HAPPY HOLIDAYS
CHEROKEE PHOENIX SHOPPING GUIDE 2017

ART FROM A STONE

Cherokee Nation citizen Jeff Cawhorn discovered his love for working with stone after being fascinated with arrowheads and flint snapping as a boy. However, it wasn’t until a year ago that he turned his love for stone art into a side business out of his Sallisaw home.

“I was just fascinated by arrowheads, so I started turning around with making my own just to see if I could do it. I would pick up a piece of flint and imagine what I could make with it, and then I started making a tool,” he said. “I’ve always had a knack for making stone tools. I was fascinated just looking at them from an early age and I still am.”

Since Cawhorn began selling his handmade products such as arrowhead necklaces and earrings, spears, tomahawks and knives, his business has taken off. He said most customers are local and from Oklahoma, but occasionally people will call or request a custom order, Cawhorn said.

He receives orders from states as far as New York and Hawaii. As a full-time teacher at Central High School, he stays busy filling orders and everyone seems to be happy with what he does, he said. “I’m still doing it too,” he said. “It just seems to be happy with what I do and I enjoy doing it too.”

To create a knife, Cawhorn searches for a large piece of “chert” or “river cobble” along the creeks and rivers. Next he breaks up the stone with a copper mallet and changes the color and to give it a glossy effect. Below a fire and cooks it for a couple of days to change the color and to give it a glossy effect.

Then he breaks up the stone with a copper mallet or a hammer stone and shapes the broken stone into a point. For the finishing touches he adds an antler sherd to the handle, and depending on the customer, Cawhorn will carve designs or words into the antler handle for a custom finish.

“Everybody seems to really like our products. I enjoy making things and everyone seems to be happy with what I do and I enjoy doing it too.”

For a long time I was never confident enough to sell anything I had, I would make a necklace with a point on it for my own personal use or for my grandkids then everyone seemed to want one, so I kind of took off from there. After a while I started feeling confident in what I was making to actually sell it,” Cawhorn said.

When making his products, he likes to use the rocks and stones found in local creeks and rivers. For his handles he finds stones that he makes on his whitetail deer farm.

“He raises whitetail deer to breeders, hunting ranches and individuals that want to purchase to turn lose on their property to enhance the deer genetics that are already there,” Cawhorn said. “I’ve always had a knack for making stone tools. I was fascinated just looking at them from an early age and I still am.”

“Everybody seems to really like our products. I enjoy making things and everyone seems to be happy with what I do and I enjoy doing it too.”

As a full-time teacher at Central High School, he stays busy teaching humanities, psychology, history, education and drivers education. But with the love he has for stone art, he’s able to continue his love for working with stone.

Cawhorn is a Tribal Employment Rights Office-certified artist. To view his products, visit his Facebook page. To request a custom order, call 918-898-2597.

KENLEA HENSON
REPORTER

LEFT: Stones made from local creeks with antler sheds are used to make handles made by Cherokee Nation citizen Jeff Cawhorn. His Facebook page is “Jeff Cawhorn.”

GOODS FROM THE CHEROKEE NATION

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GOODS FROM THE CHEROKEE NATION
Thanks to the design’s popularity, the Cherokee Phoenix is bringing back its 2016 Buffalo Gouge-designed shirts for the upcoming shopping season. This time, however, the shirts will be black...again, and have long sleeves.

“We was a very popular design that several folks had asked for,” Executive Editor Brandon Gouge said. “The continued demand of our 2016 holiday shirt we are bringing you a long-sleeve version just in time for colder weather.”

The front of the shirts will be identical to the 7 shirts the Cherokee Phoenix sold during the 2016 holiday shopping season. The Cherokee Phoenix’s logo will be printed on the back of the shirts instead of the sleeve as it was printed on the 2016 T-shirts. And instead of the heathered gray color, the 2017 shirts will be black.

Gouge said the Cherokee National Holiday design was inspired by the original Cherokee Phoenix logo with modern modifications. As the phoenix rises from the fire, the seven Cherokee clans are featured behind the bird. The Phoenix banner is amid the bird’s wingspan, and above the banner are seven stars also representing the clans.

