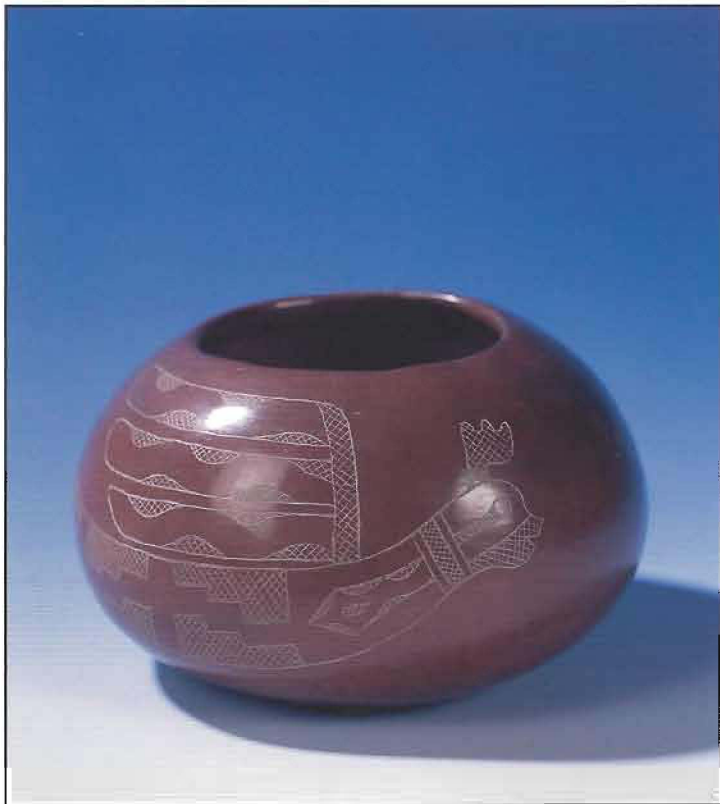
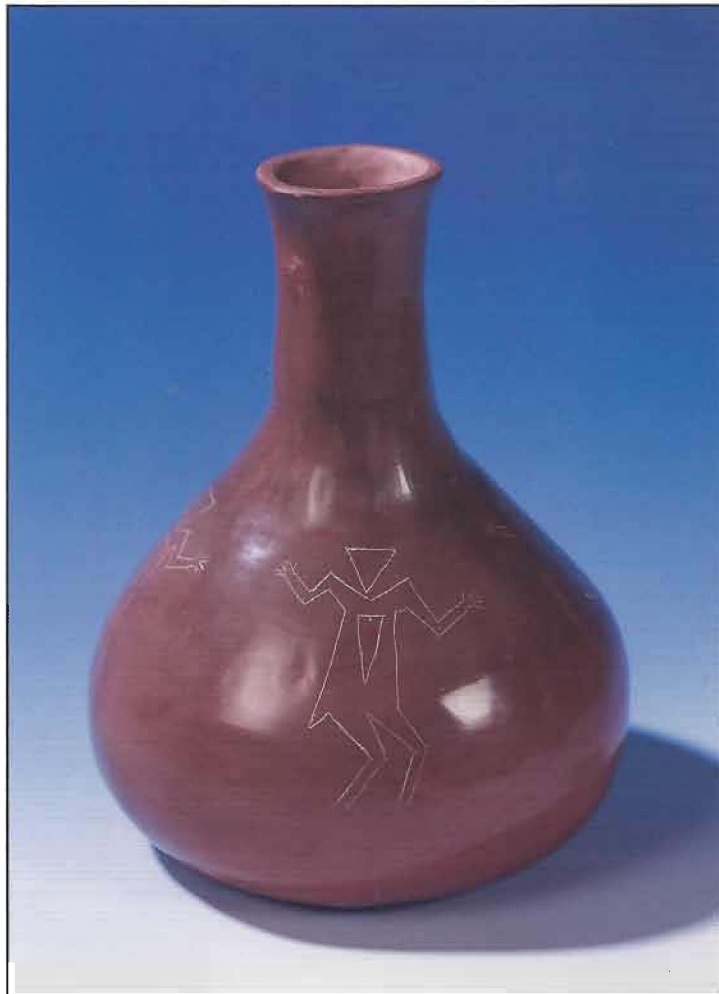




