



# AMERIND QUARTERLY

THE NEWSLETTER OF THE AMERIND FOUNDATION

WINTER 2005 (VOL 2, 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.*

## BOARD OF DIRECTORS

Peter L. Formo, Tucson (Emeritus)

Marilyn F. Fulton, San Diego

Wm. Duncan Fulton, San Diego

George J. Gumerman, Santa Fe,  
[gumerman@santafe.edu](mailto:gumerman@santafe.edu)

Michael W. Hard, Tucson,  
[mhardsr@aol.com](mailto:mhardsr@aol.com)

Michael B. Husband, Pennsylvania,  
[mhusband@heberlingassociates.com](mailto:mhusband@heberlingassociates.com)

Peter Johnson, Tucson,  
[pejohnson@sundt.com](mailto:pejohnson@sundt.com)

J. William Moore, Phoenix,  
[jwilliammoore@worldnet.att.net](mailto:jwilliammoore@worldnet.att.net)

Lawrence Schiever, Tucson,  
(Emeritus)

## EXECUTIVE DIRECTOR

John A. Ware, Dagoon,  
[jware@amerind.org](mailto:jware@amerind.org)

*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. Barbara Hanson, editor/art; Maureen O'Neill, technical editor; C. Charnley, design and layout.

[www.amerind.org](http://www.amerind.org)

## PLANS FOR THE FULTON SEMINAR HOUSE

The center spread of this issue of the Amerind Quarterly describes the collaboration between Amerind founder William S. Fulton and Tucson architect Merritt Starkweather to create the distinctive buildings of the Amerind Foundation in Texas Canyon. The article, written by long-time volunteer and retired architect Jim Kelly, describes the construction of the Fulton residence in 1930, the growth of the Amerind Museum complex in the 1930s and 40s, and completion of the art gallery in the 1950s. Mr. Fulton had plans for additional buildings, but his death in 1964 was the end of major construction on the Amerind campus. Amerind's first construction project, the Fulton residence, is of particular concern as we approach the Foundation's 70<sup>th</sup> anniversary in two years.

The Fulton residence was completed in 1931 and served as the family's winter home for the next three decades. Because the family routinely spent their summers back east, the Amerind residence was never equipped with central cooling, and the original radiant heating system has not been maintained. In the 1980s the Fulton residence was brought back to life after a decade of neglect to serve as an advanced seminar facility but, without heating or cooling, the house is comfortable only for a few months in the fall and a month or two in the spring.

In 2003 a small grant from the Southwestern Foundation of Tucson funded an architectural renovation study of the Fulton House and Museum complex, with the goal of installing architecturally compatible heating and air conditioning systems in the complex. In 2005 a new electrical system will be installed in the

Fulton House, replacing the original 1930s wiring. When that work is completed we will begin a capital campaign to raise money to install an HVAC system and repair and insulate the roof. Our goal is a facility that can be used year-round but retains the architectural values of the original home.

Currently the Fulton House is used primarily for receptions and advanced seminars in anthropology and archaeology. Amerind's seminar program, which began in the late 1980s with a seminar every two years, is now up to two a year, and we are diversifying the range of sponsored seminars. In 2004 we started the SAA-Amerind seminar series, which recognizes an outstanding seminar at the annual meeting of the Society for American Archaeology. We hope next year to begin sponsoring regular "collector seminars" in which collectors of Native American art can come to the Amerind for intensive three day seminars to learn more about their collection areas by using the superb resources of the Foundation. In two or three years we plan to be hosting seminars for the American Anthropological Association, on the SAA model. Once building renovation is completed, the Fulton Seminar House would also make an ideal corporate retreat center, providing revenue to support Amerind's research and education mission.

All of these plans are contingent upon restoring and modernizing the Fulton House. Though much work needs to be done, we appreciate the vision and resources that went into creating this splendid facility. The Fultons not only built themselves a home of timeless beauty, but left to us an enduring legacy to be used for many years to come.

