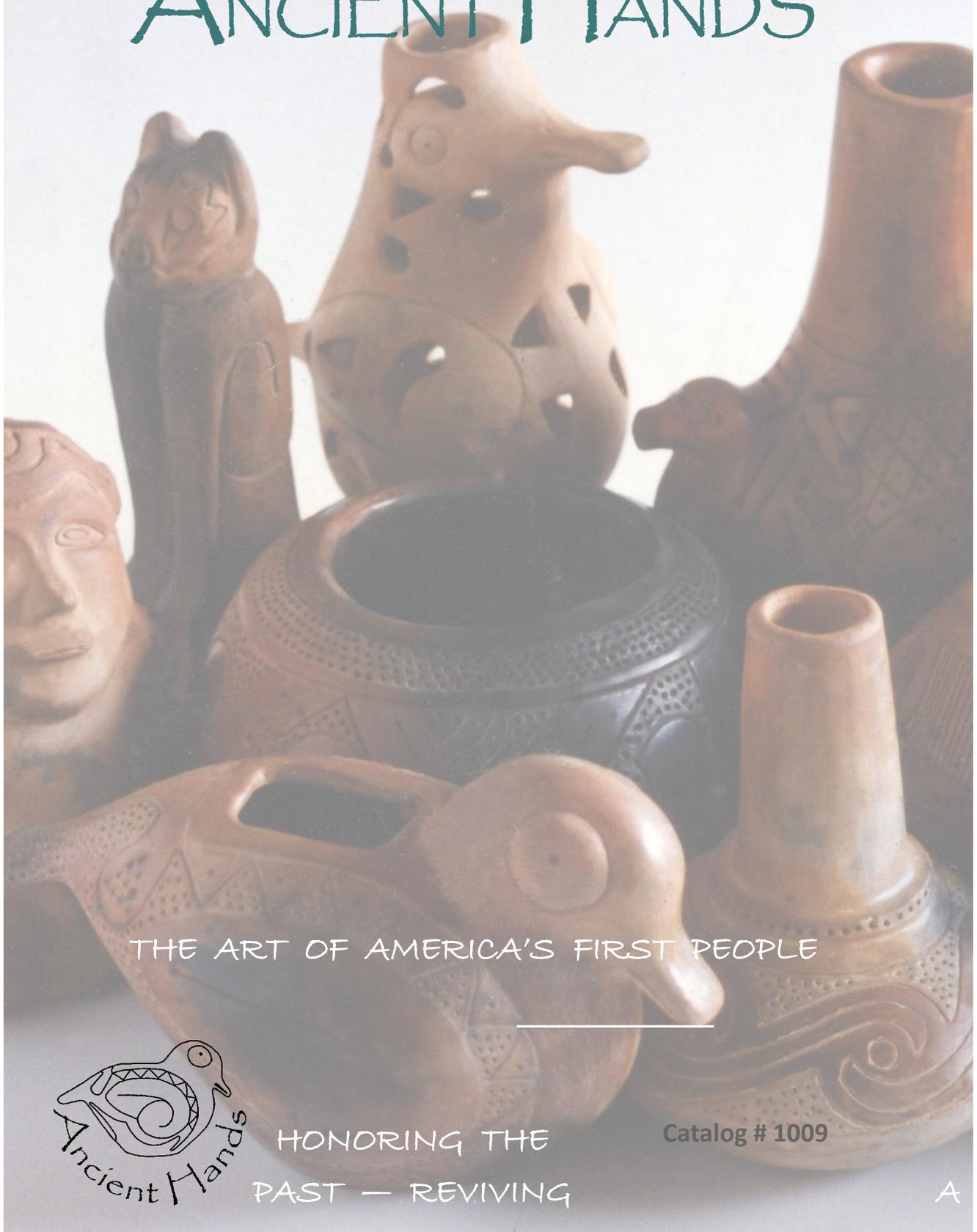


ANCIENT HANDS



THE ART OF AMERICA'S FIRST PEOPLE



HONORING THE
PAST — REVIVING

Catalog # 1009

A

America's First People were artists. Long before the arrival of Europeans they created exceptional works of art from stone, clay, gourds, shell, antler, fibers and other natural materials.

They felt a deep sense of reverence for and connection with not only the visible, material world, but also a spiritual world as well. For them, all of creation was sacred. This was expressed and reflected in the artwork they created.

Native American cultural heritage is important not only to Native Americans, but to all people of this planet. In understanding and appreciating their artwork we are given a glimpse of the heart and soul of humanity. We see ourselves in a new light and we are reminded of deeper truths about who we are.

Ancient Hands celebrates the art of America's First People in the Southeast by offering a collection of museum-quality reproductions of the finest pieces they created during the Woodland and Mississippian Cultural Periods. And, in the spirit of reviving a tradition, we offer a collection of interpretive and original pieces by contemporary artists.

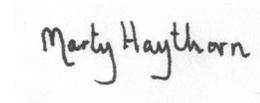


TABLE OF CONTENTS

Americas First People	3
The Southeastern Artistic Tradition and Ancient Hands	4
Ancient Hands Artwork and Related Products	5
THE HERITAGE COLLECTION—Southeastern Art of the Past	
Reproductions	
Color Variation of Clay and Pit-firing	6
Pottery Vessels and Effigies, Mississippi and Alabama	6
Pottery Vessels and Effigies, Georgia	7
Pottery Vessels and Effigies, Florida	8-13
Wooden Artifact Reproductions	14-15
Pipes	15
Interpretive Reproductions	16
Neo-Taino Art of Ivan Gundrum	16
Related Items	
Note Cards	17
Ocarinas	18
Pendants, Coasters and Rattles	19-21
Sample Pendants, Coasters and Rattles	22
Miniature Pottery	23
Ancient Hands Artists	24
Services	25
General Product Information	26
Customer Service Ordering Information	27
Pricelist	28-30

Americas First People

GENERAL HISTORY

During the last Pleistocene geological period, commonly known as the Ice Age, the climate changed dramatically at least four times. Glaciers grew, temperatures dropped, and in some places precipitation increased. Deserts and barren land became swamps and grassy meadows. And a land bridge between Siberia and Alaska appeared as the sea level fell.

The Bering Strait land bridge was exposed at least twice during the last glacier period, once between 50,000 to 40,000 years ago, and again between 28,000 and 10,000 years ago.

There is some evidence, though controversial, that the first people to inhabit America came from Asia across this land bridge about 45,000 years ago. Another controversial theory is that early people came by sea across the ice fields of the North Pacific. Some evidence has emerged recently suggesting that another migration may have occurred about 7,000–8,000 years ago across the ice fields of the North Atlantic from Europe.

There is no doubt, however, that a migration occurred when the Bering Strait was exposed the last time. These first people to set foot on this continent, probably over 20,000 years ago, are known as Native Americans.

THE SOUTHEAST

Native Americans migrated to the Southeastern portion of North America over 14,000 years ago. Over the course of many centuries, a highly developed culture evolved. With the advent of agriculture, and a plentiful supply of fish, shellfish and game, these people became more sedentary. They established complex social, political and religious structures and built well-planned townships with earthen mounds and shell middens. Wide-spread and long-distance trade relationships enabled them to improve their standard of living. Many archaeological sites in the Eastern United States show evidence of continuous occupation for over 10,000 years.

The impact of the arrival of Europeans during the Contact Period was devastating to Native Americans, particularly in the Southeast. Greed, brutality, betrayal and new diseases brought from the “Old World” of Europe were major factors not only in the decline in Native American populations, but also in the virtual loss of many of their cultural and artistic traditions. Desoto, LaSalle and other Europeans came face-to-face with the Mound Builders of the Southeast. Their interest in them was not to learn, understand and honor, but to conquer and exploit. While the Southwest and Northwest remained untouched for many hundreds of years, the Southeast was changed forever by these first encounters.



3

MAJOR CULTURAL STAGES

Paleo-Indian <u>14,000-8,000 B.C.</u>	Hunting Ice Age big game, gathering, fishing. Clovis, Suwannee, unfluted lanceolate points.
Early Archaic <u>8,000-6,000 B.C.</u>	Hunting, gathering, fishing. Bolen and Dalton points
Middle Archaic <u>6,000-3,500 B.C.</u>	Hunting, gathering, fishing, collecting shellfish. Stemmed and notched points.
Late Archaic <u>3,500-1,000 B.C.</u>	Earliest known shell mounds. Hunting, gathering, fishing. Fiber-tempered ceramics by 3,500, steatite bowls, chert microtools
Early Woodland <u>1,000 B.C.-A.D.200</u>	Earliest burial mounds. Hunting, gathering, collecting shellfish. Fiber-marked, checked and simple-stamped ceramics. Tetrapodal vessels.
Middle Woodland <u>A.D. 200-700</u>	Height of burial mound ceremonialism. Possible cultivation of local plants. Hunting, fishing, gathering, collecting shellfish. Complicated stamped, incised, punctated, cut-out and painted ceramics. Other burial items of exotic materials. Small stemmed points.
Late Woodland <u>A.D. 700-1000</u>	Cultivation of maize. Habitation in all environments. Decreasing mound ritual. Check-stamped, incised ceramics.
Mississippian <u>A.D. 1000-1500</u>	Temple mounds. Intensive cultivation of maize, hunting, gathering, fishing, collecting shellfish. Grit-tempered ceramics. Triangular chert points
Historic <u>A.D. 1500-1850</u>	Missions. Depopulation of Native Americans. Tribal migration and emergence of new tribes. Brushed ceramics.

