

Object #	Object name	Culture, artist Locale	Description	Date	Condition	Collections notes	Deaccession proposal
A1814-1	Basket jar	African or Pakistani	Basket jar; plant material; animal and human figures; Checkered diagonal design along the top. Checkered design vertical along the sides alternating with animal and human design.	1985-2000	Good		1. The object/specimen is outside of the scope of the Museum's mission and guidelines set by Riverside Municipal Code (Chapter 2.12), acquisition policy, or is irrelevant to the purposes of the Museum. 2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs.
A1814-2	Basket	Akimel O'odham (Pima)	Coiled willow on a 3-rod willow foundation; design in black devil's claw (martynia), row of outlined diamonds with a triple outline; whipstitched devil's claw rim finish; Devil's claw also used in one coil around the edge of the base and in a black spot at the start.	1985-2000	Good	The Museum does have similar approximately 200 Akimel O'odham objects in the collection including basketry.	2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs. 3. The Museum has at least two comparable objects/specimens in the collection that are in superior condition, better documented, and/or of better quality
A1814-3	Basket	Hopi	Basket; yucca and dyed yucca on a yucca bundle foundation; deer motif.	1985-2000	Good	The Museum has over 150 Hopi objects, approximately 20 baskets.	2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs. 3. The Museum has at least two comparable objects/specimens in the collection that are in superior condition, better documented, and/or of better quality
A1814-4	Plaque	Hopi	Yucca and dyed yucca on a yucca bundle foundation; turtle with raised shell motif.	1985-2000	Good	We have approximately 50 Hopi basket plaques, at least one of which has a known maker.	2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs. 3. The Museum has at least two comparable objects/specimens in the collection that are in superior condition, better documented, and/or of better quality
A1814-5	Plaque	Hopi	Yucca and dyed yucca on a yucca bundle foundation; turtle raised shell center motif surrounded by horses and kachina heads	1985-2000	Good	We have approximately 50 Hopi basket plaques, at least one of which has a known maker.	2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs. 3. The Museum has at least two comparable objects/specimens in the collection that are in superior condition, better documented, and/or of better quality
A1814-6	Plate	Ruth King, Paiute	Coiled sumac on a 3 rod sumac (willow?) foundation; central design is a five point star, red with black outline; surrounding this are butterflies, 1 each in purple/blue, red, green, violet, orange. Five red and black chevrons are between the butterflies. Ticked rim with alternating red and black stitches, with plain sumac cross stitching as a top finish.	1985-2000	Good	This basket has a known maker.	KEEP

A1814-7	Plaque	Hopi	Yucca and dyed yucca on a yucca bundle foundation.	1985-2000	Good	We have approximately 50 Hopi basket plaques, at least one of which has a known maker.	2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs. 3. The Museum has at least two comparable objects/specimens in the collection that are in superior condition, better documented, and/or of better quality
A1814-8	Basket bowl	African	Plant materials, whirlwind motif.	1985-2000	Good		1. The object/specimen is outside of the scope of the Museum's mission and guidelines set by Riverside Municipal Code (Chapter 2.12), acquisition policy, or is irrelevant to the purposes of the Museum. 2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs.
A1814-9	Basket tray	Tohono O'odham	Yucca open coiled in a wheat/ feather/ split stitch on a cattail or beargrass (Nolina) foundation.	1985-2000	Good	The Musuem has over 100 objects attributed to the Tohono O'odham people with at least two examples with known makers.	2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs. 3. The Museum has at least two comparable objects/specimens in the collection that are in superior condition, better documented, and/or of better quality
A1814-10	Basket	Unknown	Natural and dyed plant material and deer antler.	1985-2000	Good		1. The object/specimen is outside of the scope of the Museum's mission and guidelines set by Riverside Municipal Code (Chapter 2.12), acquisition policy, or is irrelevant to the purposes of the Museum. 2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs.
A1814-11	Basket	Asian, Indonesian	Lidded rattan basket	1985-2000	Good		1. The object/specimen is outside of the scope of the Museum's mission and guidelines set by Riverside Municipal Code (Chapter 2.12), acquisition policy, or is irrelevant to the purposes of the Museum. 2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs.
A1814-12	Plaque	Dora Seheva, Hopi	Yucca and dyed yucca on a yucca bundle foundation; eagle motif.	1985-2000	Good	This plaque has a known maker.	KEEP