# FROM THE COLLECTIONS

## MIMBRES POTTERY

From tattoos to clip art, Walmart woven throws to contemporary Native and non-Native pottery and even a recent postage stamp issue, the images painted 1000



years ago on pottery bowls by a group of people we call the Mimbres still have the power to delight our sense of aesthetics and amaze us by the technical skill seen in the fine brush work. Many Mimbres bowls seem to exist primarily to hold, cradle, and show off these images, although many do show evidence of use before they were

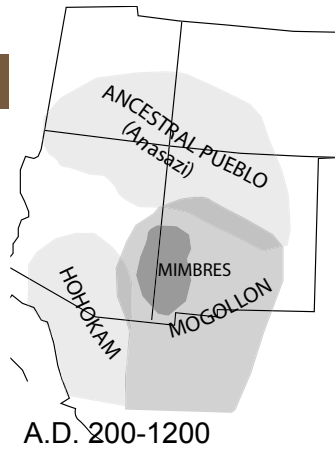
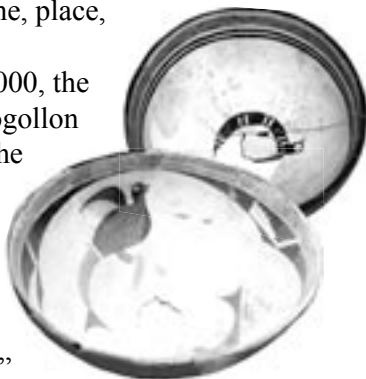
placed in the graves of their owners. The images on the pots impress us with their use of negative and positive shapes playing against each other and achieving a dynamic balance, sometimes almost exploding with tension. They amuse us in the depictions of playfulness, enlighten



us by offering a view of Mimbres life and their natural world, and puzzle us with their images of fantastic animals, as well as the transformations between animals and humans that are often depicted—images that must surely have been important in Mimbres mythology. And there is more – an intangible feeling of connection with these people of the past. Our lives are so different

from the Mimbres and yet the art they left behind speaks so strongly to us. It has the power to tie us together, to connect us with them on some basic level of humanness, regardless of time, place, and culture.

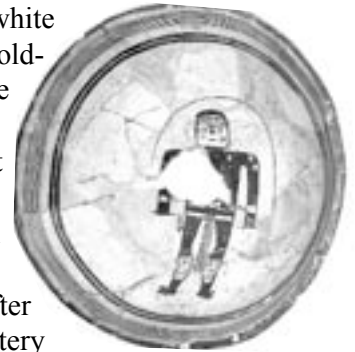
Until around A.D. 1000, the Mimbres were like other Mogollon groups—living by farming the river valleys and hunting and gathering the diverse resources found from the high mountains to the lower desert elevations of their area. The Mimbres (“willow” in Spanish) made their homes along the rivers of southern New Mexico: the Gila, Mimbres, San Francisco, and Rio Grande. Around A.D. 1000, the Mimbres began building large pueblo villages, some rivaling Chaco and Snaketown in size, to accommodate a growing population, but unfortunately their masonry walls of rounded river stones were not durable enough to last. Instead of leaving behind impressive architecture, the Mimbres left their distinctive and very impressive pottery.



A.D. 200-1200

The earliest Mimbres pots were coiled plain brown ware, some with surface decorations made by incising or corrugation. Soon, the Mimbres began painting on the surface of their pots with a red clay slip, perhaps in imitation of their

Hohokam neighbors to the west. Later, they covered their pots with a white clay slip and painted geometric designs and depictions of people and animals in a dark pigment that would usually turn black and sometimes red/orange in the firing. The early black on white pottery of the Mimbres (called Bold-face) shows a connection with the pottery of the Ancestral Pueblo, or Anasazi, people. Over the next several hundred years, Mimbres potters reached their artistic apex in what archaeologists call Mimbres Classic Black-on-White. After about 1150, Mimbres Classic pottery disappeared. A mere one hundred and fifty years, or about five generations of potters, produced this fine art.



Even though the pottery that distinguished the Mimbres ceased to be made, archaeologists surmise that their descendents settled in other areas adjacent to the river valleys before finally abandoning the region in the 1400s. According to noted Mimbres authority, J. J. Brody, “This diffuse history makes it certain that some Mimbres people were ancestors to some or even all of the modern pueblo communities, but is impossible to trace unambiguously a direct Mimbres identity for any single one of them” (1996).