The Southeastern Artistic Tradition

The development of a sedentary farming culture resulted in a renaissance of artistic expression, particularly in the larger population centers. Stone and clay sculpture, copper etching, shell carving, weaving, and other crafts were developed to a fine art. Pottery-making began in this region about 3,500 years ago and was used for both utilitarian and ceremonial purposes. It evolved along with other cultural developments, and reached a remarkably high level of craftsmanship and artistry during the Woodland and Mississippian Periods prior to the arrival of Europeans.

There was a fundamental difference in the artistic tradition of the Southeast and that of the Southwest. In the Southwest, the surface of a pottery vessel was used like a canvas. The painting of designs with different colors was much more widely used. In the Southeast, there was a greater emphasis on sculpture. More animal and human effigy forms have been found with design elements primarily incised, punctated or cut-out.

Ancient Hands

Ancient Hands grew from the prolific work of ethnographic artist Ivan Gundrum. In the late 1960's, with the support of noted archaeologists Dr. Edgar Banks and Dr. Hale Smith, and the Tallahassee Museum staff, Ivan reproduced hundreds of Southeastern artifacts. Collections of reproductions were sent to many institutions throughout the South. Most of the reproductions offered by Ancient Hands were first reconstructed by Mr. Gundrum. In the mid 1970's, Marty Haythorn worked closely with Ivan for four years. When Ivan's studio in Tallahassee was purchased to expand the Capital buildings, he moved to Thomasville, Georgia to live with Marty's family and work in Marty's studio.

In the early 1990's, Marty began building upon Mr. Gundrum's work by documenting the reproductions Mr. Gundrum had done, and by experimenting with pit-firing and burnishing. Marty expanded the number of reproductions in the collection and introduced miniatures, ocarinas, clay beads, and pendants and coasters with Southeastern motifs. In recent years, Ancient Hands has begun offering original contemporary art in the Southeastern tradition.



PIT-FIRING



Transforming clay into ceramics requires considerable heat. If a clay object isn't heated to a temperature that is high enough to melt some of the clay particles, it will dissolve with water. Early people discovered this about 7,000 years ago.

All pre-Columbian pottery in North America was pit-fired. This type of firing continues to be used throughout the world by indigenous peoples, including Native Americans.

Today, with the development of kiln technology and glazing materials, there are a variety of firing methods and sources of heat. However, open-pit firing with wood affects clay in a unique, and often unpredictable, way. It can produce variations in the color of the clay ranging from black to light brown, sometimes all on the same piece of pottery. It can also produce unique patterns of "smoke clouds".

Contemporary artists are rediscovering pit-firing as a method of achieving a finished work of art, incorporating the surface qualities produced by pit-firing in the overall design.

Unless otherwise stated, all pottery by Ancient Hands artists is pit-fired.



BURNISHING



To produce a satin or gloss shine to pottery without the use of a glaze, many indigenous peoples, including the pre-Columbian Native Americans of the Southeast, used the technique of burnishing. When the clay has dried to the leather-hard state, before it has been fired, the surface of the pottery is polished with a smooth, hard object. The object can be wood, antler or stone. A hard stone, such as agate or quartz works best. This aligns and compresses the flat particles of clay so that they reflect the light.

Early Native American potters in the Southeast burnished the inside of cook-pots and other vessels that were used to contain liquids. The burnishing helped seal these pots. At some point, this technique began being used as a decorating method to enhance the overall design.

Georgia artist Marty Haythorn has pioneered the technique of zone-burnishing. By polishing only design elements, rather than the entire surface of a vessel, he is able to produce contrasting areas of satin, gloss and matt which highlight the surface design. Most of the Ancient Hands reproductions have a slight satin burnish. Many of the interpretive and contemporary pieces have been stone burnished.

Ancient Hands Studio

Artwork And Related Products

The Heritage Collection

A Tribute to the Past

Replicas Our replicas are produced to resemble artifacts as they appear after excavation. These pieces include effigy heads and partial vessels. No attempt has been made to interpret the vessel by completing the missing portions.



Reproductions Our reproductions are based on artifacts. Some of these artifacts were complete, or nearly complete, at the time of excavations. Many have small portions missing. All of our reproductions are complete vessels and are similar in form and appearance to the original artifacts. The form and surface design on any missing portion of the original artifact was obvious, and have been faithfully recreated by Ancient Hands artists.



Reproduction Pipes and Pipe Heads



Interpretive Reproductions

Ancient Hands artists have extended the Southeastern tradition by creative interpretation of ancient artwork. The surface qualities, texture and coloring have been enhanced or altered. These pieces are sometimes zone-burnished and embellished with fiber, beads or shells.



Related Items

Pendants, Coasters and Rattles



Notecards



Ocarinas



Miniature Pottery

We offer a variety of miniature pottery effigies and vessels. These are approximately 1/4 size.



Earthenware Pipes



Color Variations of Clay and Pit-firing



Terracotta Clay with Smoke Clouds



Dark Red Iron Oxide Clay Zone-Burnished with some Smoke Clouds



Terracotta

Dark or Black



6

Mississippi



MS-5000



MS-5001

- MS-5000 Globular Vase w/Hand Motif, Walls Site, MS
- MS-5001 Opossum Effigy Vase
- AL-0100 Gourd Form, McLaney Place, Houston Co., AL; Length: 8"
- AL-6000 Cylindrical Beaker, Moundville, AL; Height: 5"
- AL-6001 Beaver Effigy Bowl, Moundville, AL; Length: 5"
- AL-6002 Frog Effigy Bowl, Moundville, AL; Length: 6 & 1/2"
- AL-6003 Human Effigy Bowl, Moundville, AL; Length: 8"
- AL-6004 Water Panther Vessel, Moundville, AL; Height: 8"

Alabama



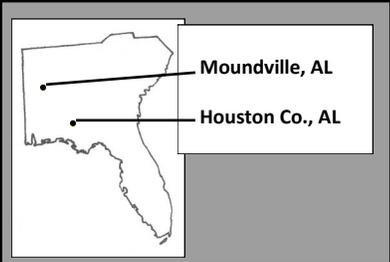
AL-0100



AL-6000



AL-6001



AL-6002



AL-6003



AL-6004

GEORGIA



GA-0100



GA-0120

Decatur
County, GA



GA-0121



GA-0122



GA-0123



GA-0141



Etowah Mounds
Ocmulgee Mounds
Kolomoki Mounds
Decatur County

Kolomoki Mounds



GA-0200



GA-0201



GA-0203



GA-0204



GA-0205



GA-0206



GA-0207

7



All pieces come with a display card

catalog #	description
GA-0100	Long Collared Jar, Hardnut Landing, Decatur Co., GA; Height: 6.25"
GA-0120	Simple Jar with Effigy Affixed, Hare's Landing, Decatur Co., GA; Height: 10.75"
GA-0121	Short Collared Jar, Hare's Landing, Decatur Co., GA; Height: 6.5"
GA-0122	Simple Jar with Effigy Affixed, Hare's Landing, Decatur Co., GA; Height: 13"
GA-0123	Pedestaled Simple Jar, Hare's Landing, Decatur Co., GA; Height: 7.5"
GA-0141	Simple Jar, Kerr's Landing, Decatur Co., GA; Height: 7.5"
GA-0200	Deer Effigy, Kolomoki Mounds, Early Co., GA; Height: 8.25"
GA-0201	Duck Effigy, Kolomoki Mounds, Early Co., GA; Height: 6.5"
GA-0203	Pedestaled Opossum Effigy, Kolomoki Mounds, Early Co., GA; Height: 10"
GA-0204	Pedestaled Duck Effigy, Kolomoki Mounds, Early Co., GA; Height: 13"
GA-0205	Panther Effigy, Kolomoki Mounds, Early Co., GA; Height: 7"
GA-0206	Owl-Man Effigy, Kolomoki Mounds, Early Co., GA; Height: 10.5"
GA-0207	Pedestaled Fish Effigy, Kolomoki Mounds, Early Co., GA; Height: 4"
GA-6000	"Little Ocmulgee Man", Ocmulgee Mounds, Macon, GA; Height: 3.75"