A1814-13	Plaque	Hopi	Yucca and dyed yucca on a yucca bundle foundation; raised center and lizard motif.	1985-2000	Good	We have approximately 50 Hopi basket plaques, at least one of which has a known maker.	2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs. 3. The Museum has at least two comparable objects/specimens in the collection that are in superior condition, better documented, and/or of better quality
A1814-14	Basket	Hopi	Yucca and dyed yucca on a yucca bundle foundation; kachina heads motif.	1985-2000	Good	The Museum has over 150 Hopi objects, approximately 20 baskets.	2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs. 3. The Museum has at least two comparable objects/specimens in the collection that are in superior condition, better documented, and/or of better quality
A1814-15	Plaque	Hopi	Yucca and dyed yucca on a yucca bundle foundation; kachina face and deer (birds?) motif.	1985-2000	Good	We have approximately 50 Hopi basket plaques, at least one of which has a known maker.	2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs. 3. The Museum has at least two comparable objects/specimens in the collection that are in superior condition, better documented, and/or of better quality
A1814-16	Plaque	Hopi	Yucca and dyed yucca on a yucca bundle foundation.	1985-2000	Good	We have approximately 50 Hopi basket plaques, at least one of which has a known maker.	2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs. 3. The Museum has at least two comparable objects/specimens in the collection that are in superior condition, better documented, and/or of better quality
A1814-17	Plaque	Hopi	Yucca on dyed Yucca on a yucca bundle foundation; motifs include floral center surrounded by multiple triangles.	1985-2000	Good	We have approximately 50 Hopi basket plaques, at least one of which has a known maker.	2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs. 3. The Museum has at least two comparable objects/specimens in the collection that are in superior condition, better documented, and/or of better quality
A1814-18	Plaque	Hopi	Yucca and dyed yucca on a yucca bundle foundation; turtle motif; maze motif.	1985-2000	Good	We have approximately 50 Hopi basket plaques, at least one of which has a known maker.	2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs. 3. The Museum has at least two comparable objects/specimens in the collection that are in superior condition, better documented, and/or of better quality

A1814-19	Basket	Hopi	Handled basket; yucca and dyed yucca on a yucca bundle foundation; deer heads (birds?) motif.	1985-2000	Good	We have approximately 50 Hopi basket plaques, at least one of which has a known maker.	2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs. 3. The Museum has at least two comparable objects/specimens in the collection that are in superior condition, better documented, and/or of better quality
A1814-20	Basket	Elea Allison, Cahuilla	Pine needle, black rim	1985-2000	Good	The basket has a known maker.	KEEP
A1814-21	Basket	Tohono O'odham (Papago)	Woven by Adeline Manuel; miniature horse hair basket; coiled; deer and coyote track designs; three colors; overcast rim finish.	1985-2000	Good	The miniature basket has a known maker.	KEEP
A1814-22	Basket	Embera-Wounaan, Darién Province wilderness; Panama/Colombia border	Palm tree fibers; 8 butterflies; Orange colored base.	1985-2000	Like new		1. The object/specimen is outside of the scope of the Museum's mission and guidelines set by Riverside Municipal Code (Chapter 2.12), acquisition policy, or is irrelevant to the purposes of the Museum. 2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs.
A1814-23	Plaque	Hopi	Yucca and dyed yucca on a yucca bundle foundation.	1985-2000	Good	This basket has a unique pattern	KEEP
A1814-24	Basket	Embera-Wounaan, Darién Province wilderness; Panama/Colombia border	Natural and dyed pine needles	1985-2000	Like new		1. The object/specimen is outside of the scope of the Museum's mission and guidelines set by Riverside Municipal Code (Chapter 2.12), acquisition policy, or is irrelevant to the purposes of the Museum. 2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs.
A1814-25	Basket	Embera-Wounaan, Darién Province wilderness; Panama/Colombia border	Palm tree fibers; lizards, leaves and trees motif.	1985-2000	Like new		1. The object/specimen is outside of the scope of the Museum's mission and guidelines set by Riverside Municipal Code (Chapter 2.12), acquisition policy, or is irrelevant to the purposes of the Museum. 2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs.