There are over 7000 Mimbres pots curated in museums around the world and undoubtedly countless others in private collections or in the basements of pot-hunters. On this page and the following one, you will see the photographs of some of the Mimbres pots in Amerind’s collection. If we’ve piqued your interest, and you want to see more, a trip to the Luna Mimbres Museum in Deming, New Mexico, and the museum at Western New Mexico University in Silver City should be on your agenda.



## AMERIND'S EXCAVATION AT WIND MOUNTAIN

This transitional Boldface - Classic Mimbres bowl (Accession WM-1162) was recovered by the Amerind Foundation in 1978 from Plaza 1 at the Wind Mountain site near Silver City, New Mexico. The Wind Mountain Site was occupied intermittently from A.D. 250 to 1200, with pit house remains representing an Early and Late Pit House period occupation, and surface pueblo structures appearing after A.D. 950. The Wind Mountain excavations were the last major research endeavor of Dr. Charles Di Peso, who died in 1982 before a final report on the excavations could be assembled. A final report of the Wind Mountain site was finally published in 1996 by Dr. Anne Woosley, Di Peso's successor at the Amerind. WM-1162 is one of 213 whole or reconstructable vessels recovered during two years of excavations at Wind Mountain (1977-79).



*Wind Mountain site.*

Mimbres ceramics represent the high water mark of prehistoric Southwestern ceramic art, and classic bowl forms such as this fine example grace the shelves of art collectors on four continents. Unfortunately, the elevation of Mimbres ceramic art to fine art collectible status has had severe negative impacts on Mimbres archaeology. There are few Classic Mimbres sites in Southwestern New Mexico that have not been looted for their artifacts. Since most intact vessels are usually found as grave offerings, human remains are desecrated in the process of locating and removing the pots for sale. The prehistoric Mimbres often buried their dead in shallow graves beneath the floors of their houses, and so entire roomblocks are often bulldozed away in order to get down to the level of the

## FROM THE COLLECTIONS

sub-floor graves. Human and other artifacts that are crucial archaeological data, but which have no value to the looter, are left scattered across the surface of the ravaged site.

There are few legal remedies for this kind of destruction.

Archaeological resources located on public lands are protected, of course, but with so few federal law enforcement agents on the ground in the Southwest, the looting continues on public lands—often surreptitiously at night, the work illuminated by vehicle headlights. If the site is on private land, there are few legal protections. Most states have revised their cemetery statutes in recent years to include the unmarked graves of indigenous people, and these laws provide some protection from looters targeting grave goods. But cemetery statutes are irregularly enforced and violations difficult to prosecute. The approach of organizations like the Archaeological Conservancy has been to purchase endangered sites with the goal of transferring ownership to responsible parties, such as the federal government. And organizations like Desert Archaeology of Tucson focus on educating the public about the cultural values of archaeological resources and the need to protect endangered sites. But as long as there is a market for antiquities, the looting will no doubt continue. One of the goals of our planned “collector seminars” at the Amerind (see cover article) will be to educate private collectors about the long-range impacts of antiquity collecting. Ultimately, the looting will end only when the demand for prehistoric art declines. Museums have a pivotal role to play in this education effort.



*Another Mimbres site being destroyed.*

*photo by Paul Minnis, courtesy of  
The Center for Desert Archaeology*

*Visitors to the Amerind often express surprise at finding the red-tile roofs and elegant buildings tucked away from the road. Retired Tucson architect and long-time Amerind volunteer, Jim Kelly, explains the origin of the exceptional architecture.*

It has been said that good architecture is the result of three criteria being satisfied simultaneously: a great site, a great client and a great architect. An aerial view of the Amerind compound showing the Fulton residence, museum and art gallery nestled among the rock formations of Texas Canyon certainly demands the title "Great Site." Mr. and Mrs.

Fulton, with their ambitious plans, good taste and ample budget, deserve the title "Great Clients."

Although one might shy from using the term "great" when referring to architect Merritt H.