Ocmulgee

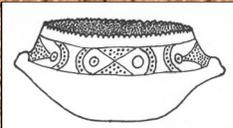
GA-6000



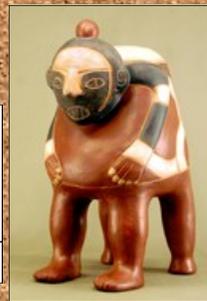
FL-1100



FL-1101



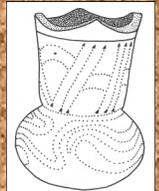
FL-1102



FL-1160



FL-1200



FL-1201



FL-1202



FL-1230



FL-1231



FL-1232



FL-1240



FL-1241B



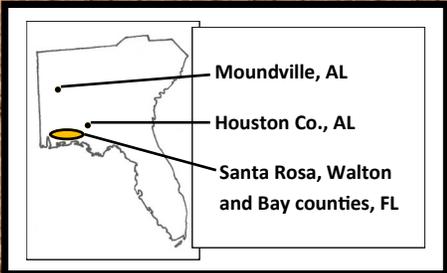
FL-1310

8

**ALABAMA AND
NORTHWEST FLORIDA**



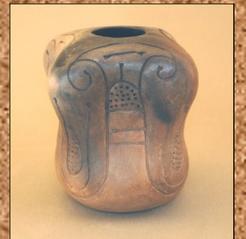
FL-1241A



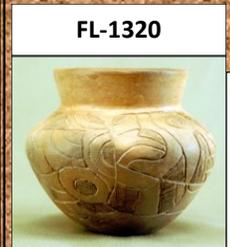
FL-1300



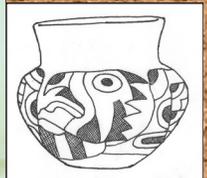
FL-1301



catalog #	description
FL-1100	Long Collared Jar Walton's Camp, Santa Rosa Co., FL; Height: 6"
FL-1101	Frog Effigy Vessel Walton's Camp, Santa Rosa Co., FL; Height: 3"
FL-1102	Flattened Globular Bowl Walton's Camp, Santa Rosa Co., FL; Length: 6"
FL-1160	Human Effigy Vessel Buck Mound, Walton Co., FL; Height: 12"
FL-1200	Double Globed Bowl Douglas Bluff, Walton Co. FL; Height: 6"
FL-1201	Long Collared Jar Douglas Bluff, Walton Co., FL; Height: 7"
FL-1202	Cylindrical Beaker Douglas Bluff, Walton Co., FL; Height: 5.25"
FL-1230	Squared Flattened Globular Bowl Basin Bayou, Walton Co., FL; Height: 6"
FL-1231	Human Effigy Vessel Basin Bayou, Walton Co., FL; Height: 7.5"
FL-1232	Cylindrical Beaker Basin Bayou, Walton Co., FL; Height: 6.5"
FL-1240	Shallow Bowl with Coils Affixed Pipens Lake, Walton Co., FL; Height: 3.5"
FL-1241A	Derived Effigy Vessel Pipens Lake, Walton Co., FL; Height: 6.75"
FL-1241B	Derived Effigy Vessel Same as above, with addition of 4.5" neck
FL-1300	Flattened Globular Bowl Crooked Island, Bay Co., FL; Width: 9"
FL-1301	Globular Bowl with Square Collar Farmdale, Bay Co., FL: 5.25"
FL-1310	Simple Jar with Lobes West Bay Creek, Bay Co., FL; Height: 5.25"
FL-1320	Short Collared Jar Jolly Bay, Bay Co., FL; Height: 4.5"
FL-1321	Double Globed Bowl Jolly Bay, Bay Co., FL; Height: 5.5"



FL-1320



FL-1321

NORTHWEST FLORIDA

WASHINGTON COUNTY

9



FL-1341



catalog # description

- FL-1340 Flattened Globular Bowl Burnt Mill Creek; Height: 5"
- FL-1341 Human Effigy Vessel Burnt Mill Creek; Height: 6..75"
- FL-1342 Derived Effigy Vessel Burnt Mill Creek; Height: 9.75"
- FL-1343 Pedestaled Owl Effigy Burnt Mill Creek; Height: 4.5"
- FL-1344 Flattened Globular Bowl Burnt Mill Creek; Height: 8"
- FL-1345 Human Effigy Vessel Burnt Mill Creek; Height: 7"
- FL-1360 Squared Pedestaled Bowl West Bay Post Office; Height: 4.25"
- FL-1361 Flattened Globular Bowl with Effigy West Bay Post Office; Height: 5"
- FL-1362 Derived Effigy Bowl West Bay Post Office; Width: 7.25"
- FL-1370 Squared Short Collared Jar, Laughton's Bayou; Height: 2.75"
- FL-1371 Pedestaled Owl Effigy Laughton's Bayou; Height: 9"
- FL-1385A Flattened Globular Bowl Sowel Mound; Height: 4.75"
- FL-1385B Flattened Globular Bowl Sowel Mound; Height: 3.5"
- FL-1390 Bowl with Effigies, Point Washington; Length: 11"
- FL-1391 Derived Effigy Vessel, Point Washington; Length: 3.75"
- FL-1392 Short Collared Jar, Point Washington; Height: 4"
- FL-1394 Bowl with Effigies, Point Washington; Width: 10"
- FL-1395 Alligator Effigy Vessel, Point Washington; Length: 5"
- FL-1396 Derived Effigy Bowl with Frog Design, Point Washington; Height: 5..5"
- FL-1397A Short Collared Jar, Point Washington; Height: 4.25"



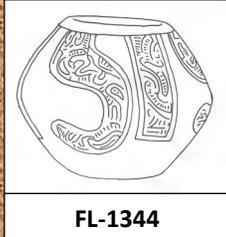
FL-1340



FL-1342



FL-1343



FL-1344



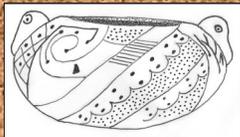
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FL-1360



FL-1361



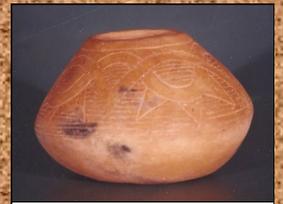
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FL-1370



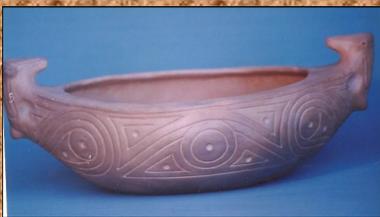
FL-1371



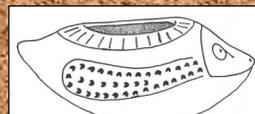
FL-1385A



FL-1385B



FL-1390



FL-1391



FL-1392



FL-1394



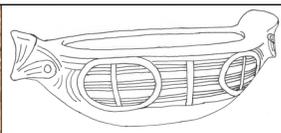
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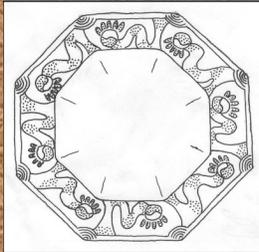


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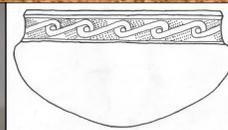


FL-1397A

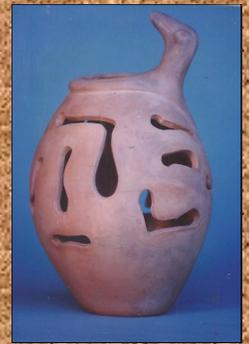




FL-1401



FL-1402



FL-1500



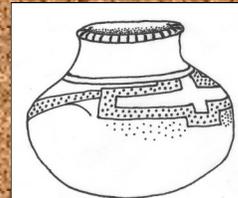
FL-1501



FL-1502



FL-1503



FL-1504



FL-1505



FL-1530

NORTHWEST FLORIDA

COUNTIES



FL-1531



FL-1550

Jackson

FL-1401 Octagonal Plate

Marianna Caverns; Width: 9.5"

FL-1402 Caseula Bowl

Marianna Caverns; Width: 10"

FL-1500 Derived Bird Effigy Chipola Cut-Off; Height: 12"

FL-1501 Gourd Form Chipola Cut-Off, Height: 2.5", Length: 7"

FL-1502 Stirrup Bottle Chipola Cut-Off; Height: 9"

FL-1503 Stirrup Bottle Chipola Cut-Off; Height: 12"

FL-1504 Collared Globular Bowl Chipola Cut-Off; Height: 7"

FL-1505 Squared Pedestaled Bowl Chipola Cut-Off; Height: 5"