A1814-26	Basket Plate	Embera-Wounaan, Darién Province wilderness; Panama/Colombia border	Palm tree fibers; 1 large red flower and 9 butterflies	1985-2000	Like new	1. The object/specimen is outside of the scope of the Museum's mission and guidelines set by Riverside Municipal Code (Chapter 2.12), acquisition policy, or is irrelevant to the purposes of the Museum. 2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs.
A1814-27	Basket	Embera-Wounaan, Darién Province wilderness; Panama/Colombia border	Palm tree fibers; three rows of butterflies; 6 black birds.	1985-2000	Like new	1. The object/specimen is outside of the scope of the Museum's mission and guidelines set by Riverside Municipal Code (Chapter 2.12), acquisition policy, or is irrelevant to the purposes of the Museum. 2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs.
A1814-28	Basket	Embera-Wounaan, Darién Province wilderness; Panama/Colombia border	Palm tree fibers; two rows of butterflies; yellow on green and yellow on black and solid green. Black triangles above the butterflies.	1985-2000	Like new	1. The object/specimen is outside of the scope of the Museum's mission and guidelines set by Riverside Municipal Code (Chapter 2.12), acquisition policy, or is irrelevant to the purposes of the Museum. 2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs.
A1814-29	Gourd		Carved; tusk shape; four rows of human figures and llamas.	1985-2000	Good	1. The object/specimen is outside of the scope of the Museum's mission and guidelines set by Riverside Municipal Code (Chapter 2.12), acquisition policy, or is irrelevant to the purposes of the Museum. 2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs.
A1814-30	Gourd	Lynette Wilson	Cut out design with one bear claw.	1985-2000	Fair	1. The object/specimen is outside of the scope of the Museum's mission and guidelines set by Riverside Municipal Code (Chapter 2.12), acquisition policy, or is irrelevant to the purposes of the Museum. 2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs.

A1814-31	Gourd	Lynette Wilson	Carved; lid; round; medium; one rows of human figures and one row of human figures and llamas.	1985-2000	Good		1. The object/specimen is outside of the scope of the Museum's mission and guidelines set by Riverside Municipal Code (Chapter 2.12), acquisition policy, or is irrelevant to the purposes of the Museum. 2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs.
A1814-32	Gourd	Lynette Wilson	Carved; lid round gourd; large; two rows of people and llamas.	1985-2000	Good		1. The object/specimen is outside of the scope of the Museum's mission and guidelines set by Riverside Municipal Code (Chapter 2.12), acquisition policy, or is irrelevant to the purposes of the Museum. 2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs.
A1814-33	Basket	Tohono O'odham	Yucca coiled on a cattail or beargrass (nolina) foundation. White is sun bleached, gold is probably natural and not dyed. Four designs in gold, meander or #2 with a tapered rim finish.	1985-2000	Good	The Musuem has over 100 objects attributed to the Tohono O'odham people with at least two examples with known makers.	2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs. 3. The Museum has at least two comparable objects/specimens in the collection that are in superior condition, better documented, and/or of better quality
A1814-34	Kachina figure	Jerry Lefthand, Hopi	Carved wood Grass Dancer attached to a round wooden base. The figure has black and white painted face with eyes rimed in red. His hair is long and black and made of a synthetic material. He has a red grosgrain ribbon around his forehead and his waist with a chevron pattern in black, blue, purple, green, and white. He has two pairs of feathers painted to resemble eagle feathers on either side of his face. On the top of his head is a headdress made of leather and feathers. He wears a long tunic of purple satin decorated with white and purple fringe. He has leather cuffs on his wrists with fringe. In his PL hand is a stick with strips of leather hanging from the end and in his PR hand is a fan made of two feathers bound with leather. His legs are painted black with white stripes. On his feet are white fur and leather moccasins with black painted soles and a strip of leather with 4 metal bells tied around each ankle.	1975-1990	Fair	The Museum has over 50 Kachina figures in the collection ranging in date from 1900-1990, known and unknown artists.	2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs. 3. The Museum has at least two comparable objects/specimens in the collection that are in superior condition, better documented, and/or of better quality
A1814-35	Kachina figure	Farrell Ami, Hopi	On its head there is a flat, flower-shaped headpiece made of 8 brown leaves. Face, neck, chest, and shoulders are painted black. Eyes open wide with whites of eyes visible. It holds a rattlesnake in its mouth and right hand. The snake is yellow with black spotted blue diamonds along its body and a blue rattle. On its chest are two parallel red lines and two light brown bands with white designs crossed in an X. It wears two light brown frayed armbands on its biceps. The arms and hands are painted red. In the right wrist is a rattle wristband and on the left wrist there is a wristband representing a turquoise bracelet. It wears a brown kilt with a black rattlesnake design and yellow, red, turquoise, and white bands. It's legs are painted black and it wears moccasins with yellow ties at the top. The kachina stands on a rounded wooden base.	1975-1990	Fair	https://www.tribunenewsnow.com/articles/obituaries/farrell-james-ami/	KEEP