Starkweather for fear of offending the heirs of some of his contemporaries who have not thus far been addressed as such, his work in Tucson

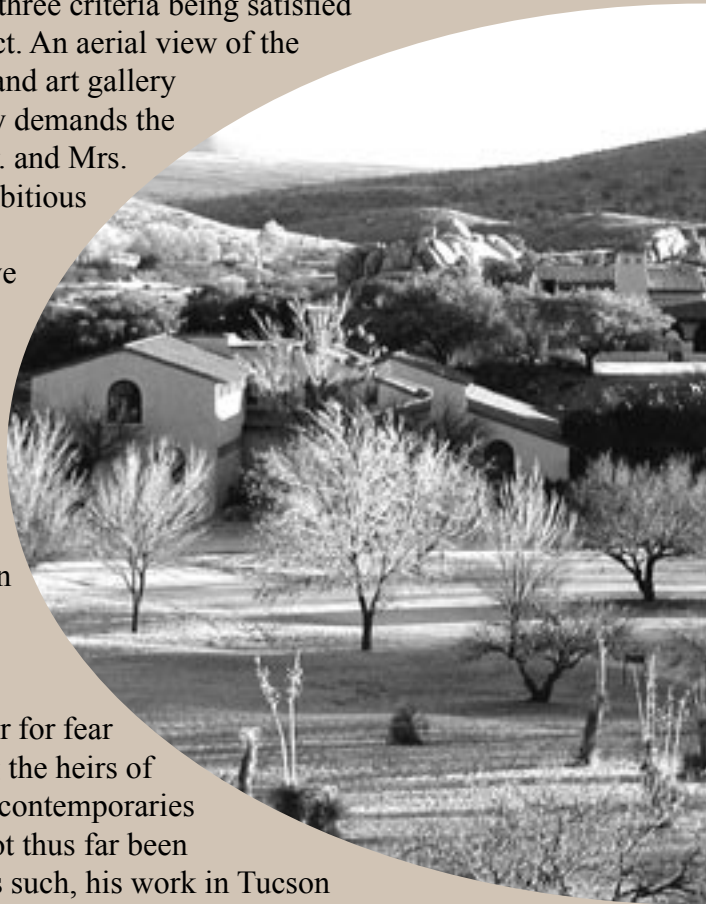
and throughout southern Arizona certainly demonstrates his superior competence in interpreting the style loosely referred to as Spanish Colonial Revival (also called Mediterranean Revival.)

This style, first popularized in the work of architect Bertram G. Goodhue at the Pan American Exhibition of 1915 in San Diego, is usually recognized by its use of large expanses of unfenestrated stucco, red tile roofs, decorative ironwork, cantilevered balconies and courtyards. A good example of the style is the town center in Ajo which may have been influenced by Goodhue since it was started ca. 1913 while he was designing the town of Tyrone, New Mexico for Phelps Dodge, the same year that company was developing the Ajo mining site.

A Chicago native, M.H. Starkweather arrived in Tucson in 1915 following several years of working for architects in Oregon and California, which would explain his familiarity and competence with the style. Remaining in Tucson for the rest of his life, he established a reputation both as an accomplished regional architect and a Tucson civic leader. Among the many commercial and residential designs he



*The Fulton Seminar House, also known as "the Big House" was the Fulton's home. The first building to be built, it has a large living room with cathedral ceiling, massive fireplace and picture window with views to the Dragoon Mountains and beyond to San José Mountain in Mexico. There is also a billiard room, small kitchen and six bedrooms, which accommodate twelve people. A large kitchen is attached to the formal dining room, with original servants quarters nearby, now bedrooms that can sleep 6 - 8 additional people.*



*The first two rooms of the Amerind Museum, from the side and from the back. The back door remains the accessible entrance to the museum's second floor galleries.*



## LOOKING BACK

*in the rocks at the end of a dirt  
onal architecture of our facility.*

completed are the Arizona Inn, the Scottish Rite Temple, St. Mary's Hospital addition and convent and several Tucson schools. He founded the Arizona chapter of the American Institute of Architects in 1937 and was

a co-founder and chairman of the Tucson Rodeo, a city council member and chairman of the City Zoning Commission.

In 1930 he and William S. Fulton designed and built the first Amerind building, a residence for the Fulton family, now known as the Fulton Seminar House. (It must have been a busy year for "Starkie"

because two of his other buildings, Carrillo School and the Arizona Inn

carry the same date, and certainly the architecture of

the latter is closely related to the Amerind buildings.) The next

structure at Amerind was a two room affair to house the artifact collection in 1936,

a year before the Amerind was founded as a nonprofit foundation. The present facility is the result of several building

additions over the next twenty years, carefully planned and executed by the architect and owner to yield a uniformity which avoids the hodge-podge look of many phased projects.