FL-1530 Pedestaled Globular Bowl Davis Point; Height: 5.75"

FL-1531 Globular Bowl with Effigy Davis Point; Height: 5.5"

FL-1550 Squared Bowl with Human Effigy

Hare Hammock; Height: 6.5"

FL-1551 Derived Effigy Vessel Hare Hammock; Height: 4.5"

FL-1552 Human Effigy Vessel Hare Hammock; Height: 7.5"

FL-1570A Simple Jar with Lobes Pearl Bayou; Height: 6.5"

FL-1570B Simple Jar with Lobes Pearl Bayou; Height: 10"

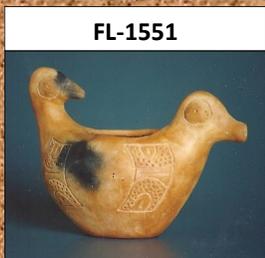
FL-1580A Duck Effigy Vessel Stranges Landing; Height: 3.5"

FL-1580B Duck Effigy Vessel Stranges Landing; Height: 4.5"

FL-1580C Duck Effigy Vessel Stranges Landing; Height: 5.25"

FL-1580D Duck Effigy Vessel Stranges Landing; Height: 6"

Calhoun



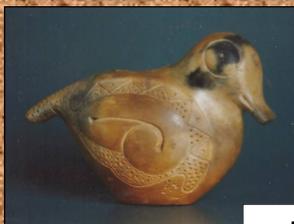
FL-1551



FL-1552

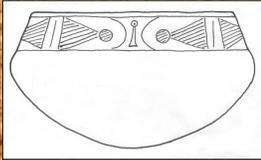


FL-1570 A & B

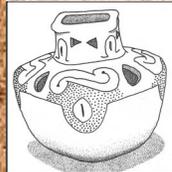


FL-1580 A-D

(image shows zone burnished piece)



FL-1603



FL-1720



FL-1721



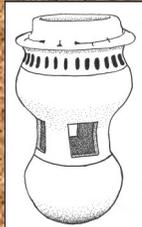
NORTH CENTRAL FLORIDA



FL-1723



FL-1730



FL-1740

TAYLOR, LIBERTY & GADSDEN COUNTIES

FL-1603 Caseula Bowl Width: 10"
 FL-1720 Squared Short Collared Jar Tucker Mound; Height: 6.5"
 FL-1721 Bird Effigy Vessel Tucker Mound; Height: 7"
 FL-1723 Simple Jar, Tucker Mound, Franklin Co., FL; Height: 12"
 FL-1730 Semi-Effigy Vessel Franklin Co., FL; Height: 3.5"
 FL-1740 Double Globed Jar Rock Bluff Landing; Height: 9"
 FL-1741 Gourd Form, Rock Bluff Landing, Length: 5.5"
 FL-1770 Human Effigy Vessel Aspalaga; Height: 14"



FL-1741



FL-1770



FL-1771

WAKULLA COUNTY

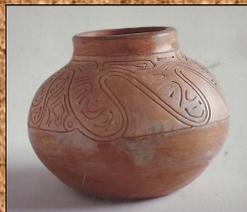
FL-1800 Derived Effigy Bowl
 St. Marks; Width: 6"
 FL-1810 Owl Effigy Vessel
 Bird Hammock; Height: 10.0"
 FL-1830 Collared Globular Bowl
 Hall Mound; Height: 6"
 FL-1831 Bird Effigy
 Hall Mound; Height: 9"
 FL-1832 Pedestaled Bird Effigy Vessel
 Hall Mound; Height: 7.5"
 FL-1833 Globular Bowl
 Hall Mound; Height: 5.5"
 FL-1860 Globular Pedestaled Effigy
 Mound Field; Height: 10"
 FL-1861 Globular Bowl with Effigy
 Mound Field; Height: 5.25"
 FL-1862 Flattened Globular Bowl,
 Mound Field; Height: 4.75"
 FL-1863 Bowl with Effigy
 Mound Field; Height: 9"



FL-1800



FL-1810

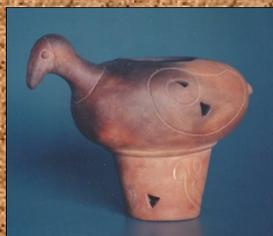


FL-1830

WAKULLA COUNTY



FL-1831



FL-1832



FL-1833



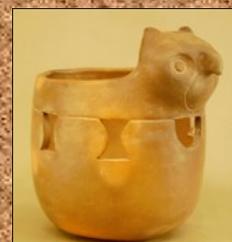
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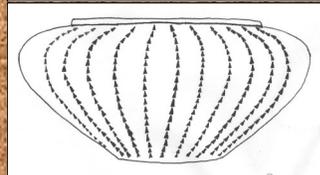
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FL-1862



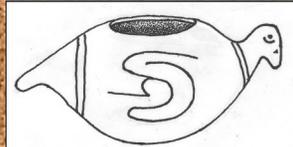
FL-1863



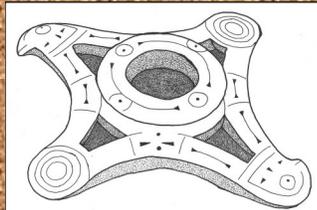
**WEST CENTRAL
FLORIDA**



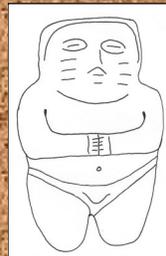
FL-2000



FL-2001



FL-2100



FL-2101

- TAYLOR**
- FL-2000 Human Effigy**,
Lewis Place; Height: 11.75"
 - FL-2001 Bird Effigy Vessel**,
Aucilla River; Width: 7.5"
 - FL-2100 Effigy Tray**
Warrior River; Length: 12.5"
 - FL-2101 Human Effigy**
Warrior River; Height: 7.75"
 - FL-2102 Bird Effigy Vessel**
Warrior River, Length: 9"

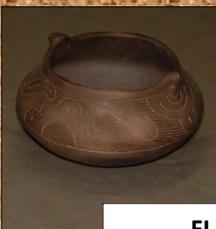


FL-2102

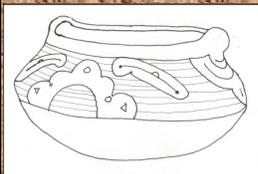
**NORTH
CENTRAL
FLORIDA
COUNTIES**



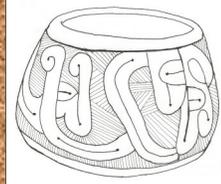
12



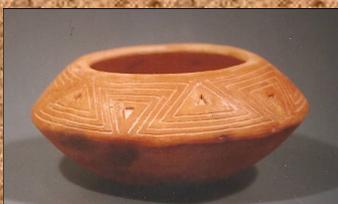
FL-2400



FL-2401



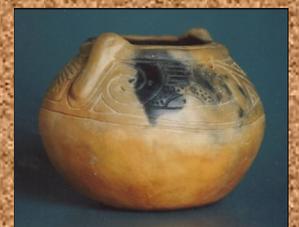
- FL-2400 Flattened Globular Bowl**
Cedar Keys, Levy Co.; Height: 2.5"
- FL-2401 Flattened Globular Bowl**
Cedar Keys, Levy Co.; Width: 6.5"
- FL-2700 Flattened Globular Bowl**
Crystal River, Citrus Co.; Width: 7.5"
- FL-2900 Simple Jar**
Bayport, Hernando Co.; Height: 8.25"
- FL-2901 Derived Effigy Bowl**
Bayport, Hernando Co.; Height: 5.75"



FL-2700



FL-2900



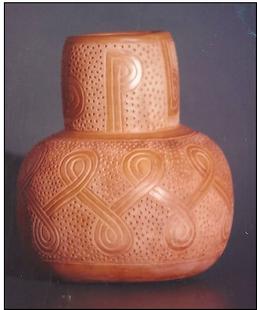
FL-2901

Acadia Site,
De Soto County

- FL-3000 Bottle, Height: 7"
- FL-3001 Long Collared Jar, Height: 8"
- FL-3002 Long Collared Jar, Height: 8"
- FL-3003 Bottle, Height: 8"



FL-3000



FL-3001

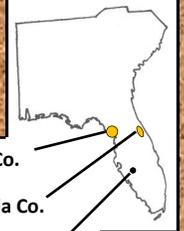


FL-3002



FL-3003

CENTRAL FLORIDA
WEST CENTRAL
FLORIDA
REPRODUCTIONS



Levy Co.
Volusia Co.
Acadia Site

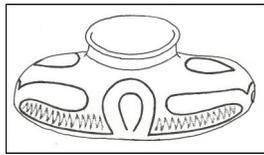
13



FL-3010



FL-4500



FL-4501



FL-3011



FL-3012



FL-4502



FL-4503

Tampa Bay Area, Pinellas County

FL-3010 Globular Bowl Taron Springs;
Height: 6.5"

FL-3011 Globular Bowl Area
surrounding Weedon Island; Height:
5.5"

FL-3012 Globular Bowl Tarpon Springs;
Height: 5.5"

FL-3013 Cylindrical Vase Area
surrounding Weedon Island; Height: 13"

FL-3013



The Tallant Legacy Collection

- FL-4500 Globular Bowl with Effigies
Shell Mound, Levy Co.; Width: 9.5"
Darkened areas are burnished red
- FL-4502 Squared Derived Effigy Bowl
Shell Mound, Levy Co.; Width: 9"
- FL-4503 Globular Bowl with Lobes
Shell Mound, Levy Co.; Width: 12"

The following piece available
Fall 2010:

- FL-4501 Oblong Vessel
Shell Mound, Levy Co.; Length: 9.5"

One of the most impressive collections in Florida is the Tallant Collection held by the South Florida Museum in Bradenton. Ancient Hands artists began reproducing these artifacts full-size and miniature this summer.



