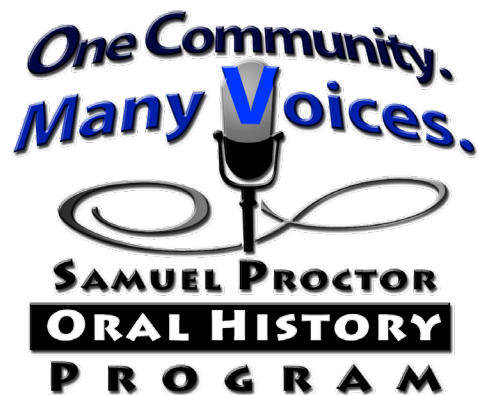


Arzada Sanders

**Southeastern Indian Oral History Project (SIOHP)
CAT-063**

Interview by:

**Emma Reid Echols
September 21, 1972**



University of Florida • Samuel Proctor Oral History Program • Paul Ortiz, Director
P.O. Box 115215, 241 Pugh Hall, University of Florida, Gainesville, FL 32611-5215
(352) 392-7168 www.clas.ufl.edu/history/oral

Samuel Proctor Oral History Program
College of Liberal Arts and Sciences
Program Director: Dr. Paul Ortiz

241 Pugh Hall
PO Box 115215
Gainesville, FL 32611
(352) 392-7168
<https://oral.history.ufl.edu>

CAT 063 Arzada Sanders
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36 minutes | 21 pages

Abstract: Emma Echols begins the recording by reading an article written about Arzada Sanders entitled "Pottery Making: A Forgotten Art," by Sally Beach. She records herself reading the article twice; the second has been removed from the transcript for ease of reading. She then records her interview with Arzada Sanders. Sanders, as one of the most well-known Catawba potters, goes through the process of how she makes different pottery pieces. She talks about where she gets the clay from, and how her son Fred assists her in this process. Afterwards, she begins talking about the many different places she has sold her pieces and demonstrated her pottery making skills, including different fairs and schools in South Carolina. Finally Sanders discusses how much money she makes, as well as what she knows of an effort to build a pottery museum on the reservation.

Keywords: [Catawba Nation; South Carolina--Rock Hill; Pottery]

SAMUEL PROCTOR
ORAL HISTORY
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University of Florida

CAT 063

Interviewee: Arzada Sanders

Interviewer: Emma Reid Echols

Date of Interview: September 21, 1972

E: This is Emma Reid Echols, Route 6, Box 260, Rock Hill, South Carolina, September 21, 1972. I've been visiting in the home of Mrs. Arzada Sanders, recording the oral history of the Catawba Indians. Mrs. Sanders is recognized by both Whites and Indians as the best pottery maker among the Catawba Indians. She's demonstrated this art in many places, Columbia, Charlotte, Rock Hill, and also in many of the schools here. She has been written up in many magazines and newspapers, such as *The Columbia State*, the *Rock Hill Evening Herald*, the *Gastonia Gazette*, and the *South Carolina Club Woman*. I hope to be able to send some of these articles of her a bit later. An interesting article appeared in the *Gastonia Gazette* on August 18, 1963, entitled "Pottery Making: A Forgotten Art." Throughout this article there are pictures [inaudible 1:06] showing Mrs. Sanders baking her pottery in an outdoor oven **or fireplace**. After burning, she's removing some of the ashes and the hot pieces of pottery. And then they're on display, and she's smiling very happily as so many of the pieces have turned out well. Since this article cannot be mailed, I'm transcribing a part of it on this tape. The title is "Pottery Making: A Forgotten Art," by Sally Beach. "The fast-moving machine age in which we live causes this generation to think there was never any other way of doing things. A button is pushed, a chore done, and we slip unconsciously from a world of creativity to automation. Mrs. Arzada Sanders, Catawba Indian and resident of the Catawba reservation in Rock Hill, South Carolina, is the possessor of an art in which she uses only her hands. She does it now as it was done hundreds of years ago by her ancestors--in fact, as it was