The most recently completed building is the Fulton/Hayden Art Gallery and Library built in 1956. Although completed nearly thirty years after the initial facility, the Fulton residence, the architect managed to maintain a consistency of expression entirely sympathetic to the earlier designs, no small feat considering the evolution of construction materials, technologies and cost of materials. Future building plans are a multi-purpose auditorium/theater and resource center to be designed in keeping with the existing architecture that gives the Amerind its distinctive and impressive style.



*The completed museum and staff residence, circa 1950, before ground was broken for the art gallery.*



*The Fulton-Hayden Art Gallery and Library, built in 1955, includes a 25,000 volume research library, meeting and classroom space. The Museum is to the left.*



*An interior view, taken in 1958, when visitors came by appointment only and were escorted through the collections by docents. The photo shows the museum's main gallery.*

# VIEW FROM COATI CANYON

## ... NATURE SIGHTINGS AT THE AMERIND

by Barbara Hanson

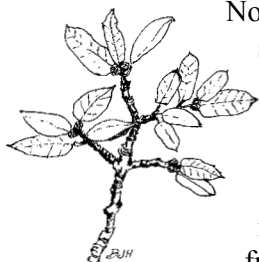


This winter has been a wonderful time for exploration. My horses have been staying at a friend's for several months, so first thing in the morning I set out to walk in a new direction instead of heading down to the barn for chores. With the abundant rain this year (7" Dec. – Feb.) my walks are often accompanied by the sound of water cascading down the little canyons and splashing in pools off the rocks.

It's always exciting to make a discovery. Tiny, five-toed tracks on the road – ring-tailed cat or spotted skunk? An oak that stands out from all the others around here because of its tiny leaves, less than 2 cm long – an uncommon species called Toumey oak. A cluster of small trees in a wash, their leathery leaves green all winter – buckthorns, not very common at this elevation. Are they *Rhamnus californica* or *R. smithii*? I'll have to go back when they're blooming to identify which one from the arrangement of the flowers.

But the discovery that seemed the strangest this winter was walking up a shady slope of oak and hackberry and finding one lone creosote bush growing out of a rock. Of course creosote is the opposite of rare, but it struck me as odd because usually I see creosote out on barren flats where it is the most dominant plant in the landscape. Driving across the more desolate parts of the Mojave or Sonoran deserts one sees miles and miles of creosote, a monotony of creosote! But I'd never seen any in the rocky canyons of the Amerind and so this isolated specimen caught my attention.

I overcame my boredom with this commonest of desert plants as I began to read about creosote, *Larrea tridentata*, a 3' – 6' tall evergreen shrub.



Toumey oak with this year's flower buds

Not only is it the most widespread shrub in the North American deserts, but that wonderful resource, *The Natural History of the Sonoran Desert*, published by the Arizona-Sonoran Desert Museum, says, "It is the single most widely-used and frequently-employed medicinal herb in the Sonoran Desert." A "drugstore"

to the Tohono O'odham, creosote is a cure-all for a multitude of human ailments; from stiff limbs to menstrual cramps, digestive to respiratory problems, TB to VD. The anti-oxidants it contains have been used commercially in food and paint since the 50s and are presently being researched to fight cancer.

Creosote is physiologically and ecologically fascinating also, being one of the most drought-tolerant plants in the continent. Its small, resin-coated leaves lose little moisture to the desert air and if the climate gets dry enough, the plant simply drops leaves and even branches to conserve precious moisture. Creosote has both shallow and deep root systems, enabling it to exploit water quickly from a light rain, as well as tap into deeper soil moisture, so it can live for up to two years with no rain at all! The bitter chemicals that are medicinal for humans seem to keep mammals from eating its leaves and stems, but dozens of species of insects depend solely on creosote, including a desert grasshopper, a desert walkingstick and twenty-two species of bees that feed solely on the flowers. To top it all off, creosote is thought to be one of the oldest living plants on earth – individual stems can live a couple of centuries, but new stems sprout from the outer edge of the root crown forming a ring of clones that in some locations are thought to be thousands of years old.