A1814-36	Kachina figure	R. Gorman, Hopi	Black face with white/red stripe running down the middle and paw prints on cheeks. It is baring its teeth. It has ears on sides of face with one feather coming out of each. Back of head is carved to look like feathers/fur. Neck piece has scratched line design on it. Torso is bare with crossed, brown strips over front and back in X formation; small carved white shells are on these strips. Each arm has a brown bands on it. On right arm is a band carved to look like rope; right hand is holding a rattle-like object. Left hand holds a long stick with mallet-like head on it. Kachina wears teared brown kilt with black pouch on the front that has one green and one red rope carved around it. Back of kilt has an animal tail coming out of it. The knees are tied with rope carvings and the figure wears brown boots with white soles. It stands on a small piece of wood as the base.	N.D.	Fair	https://www.mutualart.com/Artist/Richard-Gorman/6482CEDD007BA8E1/Artworks	KEEP
A1814-37	Kachina figure	Silas Yanella, Hopi	Green and red striped headdress with three feathers on top of it and feathered wings coming out of the sides which are held up by turquoise poles. The face is painted turquoise with a black upside-down triangle outlined in white. Around the neck is a ruff carved to look like fur. Wears a robe that has a black and green pattern with a white jagged line going around the whole thing. On the bottom of the back of the robe are four upside-down black triangles, two stacked on top of each other. There is a green band and a black band around the bottom of the robe. On the green band are designs of a diamond with red, turquoise, yellow, and white; a yellow eight-pointed star; and an identical red, turquoise, yellow, and white diamond. On the front, bottom of the kachina is a carved pueblo on top of cracked earth. Rising behind the pueblo is a circle of carved feathers around a circular design of black, red, yellow, turquoise, and white. There is no base on this figure.	N.D.	Fair	The Museum has over 50 Kachina figures in the collection ranging in date from 1900-1990, known and unknown artists.	2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs. 3. The Museum has at least two comparable objects/specimens in the collection that are in superior condition, better documented, and/or of better quality
A1814-38	Kachina figure	Brad Sekayumtewa, Hopi	Carved and painted wooden hon kachina (White Bear) on wooden base. The figure has a mask shaped like a bear head with red ears with feathers sticking through their centers, a black bear paw painted on each cheek and on the back of the head, red rimmed eyes, a ruff around its neck, and two pairs of bound feathers on the top of its head. The front and back of his torso are painted black with a white oval rimmed in red. He has a turquoise necklace. Two rope or leather bands are cross crossed across his chest. Each arm has a red rimmed black oval and a white band on the upper arm. On his PR wrist is a turquoise bracelet and in his PR hand is a white rattle with 2 bear paws painted in black. On his PL wrist is a turquoise and silver bracelet and in his PL hand is a bow decorated with feathers and a black and turquoise design. He has a leather kilt with a belt, a sash, a cloth hanging over the front and back, and an animal pelt. Each of his calves has a red rimmed black oval and his PL calf has a black rope toed around it. He has leather moccasins with white soles.	1975-1990	Fair		KEEP

A1814-39	Kachina figure	Leonard Taho II, Hopi	<p>Woman figure with a turquoise painted face and red parallel lines vertical, and straight black hair with rainbow feathers laying flat on the head. Head piece with wooden feathers of white and black on the edges of the piece. The head piece have rectangle and square shapes along the head piece. Yellow and light sky blue colors are patterned along the head piece. White oval dots are placed among the head piece similar to the butterfly's outer wing designed. The figure also has jewelry colored with light sky-blue, turquoise, and red and with geometric designs. The earrings are oval. The figure's outfit is a black one shoulder piece dress. It has red and green two-dimensional designs coming down the shoulders and across her legs. The woman figure is wearing a shawl with butterflies flying up with white, black, and light-adobe brown eccentric designs following up mimicking the movements of the butterfly. Yellow, 8-petal flowers with a white bulb in the middle are on the shawl. A yellow, turquoise staircase is also among the shawl along with a miniature maiden Hopi woman. The miniature Hopi woman is also wearing a shawl with red lines on the edges. One feather is on top of her hair, with one bun on the side of the head. Five feathers are hanging down from her necklace with red, and blue lines. Also, the same white oval dots shown on the butterfly are apparent between the red and blue line. She is wearing turquoise earrings and holding green leaves on her hand. Three-corn maize with colors of red, yellow, and white are beneath the base. On the base of the figure four pictorial designs are on the side of the base. Yellow, adobe-brown, black colors make up the geometric designs. A fawn is laying down beneath the base of the figure. It is surrounded by dirt, and green plants with white feathery edges on the stock. Two yellow flowers on the right side of the fawn have dancing figures playing a wind instrument in the bulb.</p>	N.D.	Fair	<p>The Museum has over 50 Kachina figures in the collection ranging in date from 1900-1990, known and unknown artists.</p>	<p>2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs.</p> <p>3. The Museum has at least two comparable objects/specimens in the collection that are in superior condition, better documented, and/or of better quality</p>
A1814-40	Kachina figure	Arnold Holmes, Hopi	<p>Paint, wood. Carved wooden antler figure with base. Wearing brown mask with black and red designs. Hem of brown kilt has alternating pattern of yellow flowers in black squares and white angular designs in yellow and green squares. Turquoise necklace. Ears: rings of red feathers on each ear with an eagle feather sticking out of the center. On the top of the head there's a hat of feathers and antlers. Green ruffles around his neck. Green arm bands are on each arm. Silver and turquoise bracelet on left wrist. A black cord on his right wrist. Silver bells on brown bands around both knees. Wearing brown moccasins. Holding a staff/stick with green leaves attached.</p>	1975-1995	Fair	<p>The Museum has over 50 Kachina figures in the collection ranging in date from 1900-1990, known and unknown artists.</p>	<p>2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs.</p> <p>3. The Museum has at least two comparable objects/specimens in the collection that are in superior condition, better documented, and/or of better quality</p>

