



AMERIND QUARTERLY

THE NEWSLETTER OF THE AMERIND FOUNDATION

WINTER 2004 (VOL. 1, NO. 1)

MISSION

Established in 1937, the Amerind Foundation and Museum seeks to foster and promote knowledge and understanding of the Native Peoples of the Americas through research, education, and conservation.

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Letters to the director and the board members can be sent care of the Amerind, Box 400, Dagoon, AZ 85609.

The Amerind Quarterly is produced seasonally by staff and volunteers of the Amerind. Maureen O'Neill, technical editor; C. Charnley, design and layout; Barbara Hanson, art.

www.amerind.org

This is an exciting time at the Amerind. Last year we implemented a comprehensive education program to reach out to children of all ages, and we are developing outreach programs

for underserved communities in our rural area. In the last two years our volunteer program has grown from 19 to more than 60 dedicated volunteer staff!

We've installed five new exhibits in the museum and art gallery and will be redesigning the main exhibition

galleries in the months ahead. Native American scholars, artists, and educators will play a vital role in Amerind's future as we continue to build bridges to Native communities through our Native Arts Weekends and resident artist programs.

The Amerind no longer engages in archaeological excavations, but we remain an active research center. Our research collections, library, and archives remain important destinations for scholars conducting research in anthropology,

archaeology, art, history, and Native American Studies. Our newest research program, the Amerind Seminars, is a collaboration with the Society for American Archaeology where we host,

each fall, an outstanding symposium from the Society's annual meeting the previous spring.

The Amerind effort that we are perhaps most excited about is our new membership program—our first in 66 years! As we develop new programs and expand our services in the months and years ahead we'll need to

establish closer ties with our community. With our new emphasis on public programs, education, and outreach, we must actively reach out to the public and develop a constituency with a voice so that we can respond to community needs. Thank you for becoming a founding member of the Amerind extended family! We hope you enjoy this newsletter and that you contact us with ideas and suggestions for how to make the membership program and newsletter even better.



A 5th grade student becomes engaged in the beauty of Native American beadwork.

On behalf of the Board of Directors of the Amerind Foundation, I enthusiastically welcome you as founding members of our organization. This is an exciting time at the Amerind as we expand our programs and activities for the benefit of our visitors, schoolchildren, volunteers, scholars, and now our membership. In the column above you will see a list of the members of our board, the city in which each lives, and contact information. Please give us feedback, suggestions, and your ideas on how we can continue to improve your experience as a member. The other members of the Amerind board and I look forward to seeing you on many occasions in the future. Welcome!

Michael W. Hard, President

A LOOK BACK

The Amerind logo, an imbedded six-pointed star design, was taken from a small red-on-brown bowl that was fashioned some 800 years ago by a Hohokam potter at a small prehistoric farming settlement near the present town of Gleeson in southern Cochise County. The bowl was recovered in 1938 during excavations at the Gleeson Site by William Shirley Fulton, a year after he had established the Amerind Foundation of Dragoon as a nonprofit research center with the goal of increasing the world's knowledge of ancient peoples.



As a boy growing up in Waterbury, Connecticut, Fulton was fascinated with American Indians and their prehistory. He would later tell the story of his first visit to the Southwest in 1913 and his discovery of a small prehistoric jar in a cave in the Mingus Mountains near Jerome. This nondescript plainware jar, covered in mineral deposits, sparked Fulton's curiosity about ancient peoples of the Southwest and encouraged him, upon his retirement as president of the Waterbury Farrel Foundry and Machine Company in 1930, to move his family to the FF Ranch in Texas Canyon. Here he built a

house and broke ground for a small museum to display his burgeoning American Indian art collection.

Over the years, "Pa" Fulton added to the Amerind's collections by sponsoring scientific excavations and archaeological surveys throughout southern

Arizona, southwestern New Mexico, and northern Mexico. In those years the collections grew to over 20,000 objects, the museum to over 10,000 square feet, and an art gallery and research library were added in the early 1950s. When Mr. and Mrs. Fulton passed away in the 1960s they left an endowment that continues to support the foundation's activities in research and education, and Fulton descendants still play an active role in directing the foundation. William Duncan Fulton, grandson of the founders, is chairman of the Amerind Board; Dunc's aunt, Elizabeth Husband, who passed away last year at the age of 92, served on the Amerind board for nearly fifty years. In its 66th year, Pa Fulton's vision is alive and well, and the exquisite design of an unknown Hohokam potter still symbolizes that vision.