done the very first time. There are few American Indian Tribes that have been as famous for this pottery as the Catawbas, and Mrs. Sanders is the last of her Tribe who still clings to the ways of the past. The others have long since given in to more modern methods or have completely given up the making of pottery to become wives, mothers, and career women, caught up in a rush which leaves them little time for such folly. 'I taught my children' (of whom she has many), says Mrs. Sanders. 'I taught my children, even my boys. They used to scrape for me, but now they're all married and gone.' Twice a year Mrs. Sanders gathers up her pottery and takes it to Cherokee. Here it is sold, along with that made by the Cherokee Indians, without gratification. Her handwork is very distinctive and colorful. Asked about this she replied, 'The color is burned into the clay by placing it in the fire.' Looking closer, it might be said the color actually closely resembles that of a coal ember: an ash-gray and black. Mrs. Sanders begins with wet clay brought from Lancaster County and shaped the size and length of a cigar. She joins piece after piece, forming the contour with her fingers on a board just held in her lap. Each part of the pottery—base, handle, neck, lip, and so forth—is done separately, one drying before another is added. When the entire piece is finished and has dried thoroughly, Mrs. Sanders scrapes the roughness to a smooth finish with a knife and uses a rubbing rock to give it a glaze. The pottery is then ready to be burned, **this** ensuring a permanent glaze and giving the fascinating colors. The designs, all of which are very old, have an abstract feeling about them, which made this reporter wonder about the newness of

anything. Truly, Mrs. Sanders possesses a forgotten and soon-to-be-lost art. She still finds pleasure out of using her hands."

[Break in recording]

E: This is Emma Reid Echols, Route 6, Box 260, Rock Hill, South Carolina, September 21, 1972. I'm working on the oral history of the Catawba Indians, and I'm visiting in the home of Mr. Idle Sanders and Mrs. Arzada Sanders. And while I'm **here listening**, if you hear a noise over there, she's got a little knife, and she's making a peace pipe. Mrs. Sanders, hold that up, and let me see what kind of peace pipe that is.

S: This is what's called a "arrowhead pipe."

E: A arrow!

S: Yes ma'am. You can [inaudible 9:14] you see.

E: I see. Let's go back just a minute. Mrs. Sanders, tell me your full name and your address.

S: My name is Arzada Sanders. I live on Route 3, Rock Hill, South Carolina, Box Number 378.

E: Now, you are a Catawba?

S: Yes. John Brown is my father, and Rachel Brown is my mother.

E: Now, Rachel Brown was a famous pottery maker, too, wasn't she?

S: Yes, ma'am, she was.

E: When you were growing up as a little girl, did you and other children learn to make pottery from her?

S: Well, I did, and I think Sally did. We're about the only ones I remember making pottery. The other girls, I don't know whether they ever fooled with it or not. I don't remember **them** foolin' with the pottery, 'cause some of 'em died when they was young children in 1918 with the flu.

E: What brothers and sisters do you have living?

S: I have Sally Beck, Roy Brown, and George Brown.

E: Is William Brown your brother, too?

S: William Brown?

E: Yes.

S: He's my nephew. He's Edith Brown's son.

E: Edith Brown's son. That's right.

S: That's right.

E: I believe Sally Beck, your sister, still makes pottery.

S: She does. Her husband—I don't think she's makin' any at this time, because her husband's sick, and she takes quite a time out with him.

E: Who brought you your clay to make this pottery?

S: My son brought my clay, Fred Sanders. He's always gettin' clay for me, and he gets my wood for me so I can burn the pottery with. Then he goes to stay with me while I'm burnin' the pottery.

S: So good that he's close by to help you isn't it?

E: Yes ma'am. Nice to have him back **here**.

E: Where does he go to get the clay for you?