Volusia County
FL-6500 Duck Effigy
Vessel
Tick Island, Volusia
Co.; Length: 8"

Calusa Masks and Effigies

Key Marco, Collier Co., Florida



Key Marco

Marco Island is one of the most significant archaeological sites in North America. In 1886, the Pepper-Hearst expedition, led by Frank Cushing, discovered numerous wooden artifacts preserved in the coastal muck of this prehistoric site in southwest Florida.

The quality of craftsmanship and artistry is considered by many to be the most sophisticated and aesthetically sensitive in North America.

Ancient Hands has reproduced many of these artifacts to resemble the originals in form and color. We have recreated these pieces as we believe the Calusa Indians had seen them. Our speculative interpretations are based on the watercolors painted by Wells M. Sawyer at the time of the excavations. Our reproductions are made of clay and are painted to simulate wood.

Some pieces, the Panther Effigy for example, could have been rendered as clay sculptures by the Calusa had sufficient clay been available to them. We offer these pieces painted or pit-fired. These include FL-7600 through FL-7606.

FL-7600A Panther Effigy (original size)

FL-7600B Panther Effigy (9")

FL-7600C Panther Effigy (16")

FL-7601 Deer Head

FL-7602 Eagle/Sea Turtle

FL-7603 Wolf Head

FL-7604 Eagle Head

FL-7605 Duck Head

FL-7606 Bird-Man

FL-7650 Mask

FL-7651 Mask

FL-7652 Mask

FL-7653 Mask

FL-7654 Mask



FL-7600



FL-7601



FL-7602



FL-7606



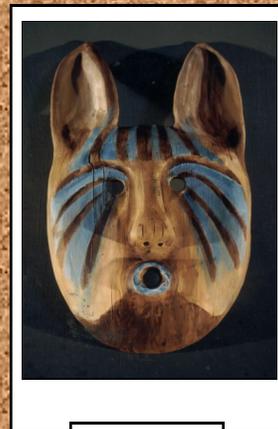
FL-7650



FL-7651



FL-7652



FL-7653



FL-7654



Calusa Masks

FL-7655 Mask, Key Marco, Collier Co., FL

FL-7657 Mask, Key Marco, Collier Co., FL

FL-7658 Mask, Key Marco, Collier Co., FL



FL-7655



FL-7657



FL-7658



FL-9000

Human Effigy

Based on a wooden artifact from Palm Beach Co., FL
Produced in clay by Ancient Hands artists; stressed and painted to simulate wood.



15

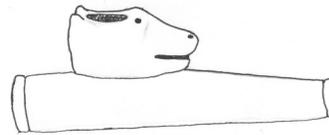
Miscellaneous Pipes and Pipe Heads



100 YH Eagle



101-YH Eagle Talon



400-YH Bear

Traditional Style

Pipes and Pipe Heads by

Yamassee

Hokte



FL-180p



GA-901P



Southern Mound Beak
Pipe Head



Double Duck



Iroquoian



IQ-500p



IQ-501p



IQ-502p

101-YH Eagle Pipe Head

101-YH Eagle Talon Pipe Head

400-YH Bear

FL-180p, Leon Co., FL

GA-901P Bird Beak Pipe Head, Etowah Mounds, Bartow Co., GA; Height: 3"

Southern Mound Beak Pipe Head

Double Duck Pipe Head, Colonial Times; Columbia, SC (based on a stone artifact)

Iroquoian Bird Pipe

IQ-500p Trumpet Pipe, Iroquoian

IQ-501p Elbow Pipe, Iroquoian

IQ-502p Elbow Pipe, Iroquoian

Interpretive Reproductions



WD-100



WD-101A



WD-102



WD-103

16

Some of our reproduction pieces are based on artifacts that have small portions missing. These were completed by reasonable deduction.

The pieces shown on this page however, are interpretations based on small fragments of artifacts. They were completed with creative license of Ancient Hands artists using other artifacts from the same area and time period.



WD-104

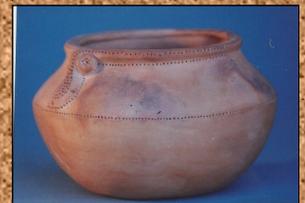


WD-108

Squared Semi-Effigy



WD-130A



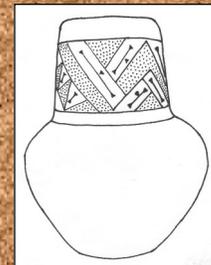
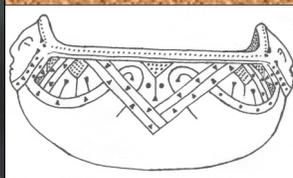
WD-132



WD-136



WD-150 Human Effigy Bowl



WD-170



WD-180

Catalog # description

WD-100 Pedestaled Bird Effigy

Head from Washington Co., FL; height: 11&1/2"

WD-101A Fish Effigy; length: 11&1/2"

WD-102 Owl Effigy

Head from Wakulla Co., FL; height: 14"

WD-103 Bird Effigy

Head from Washington Co., FL; height: 14"

WD-104 Owl Effigy; height: 6"

WD-108 Squared Semi-Effigy Bowl; Width: 8"

WD-130A Flattened Globular Bowl; width: 6"

WD-132 Flattened Globular Bowl: width: 8"

WD-136 Flattened Globular Bowl; width: 8&1/2"

WD-150 Human Effigy Bowl

Head from Tampa Bay area, FL; length: 15"

WD-170 Long Collared Jar; height: 10&1/2"

WD-180 Long Collared Jar; height: 9"



NT-100

Neo-Taino Art of Ivan Gundrum

Ancient Hands is introducing a new collection of pieces based on the work of Ivan Gundrum's Neo-Taino art. The Taino Indians were the first people to greet Columbus when he arrived in the Hispaniola. Ivan lived in Cuba for thirty years, where he built a museum of Taino and Ignari artifact reproductions, as well as a decorative arts business. This collection represents his contemporary interpretations of the indigenous art.

Ancient Hands Note Cards

Ancient Hands is dedicated to preserving and honoring the artistic heritage of Southeastern Native Americans and in re-
 viving that artistic tradition. We offer museum quality reproductions of the finest
 examples of Southeastern artifacts, and the work of contemporary Southeastern
 artists. Currently this includes pottery by Marty Haythorn, Ivan Gundrum and
 Ymasse Hotke, and paintings by Lindajo Haythorn.



Lindajo has been an art educator since 1982, with a primary focus on art and dance
 therapy. She designs original pieces for Ancient Hands, embellishing her hus-
 band's work with beads, feathers, and other natural materials. She paints the
 Calusa Interpretive reproductions and creates original paintings based on artifacts.

We are proud to offer five of her paintings as note cards.

17



"Owls" (cat.# 001-NCLJ)
 Wakulla County and Washington County, FL.
 Weeden Island, Late Woodland Cultural Period



"Sea Turtle" (cat.# 003-NCLJ)
 Calusa Indians, Key Marco, FL
 Late Mississippian Cultural Period



"Little Ocmulgee Man" (cat.# 002-NCLJ)
 Ocmulgee Mounds, Macon, GA
 Late Mississippian Cultural Period



"Spiders" (cat.# 004NCLJ)
 Southeastern Mound Sites
 Mississippian Cultural Period



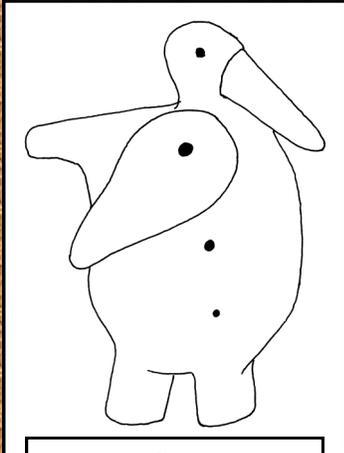
"Dancing Falcon Man" (cat.# 005-NCLJ)
 Etowah Mounds, GA.
 Mississippian Cultural Period



O-200 Frog Ocarina
Six hole

The Spirit Speaks
With the howl of the wolf
As the moon rises high,
With the song of the frog
And the Loon's plaintive cry,
Voices raised in Nature's chorus
Carried on the wind's gentle sigh.
Man's first cry was a song.

