoyoeoma, Feb 1994 14 Negatives (photographic) (color; 35mm) 10 Negatives (photographic) (black and white; 6x6cm)
Box 8, Sheet 12	Unlabeled Baskets, 1994

5 Slides (photographs)

Subseries 4.2: Wicker Basket Weavers, 1992-1995, 1981

*191 Slides (photographs)**45 Photographic prints**93 Negatives (photographic) (black and white; 6x6cm)**11 Negatives (photographic) (color; 6x6cm)**11 Negatives (photographic) (color; 35mm)*

Scope and Contents: This subseries (Subseries 4.2) includes photographs of Hopi basket weavers using the wicker technique between 1992-1995. Today, Hopi wicker basketry is produced on the Third Mesa in the villages of Oraibi, Kykotsmovi, Hotevilla and in smaller amounts in Bacavi, Lower Moenkopi and Upper Moenkopi. Teiwes had developed friendships with several Hopi basket weavers in Hotevilla over the years and between 1992-1995 interviewed and photographed ten wicker-basket weavers from Hotevilla and two from Oraibi. These women were born into various clans including the Corn Clan, Sparrow/Fire Clan, Roadrunner/Greasewood Clan, Rabbit/Tobacco Clan and Rabbit Clan. For more information about each weaver you can consult chapter five in Teiwes's book, *Hopi Basket Weaving*, "Wicker-Basket Weavers of Third Mesa." The majority of photographs in this subseries are 6x6cm negatives and 35mm slides. There are quite a few black and white 8x10 prints as well as 3x5 color prints.

Box 20, Folder 18; Mildred Albert, 1993
Box 8, Sheet 13-14 4 Negatives (photographic) (black and white; 6x6cm)
1 Slides (photographs)
1 Photographic print

Box 8, Sheet 14 Debbie Allison, undated
1 Slides (photographs)

Box 20, Folder 19; Eva Hoyungowa, 1993
Box 8, Folder 15-18 32 Negatives (photographic) (black and white; 6x6cm)
9 Photographic prints

Box 20, Folder 20; Abigail Kaursgowva, 1993-1995, 1981
Box 8, Sheet 19-24 9 Photographic prints
11 Negatives (photographic) (color; 35mm)
46 Slides (photographs)
24 Negatives (photographic) (black and white; 6x6cm)

Box 8, Sheet 25 Jerri Lomakema, undated
3 Slides (photographs)

Box 8, Sheet 25 Joyce Lomatska, 1994
4 Slides (photographs)

Box 8, Sheet 25 Almarie Masayestewa, 1992

2 Slides (photographs)

Box 8, Sheet 26-27; Box 20, Folder 21	Bessie Monongya, 1995 11 Negatives (photographic) (color; 6x6cm) 11 Photographic prints 15 Slides (photographs)
Box 8, Sheet 28-30; Box 20, Folder 22	Vera Pooyouma, 1993-1994 4 Photographic prints 12 Negatives (photographic) (black and white; 6x6cm) 20 Slides (photographs)
Box 8, Sheet 31; Box 20, Folder 23	Clara Sekayesva, 1993 3 Photographic prints 16 Slides (photographs)
Box 8, Sheet 32	Allie Selestewa, Jun 1993 4 Negatives (photographic) (black and white; 6x6cm)
Box 8, Sheet 33-35; Box 20, Folder 24	Vernita Silas, Feb 1994 3 Photographic prints 17 Negatives (photographic) (black and white; 6x6cm) 17 Slides (photographs)
Box 8, Sheet 36; Box 20, Folder 25	Dora Tawahongva, Feb 1994 5 Photographic prints 17 Slides (photographs)
Box 8, Sheet 37	Amelia Tougeva, May 1993 10 Slides (photographs)
Box 8, Sheet 38-39	Wicker Baskets: Numbered W1-W32, 1993-1994 25 Slides (photographs)
Box 8, Sheet 40	Wicker Baskets: Numbered Wi8-Wi22, 1993-1994 14 Slides (photographs)

Subseries 4.3: Gallery Shows and Other Collections, 2002, 1993-1994, 1996

7 Transparencies (color; 6x6cm)

141 Slides (photographs)

29 Negatives (photographic) (color; 35mm)

11 Photographic prints

108 Negatives (photographic) (black and white; 6x6cm)

Scope and Contents: This subseries (Subseries 4.3) includes photographs of finished Hopi works displayed at various galleries, museums and fairs in 1993-1994, 1996 and 2002. The majority are photographs of

baskets and plaques woven by the Hopi basket weavers Teiwes worked closely with for her book. In addition to woven items, there are also photographs of katsina dolls and pottery.