- S: He goes about six miles across **the** Catawba River, and he goes way out.
[Inaudible 11:39] He digs the top part **off** that ditch, and right underneath is the clay, and it's blue and pretty. He gets me 'nother clay which is called **pain** clay, and that's down in the woods way back about three miles from Denmark. You come up there [inaudible 12:05] you go down through the woods and cross the branch. We've been gettin' clay there for quite a long time.
- E: Who owns that land where you get your clay?
- S: The [inaudible 12:16] family. Wasn't it the **Chapaloos**? Chapaloos is one.
- E: And who owns the other land?
- S: Dr. Nesbit.
- E: They've been mighty good to you, haven't they?
- S: Yes. Catawba Indians makin' pottery get the clay there.
- E: I believe one time the Cherokee Indians came down and wanted some clay, but they didn't let them have it. Why didn't they let them have it?
- S: Well, I guess he just felt like it was meant for the Catawba Indians. That's for the reason I believe that now. I don't know, but I thought it was.
- E: Now, that's what I've heard. He said that you were his Indians, and that he wanted to save the clay for you. And that's a wonderful tribute to what the Whites think about you.
- S: That's right.
- E: Then Fred brings the clay home in his truck, doesn't he?
- S: No, ma'am. He brings it in his car. He doesn't have a truck.
- E: In his car. And he has big tubs or buckets to put it in?

- S: He'll use grocery bags or a box sometimes.
- E: When he brings it home, what does he do with it?
- S: Well, he always takes it out and sets it **outside** the little old house back there we got. And then it sits there for about two or three weeks, till it dries out. And then after it gets dry, why, that's the hard part. You leave it outside, and then it gets dry, you get you an old tub that we use for a clay tub. Then I pour it in there, and I put the water on it, and it soaks and gets soft enough for me to work. And we don't have no trouble with it then. I never have found but one rock out of it practically since we been gettin' clay.
- E: It's a pure clay.
- S: And **it's just** a little smooth, little **tiny** rock.
- E: It's amazing that you all have been getting clay from the same places all these years.
- S: Oh yes, that's right.
- E: And there's still plenty of clay there?
- S: That's right.
- E: And then you come in and you just make these molds with your own hands?
- S: That's right. We make the pottery upon this little old small frame like that one right there. And we just make a large piece on it, we'll make a small piece—any kind of work you want to do. We usually saw one of these little boards and [inaudible 14:31]
- E: You keep on working and working on that one little piece that you're working on. How long will it take you to finish up that one?

S: I'm just about finished scrapin' the outside. When we get to the inside, we'll have to let it set awhile till that gets dry enough; then **bowl** it out on the inside; then it'd be just like a pot.

E: Now do you **bore** it out on the inside?

S: You just use a knife.

E: And dig a little hole in it?

S: Yes, ma'am. And you get a hole on the inside and you dig just a little rim around there.

E: I see. Now, you've got a regular little, small kitchen knife or pocketknife, haven't you?

S: It's a pocketknife.

E: Looks like your husband's. I believe, Mr. Idle, she picked up your knife.

S: I did. It's one of his knives.

E: She's got her husband's knife.

S: That's right. Then I got another little knife; it was from my grandchildren. Then I had one knife that belonged to William's first wife's boys, and it was too small. [inaudible 15:31] that knife to play with, so I was takin' it away from 'em, probably laid it down. I picked it up, put it up, and just gave it back to 'em Thanksgiving. I carried it around to him, and he's a growing young boy. He said, "It's my knife." My mamma said, "Well, it belongs to you. You grow up, so I just give it to you." So, he taken the knife.

E: Now, you have over there, oh, so many, many pieces. Let me just count. You've got pitchers and big vases, and the vases are most unusual. They have a curved—a fluted top?

S: Yeah. They're fluted.

E: Then on either side of the vase there's an Indian head. Now did you make the vase first and then put the Indian head on it?