- Lindajo



O-100 Pelican Ocarina
Six hole



Ocarinas

Clay Whistles



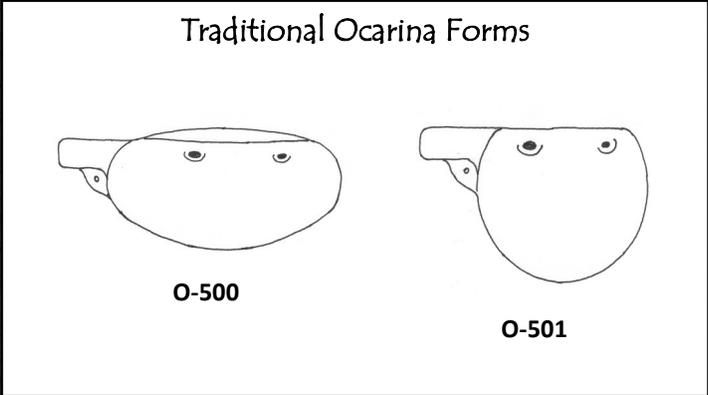
O-201 Critter Ocarina
Four hole

Native Americans first made clay whistles in Central and South America long before the arrival of Europeans. They fashioned them in the form of animals, believing that the voices of the forest animals were expressed through the clay.

Ancient Hands ocarinas are based on animals that were important to the Native Americans of the Southeast and are produced with pottery-making techniques used by the Mound Builders. We use indigenous clays and fire in an open pit with hardwoods. All of our ocarinas are guaranteed playable and come with a display card.



O-101 Duck Ocarina
Six hole



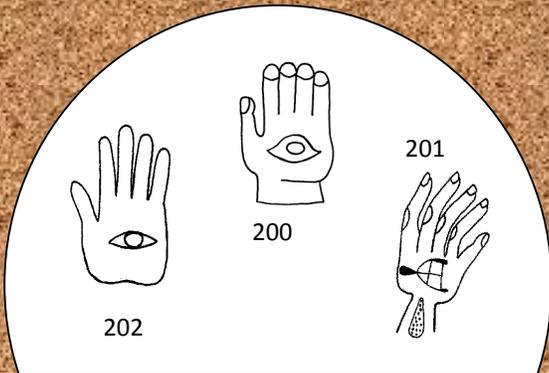
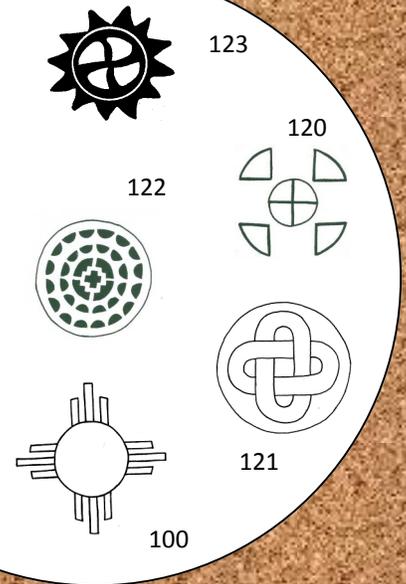
PENDANTS, COASTERS and RATTLES

Southeastern Motifs

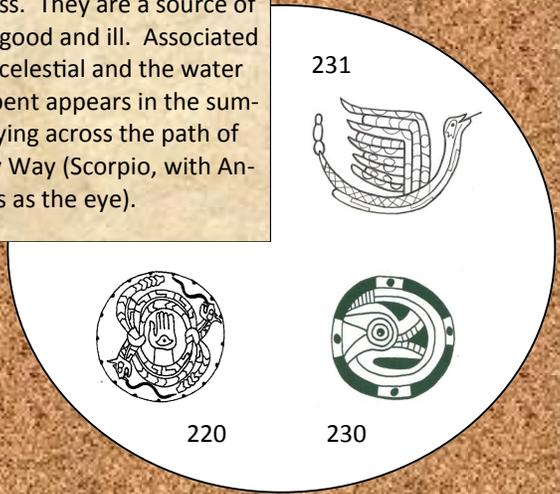
By Ancient Hands

AD 1000-1500
THE MISSISSIPPIAN
CULTURAL PERIOD

Sun and Fire
The sun is the giver of life. Fire is the earthly (Middle World) representation of the sun. They are central to the ceremonial and political life of the town. Both are considered sacred. Some have referred to the Southeastern mound builders as sun-worshippers. But their beliefs ran deeper than worship. Honored the sun was part of their daily life and they knew their very existence and survival depended on it.



Serpents
Serpents represent great cosmic powers, especially related to hunting, love and curing illness. They are a source of power for both good and ill. Associated with both the celestial and the water world. The serpent appears in the summer months lying across the path of souls, the Milky Way (Scorpio, with Antares as the eye).

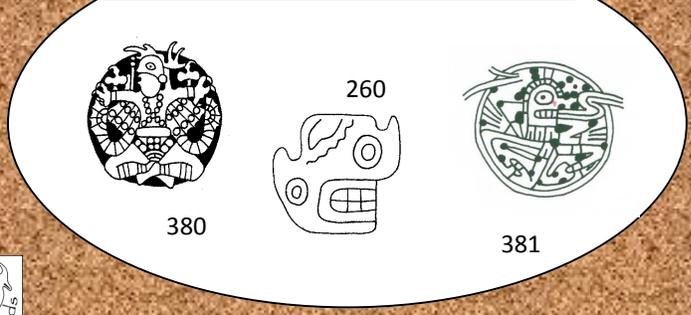


Hand and Eye; Hand and Symbol
Receiving and giving. Enclosing and protecting. A symbol of the edge of the path of souls. The hand and eye represents the portal to the Upper World. It is a celestial locator that guide "free souls" on the journey to the Upper World. The symbol on the hand to the right has not been adequately interpreted yet.



Birdman, "Free Souls" and Shape-Shifters
The Mississippian Culture had many humanoid motifs. The birdman, or supernatural butterfly may have represented social continuity through the regeneration of human life. The skull-like motif represented the "free souls" traveling on the path of souls to the Upper World. The figure on the right may symbolize the power of shape-shifting.

Woodpeckers or Crested Birds
The powers of the winds and thunder, associated with the four cardinal directions. Thunderbirds would bring powerful messages from the four directions, through the winds. Symbol of change, persistence and prophesy.



321



320

111



110

Raptors: Falcon and Eagles

Associated with the Upper World. The eagle was honored above all other raptors. No other bird can fly as high as the eagle, and it is thought that the eagle can touch the Upper World, and has the power to protect all things against evil. The "forked eye" motif represents the falcon, honored almost as highly as the eagle. Symbolizing rebirth, prowess in combat and guardian of one's life-force.

500



Bear

Strength and leadership, metaphorical death and rebirth; associated with the sweat lodge bath—purification and rebirth. The bear was an anomaly to the Southeastern Native Americans, a four footed animal that sometimes walked on two legs like humans. The bear paw may represent direction or power and may be a female metaphor or symbolic portal.

402



401

400



Waterspider

Bringer of fire. Before humans had fire, animals decided they would get fire and bring it to them. It was a difficult task. Many animals tried and failed. The waterspider crossed a body of water, to where the fire burned and placed the embers in a web on her back. The cross on these motifs represents the fire. Little sister. Messenger, bringing warnings of small danger. A symbol of craftwork and perseverance

Turtle

Creator of North America, which the Southeastern Native Americans call "Turtle Island". Supporter of the earth. A good sign, a sign of good powers. The turtle is a healer and protector. It can grant long life, wisdom and good health. Turtles are sacred to Native Americans and their shells are used to make rattles.

600



Retail Pricelist

- 1&1/2" Pendants . . \$6.00
- 2" Pendants \$6.00
- Or 4 for . \$20.00
- 4" Coasters \$6.50
- Or 4 for . \$24.00
- 4" Rattles \$25.00

Most pendants are available in both 1&1/2" and 2" sizes. All pendants are available pit-fired black, terracotta (usually with "smoke clouds"), and kiln-fired stoneware with an iron oxide wash. For specifics on each piece, see page 16.

Coasters and rattles are kiln-fired stoneware with an iron oxide wash.