*Flying Horned Panther
Rattlesnake*, 1998
Coiled clay, stone
burnished,
wood fired,
dia. 5-1/2" h. 4"



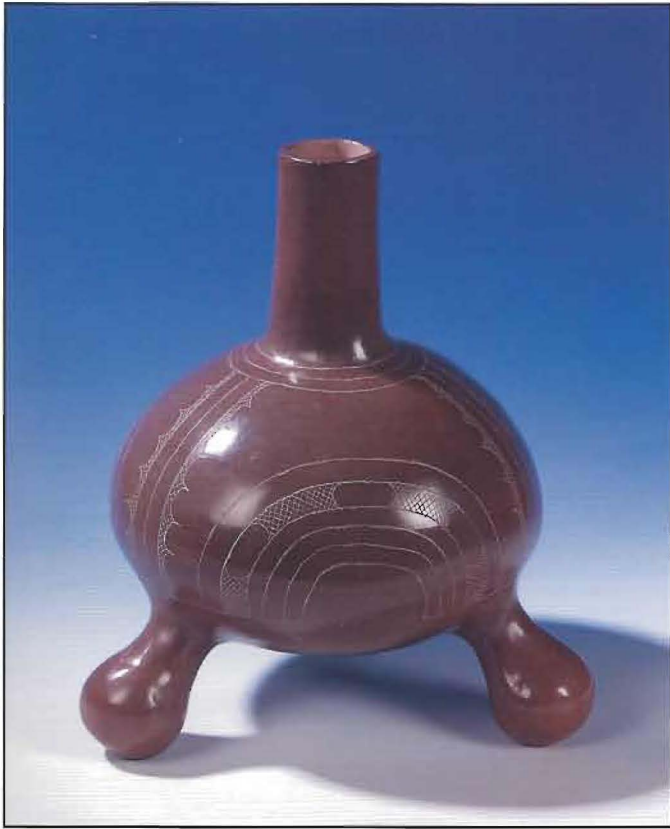
Hasinai, 1998
Coiled clay, stone
burnished,
wood fired,
h. 7"



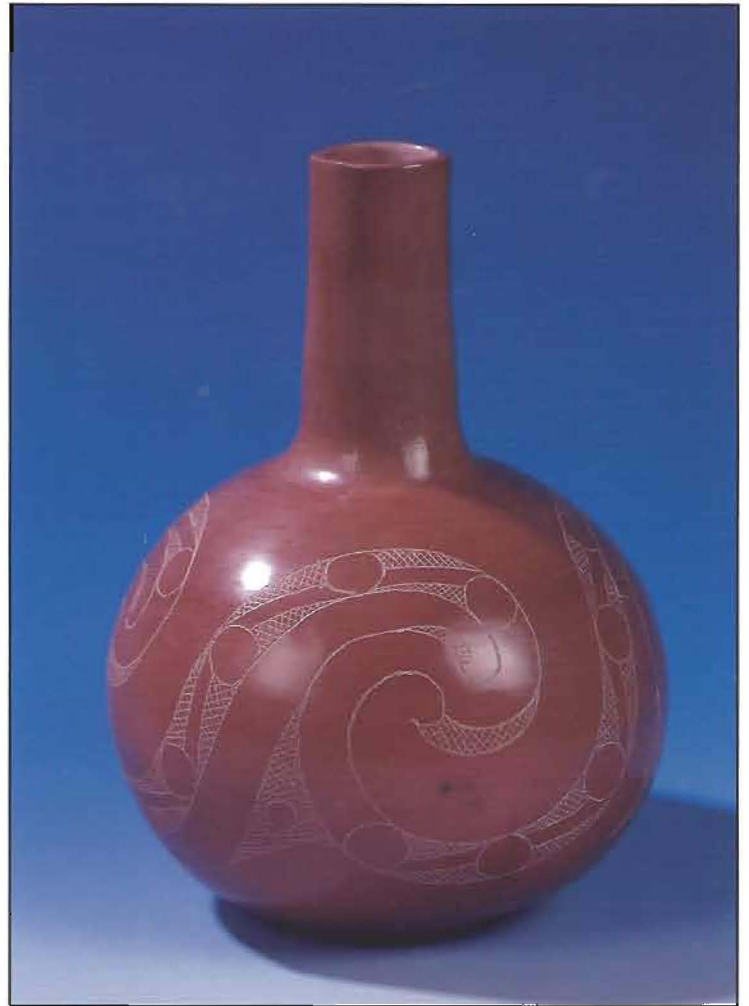
Cover:
Left to right:
Flying Horned Panther Rattlesnake, 1998
Coiled clay, stone burnished, wood fired, h. 10"
Caddo Bell Dance, 1997
Coiled clay, stone burnished, wood fired, dia. 5" h. 4-1/4"
©1997 Jereldine Redcorn
Interwining Scrolls, 1998
Coiled clay, stone burnished, wood fired, h. 8"