S: Yes, ma'am, I made the bottom part first. Then I let it set for a while, maybe about, oh, I'd say half an hour—long enough for it to hold the neck part of it. Then I put the top part of it on; then the glass comes on as what we call Indian heads.

E: How do you make this Indian head? Do you have a mold?

S: We got a pipe mold that my mother and some of them made way back, you know long, many years—out of clay.

E: Yes.

S: They made 'em, and then they burnt 'em just like we burn our pots.

E: And so, you put the clay over that mold?

S: I put the clay right inside here.

E: Yes. Then that makes your two sides here?

S: Yes.

E: Now that's a beautiful piece. Then you shape the top of it.

S: Just with my fingers.

E: With your fingers?

S: Yes, ma'am.

E: A fluted edge all the way around. Now, these are in different sizes you've got some small ones, and some large ones over there, and then the pitcher. Now let's see how you did the pitcher. You did the base of it first?

S: That's right.

E: And then what?

S: Then the neck; then the little lip; and after we build a handle on it, it's done.

E: You add the lip, too?

S: Yes, ma'am, you have to add the lip.

E: Oh, I see it.

S: You come up straight with it, and after you get up straight, you stop off or just let it sit awhile. And then you'll be able to put together and finish the [inaudible 17:51]

E: Now, over here there are all kind of peace pipes. I believe she's making the owl one today, and you have another kind. What kind is this one?

S: That's a chicken comb pipe. I've got chicken comb pipes, and animal heads and old canoes. Our building over yonder there was sort of hard to get **here**. One of my grandsons was gonna bring one pan that was full of all these pipes. He went to get 'em. So, Fred said, "Marcus," he said, "Don't worry about the pipes. Your grandmother will make 'em one." He said, "All right." He was all right then. So, I went and made one with this here ornate **design**.

E: Now, there's a big poster sign over there that says, "Catawba Indian Pottery, Arzada Sanders."

S: That's right.

E: You and this poster have been places, haven't you? Where have you been last night? At the [inaudible 18:51]

S: Workin'. This week I started Tuesday, and we'll finish up Sunday night in **the park in** Charlotte, North Carolina.

E: You've been doin' this now for a number of years?

S: Oh, yes. I've been doin' this for a number of years.

E: Now you demonstrate your pottery. You make the pottery before the people [inaudible 19:11]

S: Yes, ma'am. A lot of people. And they enjoy seeing it. Some of 'em come up and say, "Mrs. Sanders." And I say, "Yes, ma'am." She says, "You know, over there at the oaks place where they're settin' up a tent for each one of 'em. A lot of people standin' over there makin' the pottery have a wheel." And she said, "It just spattered all over my face." And she said "I come up over here and see you makin' pottery by hand. There's lots of difference."

E: Why, certainly. The other ones have wheels?

S: Wheels, yes.

E: How many groups of people up there making pottery?

S: I don't know how many beside me and that other one **that wheel**. And last night he didn't come. didn't know why he wasn't there.

E: Have a good many people been coming?

S: Oh, lots of people.

E: Lots of people.

S: People from all around come to see me. There used to be a crowd, come at once, and stand and look for a while. I try to make a couple of pieces, and then they go, and a lot more come by, quite a few people, you know.

E: Now you can't make enough pottery to sell. Do you take some orders for it?

S: Yes, ma'am. There's people give me orders. I got some orders now I was to fill. I went to Rock Hill High School last week. And Sullivan High School on White Street, I went there for one day, and that was Tuesday. Then on Thursday, I went to **Finley Road School**, on the other side of the Pepsi-Cola plant, the Westside.

E: You demonstrate your pottery?

S: Yes, ma'am, I demonstrate my pottery in Castle Heights in Rock Hill, South Carolina.

E: That's at your junior high school?

S: Yes, ma'am.

E: That's a wonderful thing. So many of these children have never seen it made as you're making it.

