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lage, while access to the residential portions of the villages was difficult. The seasonally used farming villages occupied in the eighteenth century had a spatial structural organization similar to that of the Zuni pueblo, whereas the farming villages of the nineteenth and twentieth centuries were represented by a more integrated and distributive spatial organization that eased movement of people into and within these settlements.

The author also compares Zuni vernacular housing with the newer federal HUD housing, suggesting that changes in the integration of spaces associated with food preparation and consumption have dramatically affected the role of Zuni women, in fact segregating the Zuni matriarch from interaction with other members of their households and lineages.

The author concludes this volume with an evaluation of space syntax theory and implications for its further use in archeological research. This well-prepared study breaks some new ground in developing non-disturbing archeological field techniques that can be used with some success to study and analyze how human societies have organized space in relation to their social structure through time. The further expansion of the use of space syntax theory in archeology may well depend on the ability of researchers to replicate through independent analysis and to deal with the often incomplete surface record of architectural structures.

This volume is thoughtful and provocative and continually challenges the reader to look at things in a different way, to fuse old and new theories and techniques that hopefully with future refinements will prove to be a powerful analytical tool for archeologists to use in their studies of human settlements.

*Peter L. Steere*  
University of Arizona

**Indian Pottery.** By Toni Roller. Santa Fe, NM: Sunstone Press, 1997. 64 pages. \$12.95 paper.

This small book contains an impressive amount of essential information on the creation, construction, and technical processes of Santa Clara Pueblo pottery. The author, Toni Roller of the Santa Clara Pueblo, has written a detailed explanation of her personal techniques for the creation of the famous black-on-black pottery from this pueblo. The straightforward portrayal of her technical process is extraordinarily honest, but it

nevertheless leaves out enough specific details so that duplication of her firing process by another artist or technician would involve heavy experimentation to achieve similar results. This give-and-take of specific technical ceramic information allows this book to be an intriguing record of Santa Clara Pueblo ceramic techniques and traditions. Many of the famous Santa Clara Pueblo pottery artisans are relatives in her family, such as her grandmother SaraFina and mother Margaret Tafoya.

The origin of *Indian Pottery* resulted from the curiosity many people expressed when they visited Toni Roller's studio and the constant questions asked about her work. This book therefore provides a personal explanation and glimpse of her traditional artistic approach for her many fans and for other collectors interested in the creation of black-on-black pottery from the Santa Clara Pueblo. In this respect, *Indian Pottery* is successful since the simplicity of her written word and the detailed color photographs provide a step-by-step guide to her artistic process.

Roller begins *Indian Pottery* with the first steps required for the actual digging of the special clay on the Pueblo. She proceeds through the process of the drying and soaking of the clay body, the mixing of sand aggregate into clay, the actual creation, and the decorative techniques utilized on one piece of pottery. Her precise description follows one piece of pottery from start to finish, which is outlined as a detailed procedure as used by the historical Santa Clara Pueblo pottery artisans. The written account does not delve into technical or scientific ceramic terms, but is executed as a distinctive outline of her personal processes and methods.

The photographs used in *Indian Pottery* illustrate the written text well and add immensely to the clarity of the step-by-step process. The brightly colored, clear photographs capture the entire technical process implemented at each creative step of her pottery making and clearly depicts what her written text has previously outlined, although on occasion the written portions lag behind the photographs.

The photographs illustrate the complex firing process of Santa Clara artisans and are of special interest for any person interested in this method of ceramic/pottery work. These special methods used by Pueblo artisans are rarely undertaken or duplicated by other ceramic artisans. The special type of reduction method used in the firing of the black-on-black pottery is simple and especially well suited to the Santa Clara pottery tradition, where gas and electric sources of firing a work are not

readily available.

Roller eschews the modern utilization of gas and electric kilns when firing her work since these methods are not representative of the traditional methods of pottery creation from the Santa Clara Pueblo. She admits that a temperature-controlled kiln would guarantee rapidity and uniform duplication, but she adamantly abstains from the use of these modern resources.

The black-on-black pottery surface decoration from the Santa Clara Pueblo is renowned as a distinctive example of Southwest pottery. The surface of black-on-black pottery is achieved through the reduction process of oxygen at the red-hot stage of temperature in the clay body. Roller's explanation for each step in her creative processes leave enough room for any ceramicist/artist to question her for more procedural details. Technical elements, such as the exact firing temperature and timing of the reduction process, are not provided in this book. Although possible to recreate her firing process, it would take time and much experimentation to duplicate the black-on-black surfaces that are the hallmark of her work.

The incredible amount of time and care involved to create one piece of her pottery is outlined in seven different steps in the book. One of the unfortunate items absent from this book is the time that each step requires to produce a finished piece of work. It is sufficient to note that any ceramicist understands that these processes take an extraordinary amount of time to perfect—a lifetime for some, and Roller is no exception to that rule, as she admits herself. The step-by-step methods used in the construction of her pieces are straightforward and simple as in any hand-built piece. The processes of wedging the clay body, making a supportive base for a piece, and the effort of rolling coils are understood processes of hand-built work and are familiar to most people who have dealt with clay. Since her clay body is self-created from the clay in the ground at the Pueblo, there are some differences in the structure that would not occur in commercially made clay bodies.

*Indian Pottery* provides valuable information on the black-on-black pottery methods of the Santa Clara Pueblo from one of the Pueblo's own artisans. Technical ceramic specialists will find some intrigue contained in this small book, and any beginning potter or art student will find this book immensely informative. When the actual processes utilized in the creation of Toni Roller's pottery are laid bare, it renders her work exceptionally valuable

due not only to its beauty but also to the love and care truly invested in each piece that brings the raw clay to life.

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**John Stuart and the Struggle for Empire on the Southern Frontier.** By J. Russell Snapp. Baton Rouge: Louisiana State University Press, 1996. 238 pages. \$42.50 cloth.

In 1928 historian Verner Crane suggested that the fate of empires ultimately was determined more by localized developments along the frontier than by official political decisions made in faraway capitals or on "decisive" battlefields (*The Southern Frontier: 1670-1732*). His thesis inaugurated a half-century of borderland studies, in which Native peoples often emerged as a crucial factor in regional politics.

Although Crane's framework led to tremendous advances in understanding the interplay between the mainstream and the frontier, a shortcoming in subsequent studies was the tendency to view the players involved homogeneously—British versus French versus Indian, for example—without regard to internal ideological distinctions affecting behavior or an analysis of how these factions impacted others.

*John Stuart and the Struggle for Empire* presents a critical reexamination of the southern frontier after 1760, dissecting the various interest groups that staked their economic and cultural survival on the form that colonial frontier policy should take. Author J. Russell Snapp cogently depicts the bitter ideological tussle that emerged between an American Creole elite desiring a provincial "insiders" control of the frontier (promoting private trade and expansion onto Indian lands) versus representatives of the British Crown who favored imperial control and the curbing of free enterprise in order to preserve stable British-Indian alliances. Within these two camps was a slew of individuals with complex, often conflicting interests: traders, land speculators, settlers, government officials, Creoles, Brits, Scots, and the Indian nations themselves (also internally factionalized).

Snapp's examination begins with the early frontier centering on the Charleston Indian trade of the seventeenth century and briefly outlines events leading up to the French and Indian War. Once this background is laid, Snapp paints an intelligent picture of the sweeping changes occurring after 1763, when