William S. Fulton, with his wife, Rose Hayden Fulton, and daughter Elizabeth Fulton Husband.

FROM CANYON WALLS TO EASELS

Amerind's first membership event, the opening of "From Canyon Walls to Easels...Glimpses of Navajo Life," on October 25th, was enthusiastically attended by just under 90 of our members. Famed Navajo artist Harrison Begay was a surprise visitor at the opening, a real treat for everyone as Harrison set up his easel in the art gallery and demonstrated his fine-line watercolor technique. Mr. Begay is a vigorous 89 years old, and he was kept busy signing programs, posing for photographs, answering questions, and selling small samples of his work. We were also delighted that



Mrs. Tsihnajinnie and Harrison Begay at the members' reception.

Mrs. Andrew Tsihnajinnie, widow of one of the other Navajo artists represented in our exhibit, was able to join us at the opening. Our gallery lecturers, Dave Brugge and Melanie Yazzie, gave excellent presentations on Navajo history and modern directions in Native American fine art, and the members-only reception following the opening gave our members a chance to meet the artists and scholars. Many thanks to volunteers Sherry Manoukian, Janet Miller, Sally Newland, Sue Schuster, and Jonathan Williams, who helped with the gallery setup and with food service at the reception.



Geronimo's Bow



As museum visitors we engage in multi-dimensional relationships with the objects on display. The objects in the Amerind Museum come from different times, from people of different cultures, and each has its own history of how it got here. We bring to this relationship our own knowledge, our perceptions, and attitudes. At the best of times, this relationship involves our intellect, our emotions, and our sense of aesthetics.

A bow made by Geronimo will soon be on display at the Amerind. That it was made by perhaps the most famous—some would say notorious—Indian in American history compounds the interest museum visitors will likely have in the exhibit.

The bow you will see at the Amerind is not the bow in the creation stories used by the feathered creatures to gain control over the beasts, bringing light into the world so humans could be born; not the bow used by Child of the Water to slay the dragon.

It is not the bow of Athapaskan hunters and gatherers as they moved south from what is now western Canada, separating into various tribal groups (Western Apache, Jicarilla, Lipan, Mescalero, Chiricahua, Navajo) as they settled in the Southwest around 1400 A.D.

It is not the bow Geronimo's grandfather, Mako, a Chiricahua Apache chief, made for the many battles he led against the Spanish as the episodes of violence escalated. Nor is it one of the bows his father made for him, first as toys and later to hunt squirrel and small game. Or the bow Geronimo made for himself as part of his initiation into manhood.

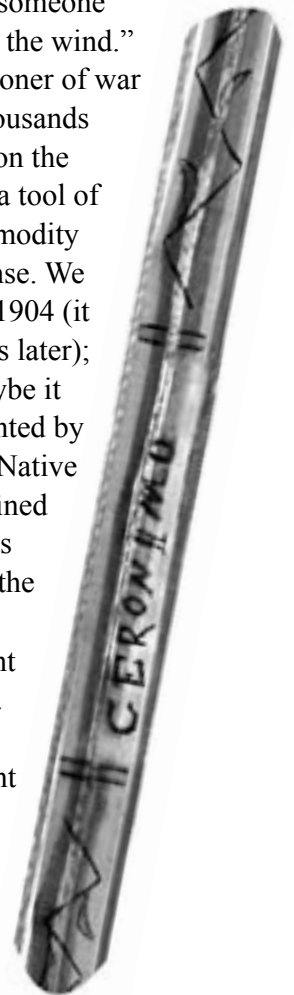
It is not the bow he carried on his first raid when

he would only be allowed to tend the horses and help out at the camp. Or the bow he made to fully participate in his first raiding party. Or the one he carried to avenge the mutilation and death of his wife, mother, and three children by Mexican soldiers from Sonora.

It is not a bow he made when ammunition was in short supply during the many raids and battles against the Mexicans and American soldiers, miners, and settlers over the years. Nor is it a bow he might have had with him at his final surrender in 1886.

The bow you will see at the Amerind encompasses all of these bows; yet, it is a bow of a very different time, different place, and different meaning. It is a bow not of a free Apache; not of someone who, as Geronimo said, “moved like the wind.” It is a bow made in 1904 by U.S. prisoner of war Geronimo, incarcerated in Florida thousands of miles from his beloved homeland on the Arizona-Mexico border. The bow is a tool of commerce, an item to be sold, a commodity rather than a tool for hunting or defense. We don't know why it was purchased in 1904 (it came to the Amerind sixty-eight years later); perhaps as a symbol of power, or maybe it was a symbol of the freedom represented by Geronimo and his followers, the last Native Americans to fight against a life confined to a reservation. Perhaps the bow was merely a valuable piece of history to the buyer.