Box 20, Folder 26; Box 8, Sheet 41-43	Heard Museum Basketry Fair, 2002, 1996 6 Photographic prints 7 Slides (photographs) 29 Negatives (photographic) (color; 35mm)
Box 8, Sheet 44-48	Keams Canyon Gallery, 1994 35 Slides (photographs) 24 Negatives (photographic) (black and white; 6x6cm)
Box 20, Folder 27; Box 8, Sheet 49-61	Museum of Northern Arizona Hopi Show, Jun 1993 66 Slides (photographs) 7 Transparencies (color; 6x6cm) 84 Negatives (photographic) (black and white; 6x6cm) 5 Photographic prints
Box 9, Sheet 1-2	Teiwes Personal Collection, undated 33 Slides (photographs)

Subseries 4.4: Artists, Events and Other Topics, 1980-1982, 1992-1997, 2002, 1968-1969, 1973

7 Transparencies (color; 6x6cm)

32 Photographic prints

201 Slides (photographs)

174 Negatives (photographic) (black and white; 6x6cm)

16 Negatives (photographic) (black and white; 35mm)

26 Negatives (photographic) (color; 35mm)

Scope and Contents: This subseries (Subseries 4.4) includes photographs of other Hopi artists, events and miscellaneous topics. There are a small amount of photographs of Kastina doll makers since Teiwes spent a significant amount of time working with Hopi katsina doll makers for her book *Kachina Dolls: The Art of Hopi Carvers*. The majority of these photographs are located at the Arizona State Museum and not a part of this collection. Other artists in this series include Charles Loloma and potters Karen Abeita, Karen Charley and Rosetta Huma. Of particular note are the photographs from Maechel Saufkie's wedding in July, 1995. There are also landscape photographs from the First, Second and Antelope Mesas. The photographs range all types including black and white and color negatives as well as slides and transparencies.

Box 9, Sheet 3	Artist: Charles Loloma, 1980 12 Negatives (photographic) (black and white; 6x6cm)
----------------	--

Box 9, Sheet 4-5	Kastina Doll Makers: Neil David, Aaron Honanie, 1993, 2002 12 Negatives (photographic) (black and white; 6x6cm) 7 Slides (photographs)
------------------	--

Box 9, Sheet 6-9	Potters: Karen Abeita, 1994
------------------	-----------------------------

	4 Slides (photographs) 28 Negatives (photographic) (black and white; 6x6cm)
Box 9, Sheet 9-11	Potters: Karen Charley and Grandchildren, May 1993 13 Negatives (photographic) (black and white; 6x6cm) 7 Slides (photographs)
Box 9, Sheet 12-15	Potters: Rosetta Huma and Marlon Huma (Doll Maker), 1975, 1982, 1993 28 Negatives (photographic) (black and white; 6x6cm)
Box 9, Sheet 15	Potters: Arizona State Museum Pottery Fair, 1994 4 Slides (photographs)
Box 9, Sheet 16-17	Events: Dancers and Singers, 1996-1997, 1990 25 Slides (photographs)
Box 9, Sheet 18-25; Box 20, Folder 28	Events: Maechel Saufkie Wedding, Jul 1995 18 Negatives (photographic) (black and white; 6x6cm) 33 Slides (photographs) 10 Negatives (photographic) (black and white; 35mm) 26 Negatives (photographic) (color; 35mm) 32 Photographic prints
Box 9, Sheet 26-34	Landscapes: First, Second and Antelope Mesas, Keams Canyon, 1993-1994 117 Slides (photographs) 23 Negatives (photographic) (black and white; 6x6cm) 7 Transparencies (color; 6x6cm)
Box 9, Sheet 35-38	Other Locations: Kykotsmovi and Moenkopi, 1982 2 Slides (photographs) 24 Negatives (photographic) (black and white; 6x6cm) 6 Negatives (photographic) (black and white; 35mm)
Box 9, Sheet 39	Other Locations: San Xavier Mission, 1968 10 Negatives (photographic) (black and white; 6x6cm)
Box 9, Sheet 40	Other Locations: South Konchic [?], 1969 6 Negatives (photographic) (black and white; 6x6cm)
Box 9, Sheet 41	Miscellaneous: Corn Harvest, Hopi Girl, 1973 2 Slides (photographs)