150



151



Swift Creek Complicated Stamp Designs

These designs were carved into wooden paddles, then pressed onto the surface of clay pottery during construction. Portions of these designs can be seen on sherds found throughout Georgia, northern Florida, and eastern Alabama. These designs were not random patterns, but represented something, such as a bird, butterfly, serpent, or the four cardinal directions.



LOGO'S

Ancient Hands artists can also put your museum, institution or company logo on pottery pendants, coasters, rattles and other items. Contact us for a quote.





Pd-S100: 1&1/2" Pendant
Pd-M100: 2" Pendant
Cst-100: 4" Coaster
Rt-100: 4" Rattle



Pd-S110: 1&1/2" Pendant
Pd-M110: 2" Pendant
Encised on pottery
Crystal River, Florida



Pd-S111: 1&1/2" Pendant
Pd-M111: 2" Pendant
Earthen mound within
Council House, Ocmulgee
Mounds, Georgia



Pd-S120: 1&1/2" Pendant
Pd-M120: 2" Pendant
Cst-120: 4" Coaster
Rt-120: 4" Rattle



Pd-S121: 1&1/2" Pendant
Pd-M121: 2" Pendant
Cst-121: 4" Coaster
Rt-121: 4" Rattle



Pd-S122: 2" Pendant
Cst-122: 4" Coaster
Rt-122: 4" Rattle



Pd-S123: 1&1/2" Pendant
Pd-M123: 2" Pendant



Pd-S150: 1&1/2" Pendant
Pd-M150: 2" Pendant
Cst-150: 4" Coaster
Rt-150: 4" rattle



Pd-S151: 2" Pendant
Cst-151: 4" Coaster
Rt-151: 4" Rattle



Pd-S200: 1&1/2" Pendant
Pd-M200: 2" Pendant
Cst-200: 4" Coaster
Rt-200: 4" Rattle
Engraved on stone tablet
Moundville, Alabama



Pd-S201: 1&1/2" Pendant
Pd-M201: 2" Pendant
Engraved on pottery
Crystal River, Florida



Pd-S202: 1&1/2" Pendant



Pd-M220: 2" Pendant
Cst-220: 4" Coaster
Rt-220: 4" Rattle
Engraved on stone tablet
Moundville, Alabama



Pd-M230: 2" Pendant
Cst-230: 4" Coaster
Rt-230: 4" Rattle



Pd-M231: 2" Pendant



Pd-M260: 2" Pendant
Cst-260: 4" Coaster
Rt-260: 4" Rattle
Encised design on pottery
Moundville, Alabama



Pd-M320: 2" Pendant
Cst-320: 4" Coaster
Rt-320: 4" Rattle
Engraved on pottery
Moundville, Alabama



Pd-M321: 2" Pendant
Cst-321: 4" Coaster
Rt-321: 4" Rattle
Embossed on copper plate
Mount Royal, Florida



Pd-M330: 2" Pendant
Cst-331: 4" Coaster
Rt-331: 4" Rattle
Engraved on shell gorget
Missouri



Pd-M331: 2" Pendant
Cst-331: 4" Coaster
Rt-331: 4" Rattle
Engraved on shell gorgets
Throughout Southeast



Pd-M333: 2" Pendant
Cst-333: 4" Coaster
Rt-333: 4" Rattle
Engraved on shell gorgets
throughout the Southeast



Pd-M334: 2" Pendant
Cst-334: 4" Coaster
Rt-324: 4" Rattle



Pd-M340: 2" Pendant
Cst-340: 4" Coaster
Rt-340: 4" Rattle
Painted on wood plaque
Key Marco, Florida



Pd-M380: 2" Pendant
Cst-380: 4" Coaster
Rt-380: 4" Rattle
Carved on shell gorget
Monroe Co. Tennessee



Pd-M381: 2" Pendant
Cst-381: 4" Coaster
Rt-381: 4" Rattle



Pd-M400: 2" Pendant



Pd-S401: 1&1/2" Pendant
Pd-M401: 2" Pendant
Cst-401: 4" Coaster
Rt-401: 4" Rattle
Carved gold tablet
Fort Basinger, Florida



Pd-S402: 1&1/2" Pendant
Pd-M402: 2" Pendant
Cst-402: 4" Coaster
Rt-402: 4" Rattle
Engraved on shell gorget
Madrid, Missouri



Pd-S500: 1&1/2" Pendant
Pd-M500: 2" Pendant
Cst-500: 4" Coaster
Rt-500: 4" Rattle
Motif on copper ear spool
Crystal River, Florida



Pd-S600: 1&1/2" Pendant
Pd-M600: 2" Pendant
Cst-600: 4" Coaster
Rt-600: 4" Rattle

Pendant Options

Stoneware
with Iron
Oxide Wash

Pit-fired
Dark or
Black



Pit-fired



4" Stoneware Coasters
with Iron Oxide Wash and Cork
Backing

4" Rattles

Variety of Decorating
Techniques

Pieces shown are one-
of-a-kind. These are
available in addition to
the rattles listed on
previous pages. Con-
tact us for commis-
sioned work



Miniature Reproductions

(approximately 1/4 size)
For description of a piece, refer to the page with a full size piece



Many of the miniature reproductions shown below are temporarily unavailable. Please contact us for an update.



23



FL-M1101



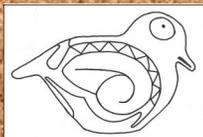
FL-M1342



FL-M1371



FL-M1552



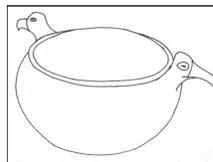
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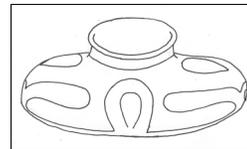
FL-M1831

The Tallant Collection Miniatures

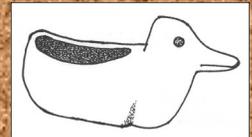
For description see page 12



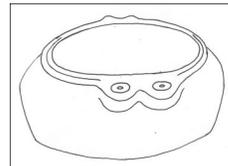
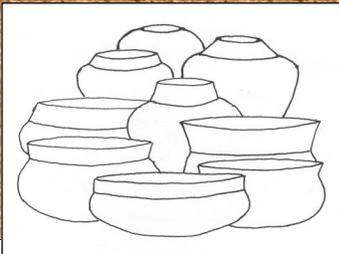
FL-M4500



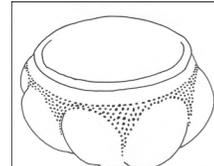
FL-M4501



FL-M6500



FL-M4502



FL-M4503



FL-M7600

Miniature Pots

Ancient Hands offers a wide variety of plain wheel thrown and pit-fired caseula and globular bowls, jars and beakers. Sizes listed below are approximate.

Cat. # Description & size

M-cb Caseula Bowl

Width: 2-4", Height: 1-2"

M-gb Globular Bowl

Width: 2-3", Height: 2-3"

M-j Jar

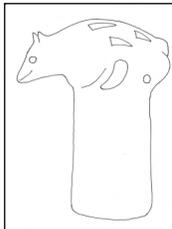
Width: 1.5-2.5", Height: 2-3"

M-b Beaker

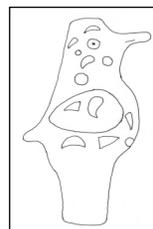
Width: 1-1.5", Height: 2-3"

Kolomoki Mounds

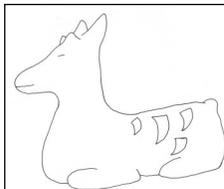
For description of pieces, see page 7



GA-M203



GA-M204

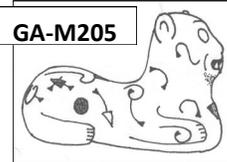


GA-M200



GA-M201

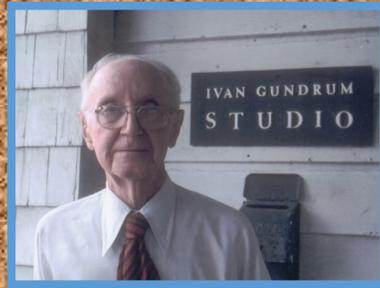
GA-M205



GA-M206

Ancient Hands

ARTISTS

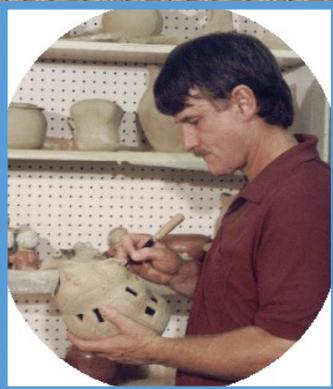


Ivan Ferrich Gundrum Ethnographic Artist, painter, designer (decorative arts).