Looking at the bow, you might feel the rush of those years of history. You might feel the pathos for the destruction of a way of life. You might feel the power in an object made by such a powerful man. We think you will find Geronimo's bow pleasing to look at, and we hope that you feel the power of it as it pulls you into a relationship that touches you emotionally and intellectually.



VIEW FROM COATI CANYON

... NATURE SIGHTINGS AT THE AMERIND

I know it's autumn because the coatimundi are back. Our house here at the Amerind sits at the head of a narrow, rocky canyon we have named "Coati" because it is where we often see them -- bounding away over the boulders or walking sedately in their sociable groups, astonishingly-long tails held up like banners. Relatives of the raccoon, coatis have been extending their range north from Mexico into southeastern Arizona. This lush canyon, lined with ferns and tall trees, is an oasis for wildlife all year and I'll be using this column to tell you about my findings.

Autumn everywhere is a season of change and here in this blending of the Sonoran and Chihuahuan deserts, at the lowest reaches of the oak woodland, we have our own messengers of fall - the blooming of the goldeneye and pearly everlasting, coral bean pods growing brown and plump around their scarlet prizes, the laborious marching of horse-lubber grasshoppers across the highway like convoys of tiny black Tonka trucks. But the most unique sign of autumn here is the sighting of the coatis. Why do we only see them at this time of year? Are they taking advantage of a particular food source?

All good science begins with asking questions. Two scientific studies are being conducted at Amerind this year. Carolyn Gray, a long-time Amerind volunteer and entomologist, started an inventory of arthropods with questions such as: "How many of the 14 orders of insects are found here?" "How many species of scorpions?" And four "citizen scientists" from the Sky Island Alliance are conducting regular tracking surveys to understand the movements of large predators between the mountain ranges in our area. We'll be giving you details on both of these studies in future newsletters.

Why would an archaeological institution be interested in what biologists are doing? As Amerind director, John Ware, says, archaeology has always been

"one of the most interdisciplinary of all sciences." Archaeologists collaborate with a wide variety of specialists from other fields, including biologists, chemists and even physicists. For examples, botanists analyze food and fiber remains and identify pollen to understand the prehistoric climate; geologists and soil scientists identify stone materials and interpret the processes of erosion, deposition and disturbance of a site. Collaboration with biologists has its place in the museum as well; the story of how people lived in the past cannot be told outside of the context of their environment. Indeed, many of the common names we know for plants reflect their use by indigenous peoples or early settlers: desert broom, basketgrass, soapberry, winterfat.

Walking down Coati Canyon in October I notice the plump, round berries hanging like ornaments

on the hackberry trees and find mammal scat filled with the berries. Coatimundi make use of a wide variety of food sources, from snakes to nuts, insects to berries, and their long, curved claws make them excellent tree climbers. The dull orange berries of netleaf hackberry, *Celtis reticulata*, are sweet and eaten by birds and animals as well as people, so it's possible that's what has attracted the coatis. The fruit was eaten raw by Apaches, Tohono O'odham, Navajo and Hualapai, and the dried berries were mixed into

cakes. Other parts of the tree were useful as well; leaves provided a dark red dye for Navajo, Tohono O'odham used the bark for sandals.

So my wanderings down this intimate little canyon haven't answered any questions definitively, only raised more questions... If I had been here in October, 150 years ago, might I have seen a family of Chiricahua Apaches camping in this canyon gathering hackberries? And is this the inquisitive snout of a coatimundi I see up there on that branch of the hackberry tree above me?

by Barbara Hanson



TRIBUTE TO GLORIA FENNER

In this first issue of the Amerind Quarterly we wish to honor Gloria Fenner, former Amerind curator and co-author and editor of the important eight volume Amerind publication on the excavations at Casas Grandes, Mexico. Appropriately, by her rapid and generous response to the membership drive, Gloria has become the very first member of our Casas Grandes Club. She has dedicated her membership to the memory of Dr. Charles C. Di Peso, her long-time boss, friend, and mentor. Glo was born and raised in the Chicago area and at 4 years of age was discovered trying to decipher Egyptian hieroglyphs in one of her grandfather's books. She was also fascinated with the mummies on exhibit at the Chicago Field Museum and was observed by family and friends burying things in her back yard so that she could "excavate" them later. Maintaining her interest in archaeology throughout her school years, she received her undergraduate and Master's degrees in Anthropology/ Archaeology at the University of Illinois.