A1814-41	Kachina figure	Jacob N. Warner, Hopi	It has four figures carved into it. The front and back figures have long hair with carved bands across the foreheads, painted faces, and feathers coming down from chins. They wear turquoise jewelry, earrings and beads. One figure is dressed in a brown cape on top of a yellow shirt with blue, diamond-patterned band across it. It wears a brown sash across waist. Hand are painted white with pink lines on them; left hand holds a yellow pouch or pot/gourd decorated with yellow, red, and turquoise clouds and red arrows of lightning; right hand hold a white instrument or feather-like object. Skirt is brown with mountain-like markings and decorated band. The other figure wears a brown robe with green vertical stripes with white wave-like lines and a yellow flower painted on each side. Dress under robe is turquoise and brown with a red sash across waist. Both front and back figures have corn plants growing up with four yellow ears that have white, red, and turquoise on some of the kernels Figures on the sides of kachina have long hair and have three yellow feathers on top of their heads. They have turquoise, white, red, and yellow painted faces and wear turquoise earrings. Each has three white feathers coming down from chin. On one side there are two carved figures with a band painted across that has a blue flower with leaves on the sides painted inside it. On the other side is one carved figure coming out of a clous that has a red arrow lightning bolt going up. At the bottom of this figure is a carved pueblo that has ladders to each of five stories and a small blue pool at the base. The base of the figure is surrounded by nine carved pots/gourds, which are white, brown, and red. The first two pots and the last two pots have a simple design of brown lines coming out of the mouth. The front five pots have more intricate designs with geometric shapes, plants, flowers, and columns. There is also a flower painted on the base which is pink with a blue and yellow center and leaves on the sides.	1975-1995	Fair	The Museum has over 50 Kachina figures in the collection ranging in date from 1900-1990, known and unknown artists.	2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs. 3. The Museum has at least two comparable objects/specimens in the collection that are in superior condition, better documented, and/or of better quality
A1814-42	Kachina figure	Ivan Wytena, Hopi	Carved and painted wooden Winged Kachina. Figure is wearing a mask with a beak, wings flanking each side, blue rimmed eyes, and two pairs of bound feathers protruding forward from the top of his head. He has a purple shirt, turquoise necklace, a brown cape with red and green stripe, a sash with fringed bottom and red, black, green, and white geometric pattern and black pants. On right leg is a red leg tie with tortoise shell and on left leg is a black leg tie. Silver bracelet is on left arm and black tie on right arm. In its right hand it is holding an ear of corn up to its beak. Left hand is holding a stalk of corn. On feet is a pair of fringed moccasins. The wooden base is carved with a design of a pueblo and stalks of corn.	1975-1995	Fair	The Museum has over 50 Kachina figures in the collection ranging in date from 1900-1990, known and unknown artists.	2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs. 3. The Museum has at least two comparable objects/specimens in the collection that are in superior condition, better documented, and/or of better quality
A1814-43	Kachina figure	Larson Clapella, Hopi	Masked, bearded kachina with protruding eyes made of carved softwood and painted black, brown, blue, green, and white. Figure stands on a wooden base. The figure's face has a green semicircle around the left eye and a yellow semicircle around the right and a mouth with pointed teeth. Ears have orange disks with protruding black and green horns. It has a feather headpiece above the mask and a green and red tuft on top of mask. It has a fur cape that ends in black painted points and an orange long sleeved tunic decorated with a brown circle with white spots. The forearms and legs are painted brown with white dots. On right wrist is a blue tasseled wristband. On left wrist is a turquoise bracelet. It holds notched green sticks in both hands. A rope crosses its chest. It wears an orange kilt with a brown rattlesnake design, green fringe, black and white lines, and a fringed sash tied around waist with an animal tail. It wears moccasins with fringed tops.	1975-1995	Fair	The Museum has over 50 Kachina figures in the collection ranging in date from 1900-1990, known and unknown artists.	2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs. 3. The Museum has at least two comparable objects/specimens in the collection that are in superior condition, better documented, and/or of better quality