Ivan was born in 1892 in the small Croatian town of Oriovac. He was classically trained in art schools since the age of 10. He has worked at the Acropolis, the Hermitage Museum in Saint Petersburg (Lenin-grad), Russia and directed his own decorative arts business in Vienna, Austria. In 1925 he won an unprecedented three Grand Prix awards at the International Decorative Arts Exhibition in Paris. He helped establish, and became the artistic director of the Guopo Guama Museum in Cuba which featured recreations of Indo-Antillian art, and directed his own decorative arts business.

Through his association with Dr. Edgar Banks and Dr. Hale Smith, Ivan eventually came to Tallahassee, an exile from Cuba, and began reproducing Southeastern Indian artifacts. The Tallahassee Museum staff assisted him with his research.

Mr. Gundrum passed away in 1985, but his contribution to the Southeastern tradition is invaluable. His work is still exhibited internationally.



Marty Haythorn Contemporary artist (pottery), sculptor, ethnographic artist, art educator.

Marty's heritage is both Native American and European. His interest in Native

American pottery began as a child when his family traveled throughout the Southwest. He met Maria Martinez and other exceptional Native American potters and began a lifelong passion for pottery-making. He has produced and taught pottery for over 35 years. During the mid-70's, he worked closely with ethnographic artist Ivan Gundrum for four years producing museum-quality reproductions of Southeastern Pre-Columbian pottery. In the early 90's he began experimenting with indigenous clays, pit-firing and stone burnishing.

He now designs and produces original pieces in the Southeastern tradition and continues to expand the collection of reproductions begun by Ivan Gundrum.

Marty has a degree in Arts Administration and has worked as a Supervisory Arts Specialist, a Recreation Therapist and a Children's Program Coordinator in an Alcohol and Drug Treatment Center.

He is the founder and principle artist of Ancient Hands. His work is exhibited internationally.

Lindajo Haythorn Contemporary artist, painter, muralist, art educator.

Lindajo has been an art educator since 1982, with a primary focus on art and dance therapy. Her classes emphasize multi-cultural expression through both visual and performing arts.

She designs original pieces for Ancient Hands, em-

bellishing her husband's work with fiber, shells, beads, feathers and other natural materials. She paints the Calusa interpretive reproductions based on the watercolors of Wells M. Sawyer. Her painting recreates the coloring of the original artifacts and gives them the appearance of aged wood.

Working with Ancient Hands offers her a unique opportunity to

recreate and present to the world an ancient artistic tradition.



Ymassee Hokte ("Walks Gently Woman") Contemporary artist (pottery pipes), ethnographic artist, painter, weaver.

Yamassee Hokte is a member of the Southeastern Muskogee-Creek Elder Council. She has been a painter, a weaver, and a potter for many years. She has taught primitive and tapestry weaving in Europe, Asia and the United States. As an Ancient Hands artist, she recreates traditional Southeastern pipes and designs original contemporary earthenware pipes in the Southeastern style.

She has also made a lifelong study of archaeology, entomology and the healing qualities of plants.



Services

Artifact Reconstruction If you have pottery shards and would like to see what the complete piece might have looked like, we can help. Our artists can reconstruct museum quality pieces based on your fragments. This can be done by producing an entire piece using your shards as a guide, or by incorporating your shards in the reconstruction as museums often do.



Demonstrations and Lectures We have conducted many demonstrations and lectures over the last decade for schools, state art educators conferences, art festivals and Native American festivals throughout the Southeast. These demonstrations have covered both indigenous and contemporary subjects, including pit-firing, coiling, use of the anvil and paddle, ocarina making, wheel throwing, sculpting, and decorating pottery with a variety of techniques.



Marty Haythorn and Tammy Beane as panelists at the Red Earth conference. Betsy Gilbert moderating.

Classes and Workshops For those who are looking for more in-depth learning, Ancient Hands offers a variety of options. Contact us for further information.



For inquiries about all Ancient Hands services:

Call 229-221-3096

Email: martyhaythorn@yahoo.com

Or write:

Ancient Hands

P.O. Box 52

Thomasville, GA 31799



General Product Information

Display Cards All items in this catalog come with a display card or tag that contains information about the individual piece. Display cards for reproductions indicate where the original artifact was found and the approximate time period the artifact was made as well as a short description of Southeastern culture. Contemporary one-of-a-kind original work comes with an artist bio.

Care and Usage of Pottery Except for our Raku pieces, all of our pottery is unglazed, as were the original artifacts. We fire our pieces to a temperature high enough to prevent them from dissolving with water. However, they are porous and will not hold liquids for long periods without leaking. To seal these pieces, you may use a liquid acrylic available at grocery stores as a treatment for kitchen floors. Cleaning and dusting with a damp cloth is fine. Our pottery is museum-quality decorative art and not meant for food preparation or service.

Pottery Production Process

Making a reproduction begins with research. We've used a variety of sources, including archaeological reports and literature on Southeastern art and culture. When possible, we've worked from original artifacts in museum and private collections. From these sources, we design and hand-sculpt a complete form, filling in any missing portions of the artifact, and make a plaster mold. After casting this mold, we hand-decorate each piece with incised, punctated, painted and/or cut-out designs.

Our contemporary one-of-a-kind work is hand-made using the wheel-thrown, coil-built or sculpting methods. Some of the pieces are painted with different colored clays. Some are stone burnished. All of our pottery, except the Raku, is pit-fired. After pit-firing we clean and seal each piece with melted wax.



Logo The official logo of Ancient Hands is based on the duck effigy from Stranges Landing, Calhoun County, Florida.

Identification Marks

Reproductions: Because our reproductions are so accurate and indistinguishable from original artifacts, we mark the bottom of each piece with our logo and catalog number. This prevents them from ever being sold as original artifacts and helps identify each piece. Our catalog numbers indicate the state and region where the original artifact was found.

Interpretive Reproductions: In addition to the above markings, all interpretive pieces have the initials of the ethnographic artist who recreated the piece.

Contemporary Work: Original contemporary one-of-a-kind pieces are signed and dated by the artist.

Indigenous Clay All of our pottery, except Raku pieces, are made with local clays some of which we dig and process ourselves. We add some commercial material to improve the workability, shrinkage or other qualities.

Color from Pit-Firing The results obtained by pit-firing pottery are somewhat unpredictable. Colors can range from light buff through light reddish-brown, terracotta, medium and dark brown, smoky gray and black. Often a single piece will contain a mixture of these colors. Let us know if you have any color preferences and we will try to match them as closely as possible. See Section II of this catalog for images of these colors.

Privacy Policy We do not give out personal information about our individual customers to anyone. You can be assured that we will not sell mailing lists, or share your address, phone number, e-mail or financial information to other companies or individual artists.





CUSTOMER SERVICE and ORDERING INFORMATION

To Order Contact us at the mailing address below, give us a call, place your order by email, or order online through our website. We accept all major credit cards shown at right as well as personal checks.

Ancient Hands
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Thomasville, GA 31799
229-227-0101
Or 229-221-3096

Email address: martyhaythorn@yahoo.com

Website: www.ancienthands.com

Studio address: 313 West Remington Avenue, Thomasville, Georgia 31792



Satisfaction Guarantee We want you to be thoroughly satisfied with your purchase. Should anything you order from Ancient Hands not meet your expectations, it can be returned within 60 days for replacement or refund.

Catalog Images Sizes indicated in the catalog are approximate. Shrinkage in the drying and firing process varies depending on the composition of the clay. Since we gather clay from a number of different locations, the composition, and consequently the size of the finished piece, will vary. The line drawings are not meant to be proportional to each other. They are accurate as to shape and surface design, but should not be used for comparing the size of one piece to another.

Prices F. O. B. Thomasville, Georgia. A separate pricelist is available.

Order Processing Most orders will be filled within three or four days for items in stock. Out-of-stock items will be shipped within four to six weeks. If a delay beyond 30 days is expected, we will notify you. For orders of more than one item: out-of-stock items will be back-ordered unless you instruct us otherwise, and, all items ordered will not necessarily be shipped at the same time or in the same package.

Shipping We ship both U.S. Parcel Post and **United Parcel Service**. All items shipped are insured. To cover the cost of packaging, insurance and shipping, add 7% of the retail price. Orders totaling over \$400.00 will be shipped free of charge.

Damage Claims Should you receive damaged items, notify your carrier immediately, retain the packaging material and the damaged item for their inspection and let us know about it. We will ship a replacement to you at no additional cost if you notify us and your carrier promptly.

The Indian Arts and Crafts Act

The Indian Arts and Crafts Act was enacted to protect Native American artists and craftsmen and collectors of their work. It is, essentially, a truth-in-advertising law that prohibits the misrepresentation of merchandise. No product can be advertised as "handmade by Native Americans" unless the item is made by a Native American. **Ancient Hands** supports the intent of The Indian Arts and Crafts Act and we are in full compliance with it.