[Return to Table of Contents](#)

Series 5: Peru, 1975

20 Photographic prints

358 Slides (photographs)

217 Negatives (photographic)

Scope and Contents: *Series 5: Peru* contains photographs from one trip in 1975. Teiwes spent part of the summer of 1975 traveling around Peru visiting many pre-columbian sites such as Sacsahuaman, outside of Cuzco and Machu Picchu. Teiwes was in Cuzco during the Inti Raymi festival which takes place during the winter solstice. Since Peru is below the equator, the shortest days of the year are during June and July. Teiwes captured the traditional costumes worn during the Inti Raymi processions and parade through Cuzco proper as well as the theatrical representation of Inti Raymi held at Sacsahuaman every year near the end of June. Additionally, Teiwes spent time in Lima, visiting the Lima museum and other nearby sites including Cajamarca and Pachacamac. Teiwes also briefly visited Quito, Ecuador capturing portraits of local residents. Throughout this trip Teiwes captured landscape views, events, as well as portraits. Unfortunately, most of the subjects of her portraits in this series are unnamed. The majority of the photographs are 6x6cm color negatives and 6x6cm color slides. Teiwes also made color prints from a selection of her photographs, mostly from Machu Picchu and the Inti Raymi festival and parade in Cuzco and Sacsahuaman. The prints were left matted and are housed in oversized boxes.

Arrangement: Arranged alphabetically by location.

Box 10, Sheet 1-2	Andahuaylas, 1975 11 Negatives (photographic) (color; 6x6cm) 4 Slides (photographs) (35mm)
Box 17, Item 6; Box 10, Sheet 3-8	Cuzco: City Scenes, Sun Temple, 1975 28 Slides (photographs) (35mm) 21 Slides (photographs) (6x6cm) 23 Negatives (photographic) (color; 6x6cm) 1 Photographic print
Box 17, Item 7-10; Box 10, Sheet 9-15; Box 18, Item 1-4	Cuzco and Sacsahuaman: Inti Raymi, 1975 10 Slides (photographs) (6x6cm) 14 Photographic prints 19 Slides (photographs) (35mm) 37 Negatives (photographic) (color; 6x6cm)
Box 10, Sheet 16-17	Near Cuzco: Ollantayambo, 1975 20 Slides (photographs) (35mm) 12 Slides (photographs) (6x6cm)
Box 10, Sheet 18-19	Near Cuzco: Pisac, 1975 11 Negatives (photographic) (color; 6x6cm) 16 Slides (photographs) (35mm)
Box 10, Sheet 20-21;	Near Cuzco: Rumicola and Sacsahuaman, 1975

Box 18, Item 5	1 Photographic print 18 Slides (photographs) (35mm) 12 Negatives (photographic) (color; 6x6cm)
Box 10, Sheet 22-24	Near Cuzco: Tambomachay, Kenko Spinner and Other, 1975 11 Slides (photographs) (6x6cm) 9 Negatives (photographic) (color; 6x6cm)
Box 10, Sheet 25-32	Lima, 1975 34 Slides (photographs) (35mm) 48 Slides (photographs) (6x6cm) 20 Negatives (photographic) (color; 6x6cm)
Box 10, Sheet 33	Near Lima: Cajamarquilla, 1975 11 Negatives (photographic) (color; 6x6cm)
Box 10, Sheet 34-35	Near Lima: Pachacamac, 1975 18 Slides (photographs) (35mm) 10 Negatives (photographic) (color; 6x6cm)
Box 18, Item 6-9; Box 10, Sheet 36-47	Machu Picchu, 1975 55 Negatives (photographic) (color; 6x6cm) 42 Slides (photographs) (6x6cm) 48 Slides (photographs) (35mm) 4 Photographic prints
Box 10, Sheet 48-50	Quito, Ecuador, 1975 18 Negatives (photographic) (color; 6x6cm) 9 Slides (photographs) (6x6cm)

[Return to Table of Contents](#)