A1814-44	Kachina figure	Godfrey Hayah, Sr., Hopi	Carved and painted wooden figure of "White Bear" Kachina on wooden base. Figure has a white bear mask with red and black painted eyes, a black paw painted on each cheek, red ears with black feathers sticking through them, a fur ruff around its neck, and two pairs of bound feathers on the top of its head. He has a brown rimmed black oval painted on his chest, black, arms, and legs. He has a fur armband on each arm, a bracelet on each wrist, and a turquoise ring on each hand. His PR hand holds a white rattle with black bear paws painted on it. His PL hand holds a bow painted black and blue. He has brown bands crisscrossed across his torso. He wears a leather kilt with a belt, a black patterned cloth tucked over the front and back, a patterned sash, and a fox pelt hanging from the back. He has brown bands tied beneath each knee and a pair of brown, white soled moccasins on each foot. The wooden base is carved as a pile of rocks rimmed with green grass.	1975-1995	Fair	The Museum has over 50 Kachina figures in the collection ranging in date from 1900-1990, known and unknown artists.	2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs. 3. The Museum has at least two comparable objects/specimens in the collection that are in superior condition, better documented, and/or of better quality
A1814-45	Kachina figure	P. Myron, Hopi	Head: the face is painted and the head is turquoise with a black triangle on top of a black rectangle encased within white border. Turquoise horns sit on top of the head with 5 inch feather pieces flanking each side of the head. Red and green headdress frames the face. Brown collar wraps around the neck from the "cheeks" to the top of the shoulders. "Beaded" necklace sits around the neck. (Six separate necklaces with blue, white, red and turquoise beads). Shoulders to Abdomen: Robe circles shoulders covering entire abdomen and back until falling over arms and matching length with kilt underneath. Back: Triangle (red, turquoise and yellow with black and white stripes) Decorated with alternating black and white panels on top and bottom of robe, illustrated with stripes, arrows, and flowers. Figure is holding basket with food. Both of the Kachina's hands have turquoise (right hand)/turquoise and red (left hand) jewelry on the ring finger. Lower Abdomen to feet: Kilt wraps around waist and falls below the knees. Kilt has light brown belt on top with dark brown skirt and green and red stripes above six rows of light brown triangle design finished with white fringe. Dark Pants. Moccasins reach mid calf with red lining and turquoise base. Blue buttons with white fringe on sides and checkered pattern right above heel.	1975-1995	Fair	The Museum has over 50 Kachina figures in the collection ranging in date from 1900-1990, known and unknown artists.	2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs. 3. The Museum has at least two comparable objects/specimens in the collection that are in superior condition, better documented, and/or of better quality
A1814-46	Kachina figure	Craig George, Sr., Hopi	Carved wooden antler figure with base. Wearing a mask covered in turquoise and black paint with a black beak-like mouth. Black design on the forehead of the mask. Ears: rings of red and green feathers on each ear with an eagle feather sticking out of the center. On the top of the head there's a hat with yellow, green, and red decorations of feathers and antlers. Green ruffles around his neck. Black feathers and single blue and red feather in the back of the head. Turquoise necklace and black band across his torso. Green arm bands are on each arm. Silver and turquoise bracelet on left wrist. A black cord on his right wrist. Sticks in each hand. Wearing red, black, and yellow kilt. Wearing black and white pattern leggings. With a black band tied on each knee. Brown and black moccasins on each foot. Turquoise tassel with white painted designs.	1975-1995	Fair	The Museum has over 50 Kachina figures in the collection ranging in date from 1900-1990, known and unknown artists.	2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs. 3. The Museum has at least two comparable objects/specimens in the collection that are in superior condition, better documented, and/or of better quality