A limited run of less than 150 shirts has been printed ranging in sizes small to 3XL. The long-sleeve shirts are $26.50, tax included, and will be available Nov. 15. Shoppers can stop by the Cherokee Phoenix office located in Room 213 of the Annex Building (old motel) on the W.W. Keeler Complex or order by calling 918-207-4975.

Shipping is $5 per order with a maximum of three shirts per order.

In early 2016, Cherokee Phoenix staff members came up with the idea to introduce a T-shirt that differed from the tribe’s Cherokee National Holiday T-shirts. Buffalo Gouge was the inaugural Cherokee Phoenix Homecoming T-shirt designer, while Cherokee artist Daniel HorseChief was chosen as the artist for 2017.

“We also have some of the 2017 holiday shirts by artist Dan HorseChief available,” Scott said.

The Cherokee Phoenix is also accepting concept ideas for the 2018 homecoming shirt from artists who are Cherokee Nation, United Keetoowah Band or Eastern Band citizens. The deadline to submit concepts is midnight Jan. 1.

For artists contemplating submitting design ideas, please note that if your concept is chosen and you sign a contract, the Cherokee Phoenix will own the artwork because we consider it a commissioned piece. As for what Phoenix staff members look for in a concept, we ask that artists “think Cherokee National Holiday” and include a phoenix.
ori Smiley began framing photos and artwork in Houston nearly 20 years ago. After coming back to Oklahoma, she started a business called NDN Custom Frame. After residing in Tahlequah for the past 18 years, the Cherokee Nation citizen moved her business to Tulsa but keeps her Tahlequah ties and works with customers in the area. NDN Custom Frame is a mobile framing service in which Smiley works with customers in framework customization at their homes or businesses.

“We’ve always grilled ourselves on customer service, and so we’ve kind of just taken it to that next level. What we do is we actually go to our customers’ homes or our customers’ businesses and we pick up the artwork and we deliver it back to them,” Smiley said.

Smiley said a customer might show a piece of artwork or a paint chip to help match the framework within their home or business. “What we do is we actually get to their home so that we actually get to see the surroundings that it’s going to be hanging in, so that we can get an idea about their style before we actually choose the frames. I usually give them about three or four selections of samples. If they like one of those and we go with that. If not then I’ll send three or four more out to them,” she said.

NDN Custom Frame also specializes in photo restoration, taking old photos for resizing and digitally making corrections. Smiley’s business is CN Tribal Employment Rights Office-certified, and she’s worked with the CN on projects, including framing and restoring photos in the Three Rivers Health Center in Muskogee, the Wilma P. Mankiller Health Center in Tahlequah and the Vinita Health Center.

“They (CN officials) would bring us a small photograph, and then we would blow them up so that we could frame them, which I love that concept because so many people end up waiting while they’re in the clinic and that gives them a chance to walk around and give them something interesting to look at. So many people find their relatives… in some of those photographs, too. So I think that kind of makes it cool,” she said.

Smiley chose to have a mobile framing service over a retail shop because it allows her to “focus” on her job. “It gives me more time to focus on just the framing and not have to worry about managing a retail shop and be there all the time. Plus, I can work around my customers hours and work at their convenience. She said she prides her business on its quick turnaround time and pricing. “That’s the other benefit to not having a retail location is we’re able to keep our price down without having all the expense of having a retail shop every day;” she said.

Pricing varies and depends on the style of framing, size and matting. NDN Custom Frame uses archival materials and conservation glass. Smiley said she’s worked with repeat customers during the years, and now “generational” customers. “I actually have generational customers now because I have framed for people’s parents and now those children are grown up and now I’m framing for them.

As a Cherokee business owner, Smiley said she’s “proud” and gives credit to the CN for helping grow her business. “It makes me proud that I am a successful business owner and that Cherokee Nation has helped me play a part in that by giving me the opportunities to bid on some of these bigger projects so that I can prove to them what I can do.”

For more information, visit NDN Custom Frame on Facebook, call 918-431-3100 or email ndnframers@yahoo.com.

LINDSEY BARK REPORTER

Lori Smiley, NDN Custom Frame owner, stands behind two pages from an 1892 Cherokee Advocate issue she framed several years ago for Cherokee Phoenix Assistant Editor Travis Snell.