Series 6: Tarahumara (Rarámuri), 1977-1979, 1971

253 Slides (photographs)

224 Negatives (photographic)

Scope and Contents: *Series 6: Tarahumara (Rarámuri)* contains photographs from 1971, 1977-1978 in Chihuahua, Mexico and 1979 in Arizona at the Arizona State Museum. The Rarámuri, or Tarahumara, are Native people from the Northwest region of Mexico. Located in the state of Chihuahua, in a portion of the Sierra Madres known as the Sierra Tarahumara, the Tarahumara people as of 2016 number between 50,000 and 70,000 many who still practice traditional lifestyles. Helga Teiwes took three trips to Mexico to visit the Tarahumara taking the bulk of photographs in this series on her first trip in 1971. Unlike the majority of Teiwes's photographs from other communities, many of her Tarahumara subjects are unnamed perhaps due to the language barrier, and are marked simply as "Tarahumara Woman" or "Tarahumara Man." Teiwes photographed women weaving, women cooking meals in their cave dwellings, men working the fields, as well as many landscape views between Creel and Los Mochis. In 1977 Teiwes returned to Panalachic, Mexico to photograph Tarahumara dancers. In 1978 Teiwes photographed the Tarahumara group, which included a violin maker and dancers, that came to Arizona in 1979 for the Arizona State Museum exhibit featuring Tarahumara material culture. The majority of the photographs in this series are 6x6cm black and white negatives and 35mm color slides.

Arrangement: Arranged chronologically.

Box 11, Sheet 1-2	Numbered Slides 12h-1 to 12h-35: Tarahumara Woman and Children, 1971 22 Slides (photographs) (6x6cm)
Box 11, Sheet 3-7	Creel: Train Station, San Ignacio Church, Hotel Nuevo, 1971 20 Slides (photographs) 40 Negatives (photographic) (black and white; 6x6cm) 3 Negatives (photographic) (black and white; 35mm)
Box 11, Sheet 8-11	Train from Los Mochis to Creel, 1971 34 Slides (photographs) 22 Negatives (photographic) (black and white; 6x6cm)
Box 11, Sheet 12	Batopilas Train Station, 1971 12 Negatives (photographic) (black and white; 6x6cm)
Box 11, Sheet 13-14	Urique River Canyon and Copper Canyon, 1971 24 Negatives (photographic) (black and white; 6x6cm)
Box 11, Sheet 15-17	Near Creel: Men at Work , 1971 24 Negatives (photographic) (black and white; 6x6cm) 20 Slides (photographs)
Box 11, Sheet 18-23	Near Creel: Blanket Weaving, Cave Dwelling, 1971 36 Slides (photographs) 34 Negatives (photographic) (black and white; 6x6cm)
Box 11, Sheet 24-25	Creel: Cliff and Mary Abott, 1971

31 Negatives (photographic) (black and white; 35mm)

Box 11, Sheet 26-27

Panalachic, 1977
36 Slides (photographs)

Box 11, Sheet 28-33

Tarahumara Group, Violin Maker, 1978
43 Slides (photographs)
20 Negatives (photographic) (black and white; 6x6cm)

Box 11, Sheet 34-38

Arizona State Museum Exhibit: Violin maker, Dancers, Gallery, 1979
14 Negatives (photographic) (black and white; 6x6cm)
42 Slides (photographs)

[Return to Table of Contents](#)

Series 7: Tohono O'odham, 1969-1995, 2002

78 Slides (photographs)

526 Negatives (photographic)

126 Photographic prints

11 Transparencies

Arrangement: Arranged chronologically.

Scope and Contents: *Series 7: Tohono O'odham* contains photographs from 1969-1995 and 2002. The Tohono O'odham people live primarily in the Sonoran Desert of Eastern Arizona and Northwestern Mexico. As of 2016, the Tohono O'odham Nation has around 28,000 enrolled members and covers about 2.8 million acres of land. Helga Teiwes visited the Tohono O'odham Nation frequently over the years, taking a particular interest in the the annual saguaro fruit harvest, called Hasan Baihi. The harvested fruit was once used as a vital food source and is still used today to make jam and wine that is used in a ceremony to bring rain to the desert. This series contains photographs from 1982 of Juanita Ahill and her family gathering the saguaro fruit and processing the fruit to make jam and the ceremonial wine, called nawait. Juanita Ahill's niece, Stella Tucker, continued the tradition. Photographs from 1994 show Stella Tucker and family gathering the Saguaro fruit and canning of the jam and wine. Other events Teiwes photographed included the San Xavier elders parade, the San Xavier Powwow as well as the Tumacacori Fiesta. In addition to events, Teiwes photographed the daily lives of people she visited with. The photographs contain images of men plowing the fields and farming as well as women such as Anna Sarficio, Aloisa Juan, and Frances Manuel, weaving and making pottery. Photographic types include 6x6cm black and white and color negatives, 35mm color slides, transparencies and photographic prints. The prints (8.5x8.5cm), which are from the 1982 Saguaro cactus harvest, were made from the 6x6cm color negatives.