S: That's right. They were so proud. They said they sure was proud I come. And some of the children I never seen since. I seen the mother when she was young, and she married and went out West or somewhere. Anyway, she had one girl back here in Rock Hill, and she's goin' to school. And she said, "Did you know Edith Brown?" I said, "Yes, ma'am." She said, "You know she's my grandmother?" I said, "Who she was?" She said, "Faye. You know Faye?" I said, "Yeah, I know Faye. I'm her aunt." "Oh," she said. She'd come out and talk to me after that.

E: So, the little girl was your great-niece.

S: That's right.

E: And you didn't know her.

S: Didn't know her.

E: I know the Indian children at those schools were really proud and happy to see you. Now, you just get thanked I'm sure for this. There's no money involved in those kind of demonstrations?

S: Yes, ma'am. They give me a little help.

E: Well, they need to. They should. When you're doin' this demonstration in Charlotte for the fair connected with the park, are you paid to do your demonstration?

S: Yes, ma'am. They pay us for that too.

E: How many years have you been going?

S: I've been going for about four years. Somewhere along about four, I think.

E: Now, I notice that you make so many of the patterns that your mother used to make. And you make some that are entirely different from your mother's, don't you?

S: Yes, ma'am, I make some different from her.

E: Where do you get ideas for that?

S: Well, lots of times I see some of the pictures of some of 'em. I just go ahead and make frogs of all different kinds and size—upright frogs, flat frogs, and some frogs kinda just like a little frog sittin' up.

E: You make three or four different kinds of frogs.

S: Three different kind of frogs.

E: I remember that I brought a little boy in here one day, and he chose the kind of frog he wanted from this selection.

S: That's right.

E: And what other animals do you make besides frogs?

S: Well, I make what used to be a duck mold, but I put a frog's head [on it] and made a frog mold to replace the duck mold. I just change his head a little bit different, that's all.

E: Can you make a dog?

S: Well, I never have made a dog, but I've made dolls out of it. But it's been a long time since I done that. One of the schoolteachers taught at the school on the old reservation. No, was it on the old reservation? I believe it was down here at this school. She'd come down here and taught school just a little ways from here, down near the church. She taught school down there, and she wanted a doll made. So, I made her two of 'em out of clay.

E: Oh, my. That was something new, wasn't it?

S: It was.

E: Now, one time I was down here, you had a vase or a pitcher that you did a snake entwined around.

S: Yeah, that was a little gypsy—a little pot with glaze on it with a snake on it. I've got quite a few orders for those, and I sold out all the bowls with the snakes on 'em.

E: Tell me about the gypsy pot? What's it used for?

- S: I guess you use for flowers and things, about all I know to use it for.
- E: Years ago, did they cook in those gypsy pots?
- S: I guess so. I heard some of 'em say they did way back many years ago.
- E: They're the only ones that have little legs on them.
- S: Yes, ma'am. Some of 'em have legs.
- E: So, they're not the kind that were used for cooking. Well, Arzada, you make so much pretty pottery, and you have a little sign out there on the highway that says, "Indian Pottery." Many, many people come here to see you, don't they?
- S: Yes, ma' am, quite a few. We have people sometime, when I don't have a piece of pottery, comin' lookin' for pottery. [inaudible 24:59] drove a little back. So that's the reason I'm tryin' to make some. The children is home in the mornin's, and now tomorrow mornin' I'll be makin' some more pottery in place of the pipes. See, I may be even having to trim 'em while they're damp, so they'll give 'em good shape.
- E: After you get 'em trimmed, do you bake them in a electric oven?
- S: Well, after I get 'em trimmed like this, I'm gonna let 'em set for a while, so they get kinda white like those pottery is over there. Then you take a wet cloth and rub 'em real good and down smooth. Then you take a rubbin' rock and you rub 'em. That's what you call "put your shiny part to it."
- E: Now, those white ones over in the corner have probably been sitting there several days, haven't they?
- S: Yes. They ready now to start. I think I burned around four or five of 'em last week--some of them a little bit more than others.