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Taysha, 1998
Coiled clay, stone
burnished,
wood fired,
h. 9-1/2"



Serpent Coils, 1998
Coiled clay, stone
burnished,
wood fired,
h. 7-1/2"





Creating Caddo pots becomes a journey with my ancestors. I use the tools, materials and firing methods as close to what, I believe, the old Caddos would have used 500 years ago. The earthenware created truly comes from e-nah-wah-dut, the mother earth.

Jereldine Redcorn, Caddo tribal member, took the long route to become an accomplished traditional Caddo potter. She married, raised a family, earned advanced degrees in mathematics and education administration, taught school, worked in an early Oklahoma Indian Headstart program, served on the Caddo Tribal Council, and served as the founding director of the highly successful annual Red Earth Festival.

With all these activities, it wasn't until 1991 that Redcorn first recognized the beauty of ancient Caddo pots. When she and other members of the Caddo Cultural Club visited the Red River Museum in Idabel, Oklahoma, they were astounded by the museum's vast array of Caddo vessels. Right there, Redcorn vowed she would learn to make them.

Studying pictures of 500-1500 year-old Caddo vessels, Redcorn experienced an exciting, yet peaceful, unfolding of her own past. After painstakingly sketching the ancient, complex Caddo designs, she tackled the difficult task of adapting them to specific pots. "Mastering pottery engraving with bone awls was an accomplishment that is indescribable."

Redcorn's most difficult task was burnishing the pots. In time, she mastered the art of painting a pot with red clay slip and, at exactly the right dryness, rubbing the surface with a polishing stone until it is smooth and glossy. "When fired, the pots have an incredible [shine]."

Traditional outdoors firing with wood was the final step for Redcorn to master. "Learning

about different woods and firing conditions, the intensity and length of the fires, became another arduous endeavor." With husband Charles, her wood specialist and firing assistant, she found that smothering the flames with horse manure at the right moment in firing turns the vessels black.

Redcorn has been exhibiting and selling her pottery since 1995 at galleries in Oklahoma, Texas, and Louisiana. Her artwork is in the private collections of several archaeologists and others who value the revival of traditional Caddo pottery.

Born to Joe (Caddo) and Evelyn (Potawatomi) Cross in 1939, Redcorn was raised in Colony, Oklahoma, on her grandmother Francis Elliot's Caddo land allotment. Married for 35 years to Charles Redcorn (Osage), the couple has two grown children. She earned a BS degree from Wayland University in Plainview, Texas, in 1962 and an MA degree from Pennsylvania State University, State College, Pennsylvania, in 1976. Although Redcorn is also accomplished in Osage ribbonwork, fingerweaving, and woodland floral applique, Caddo traditional pottery is her first professional artistic endeavor.

Prices of pottery for sale may be obtained from the Oklahoma Indian Arts and Crafts Cooperative housed in the Southern Plains Indian Museum. The Cooperative's address is P.O. Box 966, Anadarko, Oklahoma 73005. After the exhibit closes, contact Jereldine Redcorn at 1827 Rolling Stone Drive, Norman, Oklahoma 73071.

US Department of the Interior
Indian Arts and Crafts Board

Southern Plains Indian Museum & Crafts Center
715 East Central
Anadarko, Oklahoma 73005