***Curriculum Vitae***

*Melonie Ancheta*

**Professional Work**

**Founder and Director of Research**

Native Paint Revealed, Maple Falls, WA.

1994-current

**Independent Research Consultant**

Northwest Coast Indigenous Art, Artifacts and Culture

**Artist**

Northwest Coast Indigenous Style

1994-current

**Educator**

Northwest Coast Indigenous art, history, culture, pigment and paint technology

Various formats.

1995-current

**Collector and Curator of Northwest Coast Traditional Pigment Archive**

1996-current

**Primary Research Areas**

Northwest Coast Indigenous art, history, culture

Northwest Coast Indigenous pigment and paint technology

Northwest Coast Indigenous relationship between color and culture

Northwest Coast Indigenous artifact restoration and conservation

Northwest Coast Indigenous relationship of color and culture

History of worldwide pigment and paint technology

**Selected Public Speaking, Workshops**

• Southern Illinois University Edwardsville

*Pigments, Paint and Color on the NW Coast*

• Buckminster Fuller Dome,

*Color in Ritual and Power on the Northwest Coast*

• University of Puget Sound,

*Ancient Color: Pigment and Paint Technology of NW Coast Natives*

• Western Washington University, Spring Lecture Series,

*Coloring the Ancients*

• Northwest Anthropology Conference

*NW Coast Native Pigments: Blue & Green*

• Western Association of Art Conservators Annual Conference

*Vivianite and Celadonite on the NW Coast Native Palette*

• Whatcom Museum

*Color and Story Poles*

• Suquamish Tribal Museum

*A Thin Red Line*

• Burke Museum of Natural History and Culture

*Coloring Carvings*

• Duwamish Longhouse

*Native Color*

**Workshops**

• Indigenous Color

*Workshop*

• The NWC Palette

*Workshop*

• Traditional NWC Color

*Workshop•*

• NWC Design-beginners

*Workshop*

• NWC Design-Intermediate

*Workshop*

• NWC Design-Advanced

*Workshop*

• Traditional Paint Making

*Workshop*

*•* Paint Your Carvings

*Workshop*

**Private Tutorials/Mentorships**

James Hart/Chief 7idansuu

Madisen Hilligloss

Felix Solomon

Heidi Gustafson

Ray Watkins

Dick Wilke

Fred Fulmer

**Print Publications**

Ancheta, Melonie. “*Revealing Blue on the Northern Northwest Coast*”, American Indian Culture and Research Journal. (DOI 10.17953/aicrj.43.1.ancheta). January 2020.

Ancheta, Melonie. “Coloring the Native Northwest Coast”, *American Indian*, 2016, Vol 17. No.1.

Ancheta, Melonie. “A Thin Red Line”, essay. *A Totem Pole History: the work of Lummi carver Joe Hillaire*, by Pauline -Scalla of the Killer Whale Hillaire, Gregory P Fields. University of Nebraska Press. 2016.

**Book Reviews**

Ancheta, Melonie, “*The WSÁNEĆ and Their Neighbors: Diamond Jenness on the Coast Salish of Vancouver Island, 1935*”, ed. by Barnett Richling. Native American and Indigenous Studies Journal. In press.

Ancheta, Melonie, “*Kal’unek—from Karluk: Kodiak Alutiiq History and the Archaeology of the Karluk One Village Site”*, ed. by Amy Steffian), Marny A. Leist, Sven Haakanson Jr., Patrick Saltonstall. American Indian Quarterly. In press.

Ancheta, Melonie, “*Corey Village and the Cayuga World: Implications from Archeology and Beyond”,* by Jack Rossen. Native American and Indigenous Studies Journal. In press.

Ancheta, Melonie, “*People of the Saltwater: An Ethnography of Git lax m'oon”.* By Charles R Menzies. American Indian Quarterly. In press.