A lifelong love of the greater Southwest was begun during her first field school at Anderson Mesa in northern Arizona in the late 1950s. She also did field work at the historic Sauk Indian site of Black Hawk's village and worked for three months in Jerusalem under the direction of Dame Kathleen Kenyon.

It was while writing her master's thesis at the University of Illinois that Glo first met Charlie Di Peso, became acquainted with his work at Paquime, and was offered a job on the ongoing excavations, but declined in order to finish her master's thesis. Undeterred, Di Peso hired her three years later to help with the Casas Grandes laboratory analysis, and a job that began in 1963 stretched into a 16 year association, during

which she helped shepherd the eight volume Casas Grandes report to completion and served as laboratory director for Di Peso's next big project, the Mimbres Culture site of Wind Mountain in New Mexico.

In 1979 Glo left the Amerind to join the staff of the Arizona State Museum where she took charge of their National Park Service collections. Three years later Glo became curator at the National Park Service's Western Archeological and Conservation Center in Tucson, a



Gloria today

job she has held for the past 21 years. Over the years, Glo has continued her interest in the prehistory of northern Mexico and maintains ties with many of the archaeologists currently working there. She is particularly pleased at the current high level of interest and research in the area—much of it stimulated by the earlier work of the Joint Casas Grandes Expedition and the Amerind Foundation. She regularly leads groups to visit the site of Paquime, which, in 1998, was declared a UNESCO World Heritage Site. Gloria is only sorry that Dr. Di Peso didn't live to see the wonderful museum that the Instituto Nacional de Antropología y Historia (INAH) has built

at the site. In June 1999, Gloria was honored with a special award at the Second Annual Conference on Borderland Archaeology. The award, presented by INAH, was in recognition of her work in the "zona arqueologica de Paquime."

It is truly an honor to have this vital and interesting woman as part of the Amerind family. Gloria, we thank you for your years of dedication and support, to the profession and to the Amerind.



Charles Di Peso and Gloria Fenner in Amerind's pottery collection area, 1967.

AMERIND NEW WORLD SEMINARS

COLONIALISM AND CULTURE CHANGE AT ZUNI PUEBLO

In May 2003, the Amerind hosted 16 scholars at a symposium entitled "Colonialism and Culture Change at Zuni Pueblo, A.D. 1300 to the Present," that synthesized work of the *Zuni Middle Village Project*, a multidisciplinary study of the oldest portions of historic Zuni Pueblo. Chaired by Dr. Barbara Mills of the University of Arizona, discussions during the five day seminar focused on social and economic changes during the late prehistoric and historic period at Zuni.

Zuni Pueblo (*Halona:wa*) was founded around 1325 A.D. and was one of six Zuni villages along a twenty-five mile stretch of the Zuni river in western New Mexico. When Coronado arrived in the Zuni region in 1540 the Zuni villages were more than a decade into a severe century-long drought, and Spanish military pressure and European diseases placed additional strains on the Zuni. The Zuni Pueblos participated in the

Pueblo Revolt of 1680, shortly after which all six Zuni villages consolidated for the first time into one village, at Halona:wa. Although missions were re-established at Zuni in the eighteenth century, Zuni remained on the periphery of European settlement and influence for the remainder of the Spanish and Mexican periods. With the opening of the Santa Fe Trail in 1821, and the arrival of the railroad in the 1880s, manufactured goods were introduced that dramatically altered Zuni economy and culture.



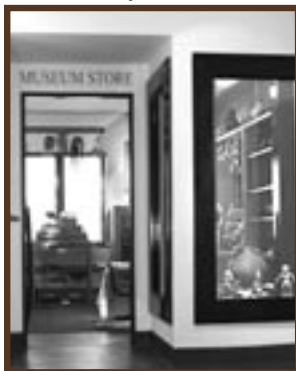
Zuni Seminar participants

Seminar participants are now drafting their final papers for a summary volume that will be published by the University of Arizona Press. In recognition and appreciation of their sponsorship and support of the Middle Village Project, the volume will be published under the joint imprint of the Zuni Tribe and the Amerind Foundation.

FROM THE MUSEUM STORE

Next year the Amerind Museum Store celebrates its 20th anniversary. The store has become an integral part of the museum and an important revenue source that supports a variety of Amerind programs. We think of our store as an extension of our museum and pride ourselves on having only high quality, authentic American Indian made arts and crafts.