E: You do this in your oven in your house here?

S: No, ma'am. We use a heater down at the old reservation, at our old homeplace. And we go down there, and you could get your wood made in about a two before we go down; leave the wood outside; and it's dry. And it's real oakwood, and you can get it to dry out real good. And you go down there and get a fireplace cleared up good, and then we'll put a pot around the fireplace. If you've got a small piece, you can put one on top of another; and if you get a big piece, you're able to make a few pieces on it 'cause we leave them sittin' there like those pieces. Then we heat 'em with slow heat for three hours—just a little temperature, you know, not too much at a time. And then after the three hours is up, why, then you'll be ready to put them in the fireplace. I left my coal out in the fireplace, lay the pottery on top of the coals, and then put green wood on top of the fire. Three kinds of wood. And then we burn three kinds of chips. Some bark come off the wood, you know. This is pulpwood.

E: So, you burn three sets of wood on top of it?

S: That's right.

E: Then that would be a very, very, hot fire that time, wouldn't it?

S: It sure is hot.

E: Do you stay down there the whole time?

S: Yes, ma'am, we stay right there by the old house all the time. We stayed last Saturday, I believe it was. We stayed down there till about ten or eleven o'clock. Then we come back home. See, Fred's workin'. I have to wait 'til after he get off work. Then there's a lady always come help take me down and she'll help me do

the work, so I won't be by myself till Fred gets there. And she stays on till we get through.

E: Now, when the fire has died down, those pots are very, very hot. How long do you leave them in the fireplace?

S: Well, when the fire dies down, the chips are ash chips—it's bark really. After all the wood's been burnt down a few times, **why then you** have to take 'em out before it burns plumb down. See, it'd be kinda dark then, and then they brings the color into the fire.

E: Now how do you get them out of that fireplace?

S: I got a long iron sittin' here that come out of an old gable of a wagon used to have legs of iron. And that's when I take 'em out.

E: If they cool too quickly, they'll pop, won't they?

S: Yes, when I put them in the tub—you see, we've got an old tub—we got bricks sittin' in there right near the fireplace. And that keeps 'em from gettin' cool too quick.

E: And you could cover 'em up too, to keep 'em from gettin' too—

S: Yes, if you'd like to. I never did. We'd just keep 'em right there. At night, why, we shut the door.

E: Now, have you ever seen them—while you're baking and you want to change the color, do you ever put any different pieces of wood across them to change the color in them?

S: No, ma'am, I never have.

E: You never know what the colors are going to be, do you?

S: Well, most of the time they're some of 'em be colored with some kinda dark and light color. And some of 'em, you don't know, they come out and look like they're light, and they're all dark. Just some pieces, not all of 'em.

E: It's a surprise to know what they're gonna be, isn't it?

S: That's right.

E: You never can mix two pieces exactly alike at all, could you?

S: That's right.

E: Now, after you've taken them out of the fire and put 'em in a big tub, then you lift 'em, put 'em in the car, and bring them home?

S: No, ma'am. Let 'em sit there till they get cold. Then after they get cold, well, we wrap 'em up in paper and bring 'em back. Then we dust 'em there with a cloth and get all the ashes off of 'em [inaudible 29:54] and get 'em cleaned up and wrap 'em up in newspaper. And we'll pack 'em in a clothes basket, bring 'em back in that.

E: Did you bring 'em back this Saturday night when you came?

S: Yes, ma'am. We wait till they get cool enough to bring 'em back.

E: Now, that's a full day's work, isn't it?

S: Yeah, but I enjoy it. Seems like I just love to make pottery, you know. I won't work in a crowd, well [inaudible 30:21] so old now you can't get no job. And so, I and the husband sit around here lookin' for somethin' I could do. I'm all right if I can keep my hands busy.

E: Well, you've demonstrated pottery a lot of places. When you were working in the schools as a cook here at the Catawba Indian School, you'd demonstrate pottery for the children.