**Peer Reviews**

Ancheta, Melonie, “*Salish Blankets: Robes of Protection and Transformation, Symbols of Wealth”,* by Janice George, Leslie Heyman Tepper, and Willard Joseph. University of Nebraska Press, 2017.

**Online Publications**

Ancheta, Melonie. *Prehistoric Red Paint* *on the Northwest Coast*. Active Artist. <http://activeartist.net/native-paint-revealed/>

Ancheta, Melonie. *The Everlasting Power of Red*. Active Artist. <http://activeartist.net/native-paint-revealed-continued-2/>

Ancheta, Melonie. *Vegetable or Mineral*. Active Artist. <http://activeartist.net/native-paint-revealed-vegetable-or-mineral/>

Ancheta, Melonie. *Red Ochre*. Active Artist. <http://activeartist.net/native-paint-revealed-continued/> Ancheta, Melonie. *The Zen of Haida Formline*. Active Artist. <http://activeartist.net/the-zen-of-haida-formline/>

Native Paint Revealed, website portal, [www.nativepaintrevealed.com](http://www.nativepaintrevealed.com).

Copper Woman Studio, website portal. [www.copperwomanstudio.com](http://www.copperwomanstudio.com)

**Media Interviews**

*Native Paint Revealed with Melonie Ancheta.*  Northwest Indian News, post-production. 2016. Videographer, Eero Johnson.

**Selected Northwest Coast Indigenous Conservation, Restoration and Documentation Projects**

*-Lifting the Sky Story Pole*, Olympia WA. Washington State Department of Enterprises.

Condition assessment, paint sampling, paint analysis, data interpretation, report filed.

*-Snetlum Canoe*, Coupeville WA. Island County Museum.

Condition assessment, paint sampling, paint analysis, data interpretation, report filed.

*-Story of North Island Totem Pole*, Seattle WA. Seattle Office of Arts and Culture.

Analysis of paint samples, data interpretation, report filed.

*-Jasper Pole,* Vancouver BC. Andrew Todd.

Condition assessment, paint sampling, paint analysis, data interpretation, report filed.

-Pigment analysis, American Museum of Natural History, New York, NY.

SEM/EDX pigment analysis, data interpretation, report filed.

-Pigment analysis, Simon Fraser University Department of Archeology, Vancouver BC.

XRF pigment analysis, data interpretation, report filed re: proof of celadonite pigment used by Coast Salish peoples for +4,000 years .

-Pigment analysis, Bill Holm Center for the Study of Northwest Coast Native Art, University of Washington, Seattle WA. Pigment analysis, data interpretation, report filed.

-Pigment analysis, Bill Holm Center for the Study of Northwest Coast Native Art, Burke Museum, Seattle, WA. SEM/EDX pigment analysis, data interpretation, report filed.

-Consultation and restoration Plath House Post, Lisa and Richard Plath, Yakama, WA.

**Selected Research Achievements**

-Twenty six years in-depth research, study and teaching of NWC Indigenous and First Nations art, history and cultures

-Designed and implemented a multi-disciplinary research protocol for the study of pigments and paint technology of NWC Indigenous and First Nations both pre- and post-contact

-Identification of the blue mineral pigment, vivianite, used by NWC peoples

-Proved through radio carbon dating and elemental analysis the use of the green mineral pigment, celadonite, by Coast Salish for 4,000+ years

**Specialized Knowledge**

-Extensive research and knowledge of the history, manufacture and use of materials and tools used in the manufacture and application of paint on the NW Coast

-Extensive research and knowledge of the artistic, cultural, historic, anthropological and cosmological aspects of NWC Indigenous art and cultures

-Extensive research and knowledge of the mineral pigment vivianite

-Extensive research and knowledge of the practice of NWC Indigenous artistic traditions and forms

-Extensive research and knowledge, construction and application of NWC Indigenous materials, tools and techniques

-Extensive research and knowledge of color use by NWC Indigenous artists, and the relevance thereof to NWC Indigenous cultures

-Interpretation of microscopy analysis and data, and application to research