Box 12, Sheet 1-2	Early Years: Darlene Enos, Ernest Antone Sells High School, 1974, 1969-1970 9 Negatives (photographic) (black and white; 6x6cm) 4 Slides (photographs)
Box 12, Sheet 3-5	Coronado National Monument, 1976 31 Negatives (photographic) (black and white; 6x6cm)
Box 12, Sheet 6-13	Big Fields, Arizona and Other, 1978 74 Negatives (photographic) (black and white; 6x6cm)
Box 12, Sheet 14	Big Fields, Arizona: Anna Sarficio, Aloisa Juan, 1977-1979 8 Slides (photographs)
Box 12, Sheet 15-30; Box 20, Folder 29-31	Saguaro Cactus Harvest: Juanita Ahill and Family, Jun 1982 14 Slides (photographs) 116 Negatives (photographic) (color; 6x6cm) 17 Negatives (photographic) (black and white; 6x6cm) 108 Photographic prints
Box 12, Sheet 31-32	Menejes Dawn Village: Garden of M. Ortega, Jun 1982 17 Negatives (photographic) (black and white; 6x6cm)
Box 12, Sheet 33-38;	San Xavier: Elders Parade, 1982

Box 19, Item 1-2	2 Photographic prints 44 Negatives (photographic) (black and white; 6x6cm) 2 Slides (photographs) Notes: Print 1 is a cropped version of Neg #10 in B12.33. Print 2 has no corresponding negative but the subjects are also photographed in B12.38.
Box 12, Sheet 39-41; Box 19, Item 3	Big Fields, Arizona: Anna Scarficio, Aloisa Juan, Dec 1982 1 Photographic print 3 Transparencies (color; 6x6cm) 7 Negatives (photographic) (black and white; 6x6cm) 14 Negatives (photographic) (color; 35mm) Notes: Print is the same as an image from the contact sheet in B12.39, the original negative is missing.
Box 12, Sheet 42-44	Tumacacori Fiesta, Dec 1986 25 Negatives (photographic) (black and white; 35mm) 2 Slides (photographs)
Box 12, Sheet 45-47	San Xavier: Powwow, 1988 12 Negatives (photographic) (color; 6x6cm) 8 Transparencies (color; 6x6cm)
Box 12, Sheet 48-49	Laura Kerman and Karen Reichardt, Apr 1989 17 Negatives (photographic) (black and white; 6x6cm)
Box 12, Sheet 50	Arizona State Museum Paths of Life Opening: Joaquin Brothers Band, Nov 1993 11 Negatives (photographic) (black and white; 6x6cm)
Box 12, Sheet 51	Road to Big Fields, Arizona, Jan 1994 7 Negatives (photographic) (black and white; 6x6cm)
Box 12, Sheet 52-53	Tumacacori Fiesta, 1994 10 Slides (photographs) 8 Negatives (photographic) (black and white; 6x6cm)
Box 12, Sheet 54-59	Saguaro Cactus Harvest: Stella Tucker, Jun 1994 25 Slides (photographs) 37 Negatives (photographic) (black and white; 6x6cm)
Box 12, Sheet 60-62	Frances Manuel, Basket Weaver, Oct 1995 15 Negatives (photographic) (black and white; 6x6cm) 2 Slides (photographs)
Box 12, Sheet 63	Heard Museum: Basketry Market, Dec 2002 11 Slides (photographs)
Box 12, Sheet 64-65	Miscellaneous Landscape Views: Cemetery, St. Miguel, undated

18 Negatives (photographic) (black and white; 6x6cm)

Box 19, Item 9

Unlabeled Prints: Two Men, San Xavier, Two Boys, Saguaro Harvest, Yaqui Man,
undated
9 Photographic prints

Box 12, Sheet 66-68;
Box 20, Folder 32

Arizona State Museum, Paths of Life Exhibit Panels: Tohono O'odham, Akimel
O'odham, Apache, undated
34 Negatives (photographic) (black and white; 6x6cm)
6 Photographic prints

[Return to Table of Contents](#)