A1814-47	Kachina figure	A. Poleshia, Hopi	Bison head kachina carved from softwood and painted. Figure stands on round wood base with bison pelt. The kachina has black horns adorned with feathers painted black, white, and red. It wears a long animal pelt headdress with a multi colored loop with seven feathers on back. On face are two black stripes painted across the bridge of the nose and both cheeks. Mouth is open wide. He wears a blue necklace with white and red center. Two leather bands with shells are crossed in X across chest. Painted at center of chest is a red and black circle with white dots. Bands with shells are on both biceps. Fore arms and legs painted black with white dots. Two blue bracelets on right wrist. Black bracelet with blue beads on left wrist. Blue rattle with red, black, and white decoration in right hand. Bow in left hand. Wears kilt with black arrow design and a blue, yellow, red, black, white, and green patterned boarder. Wears black and white moccasins with fringed ankles, and blue and yellow stripes.	N.D.	Fair	The Museum has over 50 Kachina figures in the collection ranging in date from 1900-1990, known and unknown artists.	2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs. 3. The Museum has at least two comparable objects/specimens in the collection that are in superior condition, better documented, and/or of better quality
A1814-48	Kachina figure	Name: Ross Culture: Hopi	Carved and painted wood figure of 'Eagle Dancer' kachina on a wooden base. The figure has a mask with open eagle beak, feather ruff, red and green painted face, red ears, feathered top and back, green and brown plant material headband, and two pairs of bound feathers on the top. It has feathered wings on each arm. On its back is a feathered rectangle with a red, yellow, and green banded rectangle design in its center, four feathers bound with yellow and red at its top, and a feather 'tail' and a fox pelt at its bottom. He has a kilt around its waist with a pattern in green, black, white, and red. He has black ties tied beneath each knee and red and green patterned cuffs around each ankle. The base is carved to resemble a pile of rocks and a has pattern of deer prints and jagged linear designs carved on the back.	1975-1995	Fair	The Museum has over 50 Kachina figures in the collection ranging in date from 1900-1990, known and unknown artists.	2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs. 3. The Museum has at least two comparable objects/specimens in the collection that are in superior condition, better documented, and/or of better quality
A1814-49	Kachina figure	knathu (?), Hopi	Turquoise face paint. Two black eyes, and a yellow beak as a nose. Red ears, and a green, and white hair band. Brown and red feathers decorated throughout the doll. Brown and white ruffled feather collar with the colors of brown, tan and white feathers. The attire is a yellow and brown shirt with ruffles. Brown kilt with geometric designs. The belt has a hanging cloth that is green, red, and white. The baseboard on the back has red ruffles with seven feathers coming out of it. The head band has a grouped of feathers tied together in the back of the head. The doll has squared ankle-bracelets attached to the front with circular designs pointing outwards.	1975-1995	Fair	The Museum has over 50 Kachina figures in the collection ranging in date from 1900-1990, known and unknown artists.	2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs. 3. The Museum has at least two comparable objects/specimens in the collection that are in superior condition, better documented, and/or of better quality
A1814-50	Mask	Baluba tribe, Congo	Wood with shell inlays.	N.D.	Fair		1. The object/specimen is outside of the scope of the Museum's mission and guidelines set by Riverside Municipal Code (Chapter 2.12), acquisition policy, or is irrelevant to the purposes of the Museum. 2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs.

A1814-51	Mask	Baluba tribe, Congo	Wood with shell inlays.	N.D.	Fair	1. The object/specimen is outside of the scope of the Museum's mission and guidelines set by Riverside Municipal Code (Chapter 2.12), acquisition policy, or is irrelevant to the purposes of the Museum. 2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs.
A1814-52	Mask	Ashanti Tribe of Ghana, Africa	Wood with shell inlays and glass beads. Mounted to a stand.	N.D.	Fair	1. The object/specimen is outside of the scope of the Museum's mission and guidelines set by Riverside Municipal Code (Chapter 2.12), acquisition policy, or is irrelevant to the purposes of the Museum. 2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs.
A1814-53	Mask	Kwele Tribe from Eastern Gabon, Republic of Congo	Black and white, painted wood.	N.D.	Fair	1. The object/specimen is outside of the scope of the Museum's mission and guidelines set by Riverside Municipal Code (Chapter 2.12), acquisition policy, or is irrelevant to the purposes of the Museum. 2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs.
A1814-54	Mask	Unknown	Black wood	N.D.	Fair	1. The object/specimen is outside of the scope of the Museum's mission and guidelines set by Riverside Municipal Code (Chapter 2.12), acquisition policy, or is irrelevant to the purposes of the Museum. 2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs.
A1814-55	Mask	Unknown	possibly African	N.D.	Fair	1. The object/specimen is outside of the scope of the Museum's mission and guidelines set by Riverside Municipal Code (Chapter 2.12), acquisition policy, or is irrelevant to the purposes of the Museum. 2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs.