STACIE GUTHRIE/CHEROKEE PHOENIX
Robots and Native Americans usually don’t come to mind as a foundation for novels, but Cherokee Nation citizen and Oklahoma native Daniel H. Wilson has made this possible in his books. Wilson said he enjoys writing science fiction because it allows consistent motifs such as Native Americans, robots and technology to appear in new and creative ways. With his latest novel, “The Clockwork Dynasty,” he emphasizes ancient and new technologies. “Growing up in Oklahoma, I have always been fascinated by the idea of culture-clashing and how technology affects the outcome when cultures collide,” he said. “That novel ("The Clockwork Dynasty") is about countries and people that are modernizing and adopting new technological ideas on how to survive.”

According to its overview, the book “weaves a path through history, following a race of human-like machines that have been hiding among us for untold centuries.”

"Present day: When a young anthropologist specializing in ancient technology uncovers a terrible secret concealed in the workings of a three-hundred-year-old mechanical doll, she is thrown into a hidden world that lurks just under the surface of our own. With her career and her life at stake, June Stefanov will ally with a remarkable traveler who exposes her to a reality she never imagined, as they embark on a breath-taking adventure that will uncover breathtaking secrets of the past...”

The book was released this year for $26.95 in hardback.

Born in Tulsa, Oklahoma, Wilson earned a bachelor’s degree in computer science from the University of Tulsa and a doctorate degree in robotics from Carnegie Mellon University.

He wrote “Robopocalypse” and other stories that utilize his childhood experiences in Oklahoma and in the CN. “What I find is my experiences with growing up and where I came from come into my writing naturally. You write what you know. I know Oklahoma because that is the experience I had growing up.”

The novel “Robopocalypse” has a strong emphasis on incorporating references to Native Americans and their government, Wilson said. “The novel is basically robots and Indians who end up fighting in central Oklahoma in the Osage Nation, but there are Cherokee characters as well. I wrote it that way because if the federal government failed, there are sovereign governments who might not fail during a robot uprising,” he said.

His interest in writing and science fiction novels began while attending Booker T. Washington High School in Tulsa. During high school, he wrote and submitted science fiction stories to pulp magazines.

“While studying computer science at the University of Tulsa, I was lucky to gain arts exposure through the honors college,” he said. “I sold my first novel rights purchased by director Steven Spielberg, the robots were often futuristic, he said. Wilson changed this in “The Clockwork Dynasty” by looking at history. “Everyone associates robots with cutting edge and new technology, and I was sick of that because human beings have always been obsessed with building machines that resemble ourselves.”

Wilson also has an upcoming short story novel called “Guardian Angels and Other Monsters” that contains 15 short stories that have never been published. The theme of the stories is technology being a protector and destroyer, he said.

For more information about Wilson, view his social media accounts at Twitter (@danielwilsonpdx), Facebook (facebook.com/officialdanielwilson) or his website at danielhwilson.com.
Examples of knives that Cherokee Nation citizen Ray Kirk makes lay on a blanket at his shop in Park Hill, Oklahoma.

Cherokee Nation citizen Ray Kirk holds the blade he made in the first "Iron Mountain Metal Craft Grudge Match" forging competition in September at the 14th annual Old Mill Heritage Day in Pigeon Forge, Tennessee. PHOTO BY MARK DREADFULWATER/CHEROKEE PHOENIX

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918-453-5743
danny-eastham@cherokee.org

MARK DREADFULWATER Multimedia Editor
The late Robert J. Conley tells the story of Little Will in “Wil Usdi: Thoughts from the Asylum,” from the University of Oklahoma Press. Adopted into the Cherokee tribe as a teenager, William Holland Thomas (1805–1888), known in the Cherokee as Wil Usdi, grew up to be a politician and soldier. He spent the last decades of his life in a mental hospital, where the pioneering ethnographer James Mooney interviewed him extensively about Cherokee life. The true story of Wil Usdi’s life forms the basis for this historical novel.