Creosote twig with last year's seed pods

So I'm pretty excited about our "Amerind creosote" and have been back several times to visit it. I'm looking forward to its bright yellow blossoms and later the fuzzy little round seedheads. I'll go out sometime during a rain to smell its pungent aroma when wet, what many Arizonans call "the smell of rain." And I'll never be bored driving through miles of creosote flats again – instead, I think I'll perk up and maybe let out a yell, "Wow that's not just a drugstore out there -- it's a Super Store!"



Buckthorn

Barbara Hanson will be offering seasonal nature walks at the Amerind. Please call for dates and times.

In October 2003 when we opened our exhibition of Navajo watercolors entitled *From Canyon Walls to Easels... Glimpses of Navajo Life*, one of our gallery talks for the opening was presented by Navajo artist Melanie Yazzie, a multi-media artist and professor of art at the University of Arizona. Melanie's talk was constructed around a slide show of some of her recent work, and I believe everyone in the audience was struck with the freedom and vitality of Melanie's images. In particular, the contrast between Melanie's work and those of an earlier generation of Navajo artists—men like Harrison Begay and Beatin Yazz—could not have been more stunning. Carol Charnley (curator of the Easels exhibition) and I decided that day that when the works of the old Navajo masters came down, Melanie's would go up, and on March 12 Melanie's exhibition opened in the Fulton-Hayden Memorial Art Gallery.

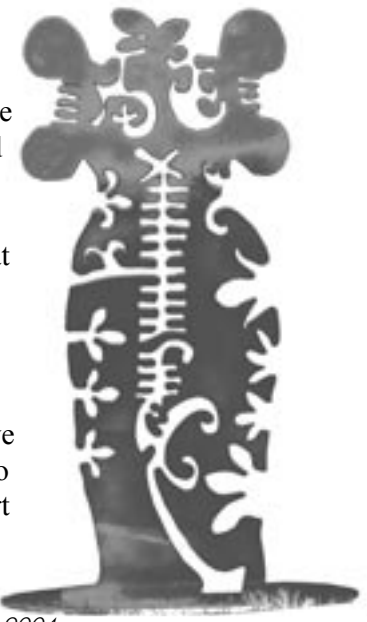


Melanie Yazzie

Melanie Yazzie's exhibition, entitled *The Journey I am Making*, is a very personal journey of a Navajo woman, raised on the reservation, trained in studio art at the university, and connected through her art to indigenous people around the world (her art has been exhibited on four continents). The works in this exhibition tell of Melanie's lifelong relationship to animals, of the love of her grandparents, about her travels around the world

and the experiences she holds in common with other indigenous women. They tell also of childhood bullies and the loneliness she felt as a child in an eastern boarding school, thousands of miles from her home in Arizona. In Melanie's words, "In my work I am attempting to address this issue of womanhood in a positive way. Women bring life, teach the young and carry power that comes through age. This exhibition attempts to speak about this difficult and beautiful journey."

Presenting the works of contemporary Native American artists, authors, and scholars is an important part of Amerind's mission to represent Native Americans not as they were but as they are; not relics from the past but living contemporaries that have important stories to tell. In America and elsewhere the voices of indigenous people were first silenced and then channeled through the colonial filters of Indian schools, anthropologists, and art markets that defined what was "traditional," and therefore, permitted. Melanie Yazzie's art transcends these historical constraints, and challenges us to move beyond the labels of Native American art or women's art – to see her work as contemporary art created by a Native American woman.



Pollen Keeper  
painted metal, 2004

***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**

NONPROFIT ORG.  
U.S. Postage Paid  
Dragoon, Arizona  
Permit No. 3

## CALENDAR OF EVENTS AT THE AMERIND

**March 18, 2005**

Volunteer Appreciation Day.

**March 19, 2005**

Tohono O'odham Cultural Day.

**April 2-4, 2005**

Mimbres Tour.

**April 16, 2005**

Spring Wildflower Walk for Members.  
Meet at the Museum entrance at 11:00.

**April 17, April 24, April 30, 2005**

Pottery workshop, from digging the clay to firing it, with Reuben Naranjo, Tohono O'odham potter.

**April 23, 2005**

Seven Generations: Native perspectives on the health of our world.

**May 14-19, 2005**

Tour of the Pueblo World.

**May 21, 2005**

Amerind Board of Directors Meeting.

**June 1, 2005**

Summer Hours Begin.  
(Open Wednesday - Sunday, 10:00-4:00).

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