A1814-56	Mask	Unknown	possibly African, tan/white and black painted wood.	N.D.	Fair	1. The object/specimen is outside of the scope of the Museum's mission and guidelines set by Riverside Municipal Code (Chapter 2.12), acquisition policy, or is irrelevant to the purposes of the Museum. 2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs.
A1814-57	Mask	Unknown	possibly Oceanian with wood, feathers, shells, and woven material. It is white, red, tan, and brown.	N.D.	Fair	1. The object/specimen is outside of the scope of the Museum's mission and guidelines set by Riverside Municipal Code (Chapter 2.12), acquisition policy, or is irrelevant to the purposes of the Museum. 2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs.
A1814-58	Mask	Unknown	possibly Baluba tribe, Congo. Painted wood with plant fiber along the bottom.	N.D.	Fair	1. The object/specimen is outside of the scope of the Museum's mission and guidelines set by Riverside Municipal Code (Chapter 2.12), acquisition policy, or is irrelevant to the purposes of the Museum. 2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs.
A1814-59	Mask	Unknown	possibly African , painted wood.	N.D.	Fair	1. The object/specimen is outside of the scope of the Museum's mission and guidelines set by Riverside Municipal Code (Chapter 2.12), acquisition policy, or is irrelevant to the purposes of the Museum. 2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs.
A1814-60	Mask	Unknown	possibly Oceanian with wood, plant material, shells, and tusks.	N.D.	Fair	1. The object/specimen is outside of the scope of the Museum's mission and guidelines set by Riverside Municipal Code (Chapter 2.12), acquisition policy, or is irrelevant to the purposes of the Museum. 2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs.

A1814-61	Mask	Indonesian	Painted or stained wood	N.D.	Fair		1. The object/specimen is outside of the scope of the Museum's mission and guidelines set by Riverside Municipal Code (Chapter 2.12), acquisition policy, or is irrelevant to the purposes of the Museum. 2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs.
A1814-62	Mask	Indonesian	Painted or stained wood	N.D.	Fair		1. The object/specimen is outside of the scope of the Museum's mission and guidelines set by Riverside Municipal Code (Chapter 2.12), acquisition policy, or is irrelevant to the purposes of the Museum. 2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs.
A1814-63	Mask	Made by J. Michael, Northwest Coast	Carved wood bear face.	1991	Very good		1. The object/specimen is outside of the scope of the Museum's mission and guidelines set by Riverside Municipal Code (Chapter 2.12), acquisition policy, or is irrelevant to the purposes of the Museum. 2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs.
A1814-64	Mask	Made by Julio Ortiz V. Wixáritari (Huichol) from Sierra Madre Occidental Mountain Range of Mexico	Heavily glass beaded wooden mask	N.D.	Good	The Museum has one object attributed to the Wixáritari (Huichol).	Known maker
A1814-65	Mask	Huichol from Sierra Madre Occidental Mountain Range of Mexico	Possibly made by Julio Ortiz V. Not signed. Heavily glass beaded wooden mask.	N.D.	Good	The Museum has one object attributed to the Wixáritari (Huichol).	1. The object/specimen is outside of the scope of the Museum's mission and guidelines set by Riverside Municipal Code (Chapter 2.12), acquisition policy, or is irrelevant to the purposes of the Museum. 2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs.

A1814-66	Plaque	Gary Baker, Salish from Pacific Northwest Coast of Canada, Squamish Nation of the Coast	Raven, wood.	1994	Good	The Museum has at least 26 objects attributed to the Salish people, primarily from the early donors and most are basketry.	1. The object/specimen is outside of the scope of the Museum's mission and guidelines set by Riverside Municipal Code (Chapter 2.12), acquisition policy, or is irrelevant to the purposes of the Museum. 2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs.
A1814-67	Plaque	Northwest Coast	Wolf and Salmon, wood.	N.D.	Good		1. The object/specimen is outside of the scope of the Museum's mission and guidelines set by Riverside Municipal Code (Chapter 2.12), acquisition policy, or is irrelevant to the purposes of the Museum. 2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs.
A1814-68	Totem	Northwest Coast	Small, wood.	N.D.	Good		1. The object/specimen is outside of the scope of the Museum's mission and guidelines set by Riverside Municipal Code (Chapter 2.12), acquisition policy, or is irrelevant to the purposes of the Museum. 2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs.
A1814-69	Shield	Holiday Beal, Northwest Coast	Black and red on tan leather surface.	N.D.	Good		1. The object/specimen is outside of the scope of the Museum's mission and guidelines set by Riverside Municipal Code (Chapter 2.12), acquisition policy, or is irrelevant to the purposes of the Museum. 2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs.
A1814-70	Plaque	Made by Gary Baker, Salish from Pacific Northwest Coast of Canada, Squamish Nation of the Coast Salish People	Seal, wood.	1994	Good	The Museum has at least 26 objects attributed to the Salish people, primarily from the early donors and most are basketry.	1. The object/specimen is outside of the scope of the Museum's mission and guidelines set by Riverside Municipal Code (Chapter 2.12), acquisition policy, or is irrelevant to the purposes of the Museum. 2. The object/specimen has doubtful potential utilization in the near future in the Museum's exhibition and public programs.