If you haven't stopped by in a while, please do.



We look forward to welcoming and helping our members and other visitors with their shopping for the holidays, and other occasions.

Take a look at our new look! We converted a storage closet into a large glass display case to make the store even more inviting to our visitors.

SOME OF THE NEW ITEMS NOW IN THE STORE -



MUGS, tan with dark brown logo. \$5.00



front

back

T-SHIRTS, cream color Beefy T's with multicolor print on back, dark brown logo on front.

Kids sizes M,L \$15.00
Adults S,M,L,XL \$17.00
Adults XXL \$18.00



CAPS, khaki, low-profile, with blue or green bills. \$15.00

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Last month I attended a conference in Tucson entitled “Communities for All Ages,” that addressed the growing problem of age segregation in our country. A hundred years ago many Americans lived in large extended families, and children grew up knowing not just their parents but their grandparents, great grandparents, uncles, aunts, and assorted cousins. This great American family, to which many of us retain strong emotional ties, began to break down in the last century in the wake of the urban migration. Grandparents, who are living on average much longer now, are spending most of their lives half a continent away from their children and grandchildren. As nuclear family mobility increases and as the population pyramid becomes increasingly top-heavy, American communities that were always segregated along lines of ethnicity, race, and class, are now segregated by age as well.

As I listened to statistics that described these social changes—34 million elders in 2000 will increase to 70 million by 2030; one in ten elders live below the poverty line; 2.4 million elders have sole responsibility for children—I kept going back to my experiences in Native American communities where elders form the core rather than the margins of the community, and where important social interactions take place daily between elders and youngsters, often while the parents are away at work. Elders have value in traditional Native American communities, and the close association between elders and youth serves as a kind of social glue

that holds the community together and enhances the quality of life for everyone. In the words of Hal Freshly, “What makes a community a good place to grow old can also make it a good place to grow up.”

How does all this relate to the Amerind and its mission? It seems to me that the Amerind Foundation needs to be more than a repository for Indian artifacts. Our mission should also be to tell the story of Native American people and their communities, values, and world views—the important social and cultural intangibles that lie behind the artifacts. Noted Apache artist Bob Haozous points out that indigenous people often share an intimate, multigenerational relationship with the earth, while modern man’s focus on the two-generation nuclear family often ignores the long-term relationship of humans to each other and to the earth. Why can’t the Amerind develop programs that serve as an antidote to this short-sighted two-generational view? In 2003 the Amerind has served over 500 children in its recently revamped education program, and the average age of Amerind Museum visitors is probably 60 or older. How can we bring these *bookend generations* together to enhance the quality of life for all? Amerind staff and volunteers are currently designing story telling programs, elder-youth docent programs, and outreach programs for schools and nursing homes. Please let us know if you would like to help in these efforts. The contributions of our members—in ideas, time, and money—could go a long way toward making these programs a reality.

John Ware, Director

If you are not already a member, we invite you to join us!

MEMBERSHIP APPLICATION

Yes, I want to become a member!

Please enroll me at the level checked.

- Individual \$30
- Family \$40
- Cochise Club \$100-\$499
- San Pedro Club \$500-\$999
- Casas Grandes Club \$1,000 or above

Check enclosed \$ _____ (Please make payable to Amerind Foundation)
 I prefer to charge my VISA Master Card
 Credit Card Number _____
 Expiration Date _____
 Signature _____

Member Name(s) _____
 Address _____
 City _____ State _____ Zip _____
 Phone _____ E-mail _____



This is a **GIFT** membership at the _____ Level
 My name _____
 My address _____
 City _____ State _____ Zip _____
 Phone _____ E-mail _____



THE AMERIND FOUNDATION
PO BOX 400
DRAGOON, AZ 85609

CALENDAR OF EVENTS AT THE AMERIND

December 13, 2003

Tohono O'odham Arts Weekend
crafts . food . music
First Annual Used Book Sale

January 26 - February 2, 2004

Hohokam Seminar

December 14, 2003

Tohono O'odham Arts Weekend
All day Basket Weaving class
with Tohono O'odham
basketmakers

February 14, 2004

Apache Arts Weekend

January 10, 2004

Hopi Katsina Exhibit Opening

March 13, 2004

Navajo Arts Weekend

**FOR MORE INFORMATION, CALL US AT 520-586-3666
OR VISIT US ON THE WEB: WWW.AMERIND.ORG**