S: Yes, ma'am.

E: Is that right?

S: Yes, ma'am, I did.

E: And you've done it many, many times.

S: That's right. I even showed 'em how it was burnt and everything. Down there, you see, we could heat 'em in the stove, 'cause it was a gas stove, and it was a big one. So, half the time I'd put 'em in there and let 'em get hot; and then when they get hot enough, the children would get the wood for me and build a fire. When it died down, I'd just stick my pottery right there in the bed where the coals was and bring my pottery knapsack down here.

E: And they'd see the whole process?

S: Yes ma'am.

E: I know that was interesting.

S: Yes, ma'am.

E: Now, do any of these children like to make pottery? You've got a lot of children and grandchildren. Who in your family makes pottery?

S: My daughter, Katherine, makes pottery. And Fred was tellin' the people last night, "I believe I'll just quit work, and go home, and sit down, and get my mother to make a pot for me." You know he's got a good job, and he can't quit, but he loves

to fool with the pottery. He can rub, but he can't build, but he can trim 'em up and things like that.

E: But he certainly is a big help to you.

S: Yes, ma'am, he's a big help.

IS: I bet he could build if he wanted to.

S: If he wanted to, he could.

IS: Now works at a machine shop. He is well trained in the machine shop, and anybody can work in a machine shop can build a lot of things. Ya got to learn that.

E: Yes.

IS: And the Indians did this. So, anyone can do it, I'm pretty well sure he can build pottery.

S: He said he wants to.

E: He'd like to. There's talent among the men in the pottery business I know.

IS: The Rock Hill people call her pottery makin' an art. They give 'em that art in any art school. So that's what you're gonna find now, from now on.

E: You have a real talent; you're really an artist in doing this.

S: Yes, ma'am.

E: Arzada, years ago, what prices did you used to get for pieces of pottery?

S: Well, some of 'em we got twenty-five, some fifty cents and some a dollar. And now we get two dollars for pipes; the canoes is worth two or two and a half; and then the big pieces like that now we get ten for. We used to didn't get but a small amount, only about a dollar or two. Way back a long time ago. Now, the prices is

way up so is everything else. Then I would guess some of 'em a little bit larger, some smaller **would raise it**. A pitcher smaller than that we'd get three for; we get five for more like that size.

E: But even so you've spent a whole day firing this pottery, plus the making of it that you've done in your home.

S: That's right.

E: So, you've spent at least three or four solid days making one batch of pottery.

S: Yes, ma'am.

E: And from one batch of pottery, you get what, twenty-five dollars?

S: No, no. It don't take too much. I don't know just how many pieces that was. Five, five pieces, I got eighteen dollars for it.

E: Five pieces for eighteen dollars.

S: Yes, ma'am. According to the size.

E: But you could make in the business world in one day what you have to work three or four days in making pottery. I believe that's about right, isn't it?

S: That's right.

E: Do you think there'll ever be a chance for there to be a museum down here, and sell pottery on the reservation or anywhere?

S: Well, I don't know. They've been tryin' that for quite a few years, and they seem like—I don't know if they'll ever get any started or not. I know Mrs. Lawrence used to try to get help to build a museum. She even bought a piece of land down there to build a museum on, and it's still there. And she had the pottery to put in

the museum and is still holding onto it. And so, they haven't made any start on buildin' anything yet.

E: Is there any pottery available to put in the museum?

S: She had last time I heard of, so I don't know. I sold her quite a few pieces of pottery, and Ola Harris sold her some, and some of the rest of 'em, I don't remember who they was. We used to sell pottery way back a good bit ago, and she'd buy 'em, or we'd take 'em to her.

E: Who has that pottery now? You don't have any idea?

S: Well, it's her niece.

IS: Mrs. Steele.

E: Mrs. Steele. Mrs. William Steele—

IS: That's right.

E: —must have that pottery. We'll see if anything's gonna be ever done with that.

[End of interview]

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