Conley tells Wil’s story through the recollection of the old man’s memories. Wil learns the Cherokee language and is sent off on the Trail of Tears to Indian Territory. Thus, the state senate. During the Civil War, Wil becomes popularly known as the chief. He is continuous making money as a merchant and in 1848 is elected to the state senate. During the Civil War, Wil leads a Cherokee battalion in the Confederate Army and tries to persuade his cousin Jefferson Davis to expand the battalions of fierce warriors into a whole army for the South. The Wil Usdi of Conley’s story is in his demented state, Wil is proud of his accomplishments and never loses his conviction that Indians are “more human than whites.” Weaving together the documented stories of Wil Usdi’s life, Conley’s blend of research and imaginative prose gives readers a deep sense of post-removal Cherokee history. Conley, who died in 2014, authored more than 80 books, as well as short stories, prose and poetry, including three Spur Awards for his short story “Walking The Trail,” and another Spur for his short story “Yellow Bird.” An imaginative and strong voice, and he had such a

A CONLEY CHRISTMAS

THE CHEROKEE PHOENIX CALLS FOR 2018
HOMECOMING T-SHIRT CONCEPTS

FOR ARTISTS CONTEMPLATING SUBMITTING DESIGN IDEAS, PLEASE NOTE THAT IF YOUR CONCEPT IS CHOSEN AND YOU SIGN A CONTRACT, THE CHEROKEE PHOENIX WILL OWN THE ARTWORK BECAUSE WE CONSIDER IT A COMMISSIONED PIECE. AS FOR WHAT PHOENIX STAFF MEMBERS LOOK FOR IN A CONCEPT, WE ASK THAT ARTISTS “THINK CHEROKEE NATIONAL HOLIDAY” AND INCLUDE A PHOENIX.
In the lines of his paintings, Tim Nevaquaya sees the influence of his father, the acclaimed Comanche artist Doc Tate Nevaquaya. Although the elder passed in 1996, he left behind an artistic legacy that runs like a current through his children – almost all artists. To his son, that legacy lives, breathes and still creates.

To the average viewer, Tim's style is nothing like his father's. But the artist sees Doc's prints all over it. The traditional forms and the subject matter are his father's influence, a consequence of learning from an important Native American artists of the 20th century beginning at age 3. Doc was surrounded with artists. “I started to observe what they were doing and realized from an early age this was what I was going to do for the rest of his life.”

As a child, he drew. As he grew older, he became his father’s apprentice. They collaborated on paintings, as the son did background work upon which Doc painted his detail for which he was noted. The elder Nevaquaya practiced a style of painting made prominent by the Kiowa Five artists – a style that depicts images in flat two-dimensional representations using neutral or pastel colors. This approach was called the traditional style, and its practitioners ushered in a new era of Native art. In his early 20s, Tim became serious about his art and looked to his father and other traditional masters for direction. It wasn’t until about 10 years ago that he discovered his own. “As time went on, I started to learn that form of art, but I realized that there was something more to what I was doing,” he says. “…I was doing realistic art, and I came to a point in my art when I was frustrated with what I was doing because there were no real breakthroughs. I was struggling at that time.”

While working, he smudged the lines on his canvas, curious to see what would happen. “People talk about having a ‘happy accident,’ but this time the smeared lines began to build more color. It got, it seemed like the painting actually started to improve. I began to realize that something was starting to evolve here. Right there was the beginning of the new revolution, new growth.” It was more than a revolution for an artist who had struggled so long with his work and had hopes to become a full-time artist. It was a revelation. Through this technique, Tim translated the mystery and spiritual power of ceremonial dancers that had fascinated him since his youth. And like the Comanche warriors who painted symbols of the spirit world on their war shields, he was practicing a form of medicine. It’s still good for his soul, he said. “The dance was really mysterious to me. In grade school, my teachers didn’t quite understand the images I was doing. They didn’t realize that I was starting an art career. I didn’t realize it. Today, they’re a primary focus of what I do,” he said.

People don’t realize the work that goes into being a full-time artist such as designing a pallette, manipulating colors and the prep work. But he said it’s worth it. “I told a lot of up-and-coming artists that the only way this knowledge will come to you is by being consistent in the work you’re doing. You’ll never have the great revelation until you start to indulge in what you’re doing, because all you’re doing is learning. I tell them to keep reading, keep searching, be passionate about what it is, and this thing will come alive on you and will help you.”

For more information, visit www.timnevaquaya.com, call 580-291-9572 or search Nevaquaya Fine Arts on Facebook.

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