



AMERIND QUARTERLY



THE NEWSLETTER OF THE AMERIND FOUNDATION

WINTER & SPRING 2006 (VOL 3, NOS. 1 & 2)

NATIVE VOICES AT THE AMERIND



Sherwin Bitsui, writer, Native Voices program.

Looking back over a dozen programs and events at the Amerind last season some common themes emerge.

From our advanced seminar in the fall to our Pueblo World tour in the

spring, perhaps the most consistent theme of Amerind programming was the Native Voice.

The season began with Amerind Day at Fort Bowie where San Carlos Apache historian Dale Curtis Miles provided an Apache perspective on the Apache Wars of the late nineteenth century; a Native perspective that is usually not presented in the history books. Later in the month we convened our second annual Society for American Archaeology Symposium that dealt with collaborative projects between archaeologists and Native American communities. The seminar brought together archaeologists and Native American tribal members who share a commitment to make collaborative indigenous archaeology the approach of choice in North American archaeology, a perspective long overdue in a discipline that has for years excluded Native people from its research projects and publications.

In January we took down an exhibition on the multimedia art of Navajo artist and professor Melanie Yazzie and opened an exhibition featuring the work of Tohono O'odham painters Michael Chiago and the late Leonard Chana. Both exhibitions featured Native artists expressing their very personal views of what it means to be Diné and O'odham, the value of community, the importance of children and elders, and the central place that ritual plays in daily life.

In February our annual Native Voices program featured Native authors reading their recent poetry and

essays. The program featured Sherwin Bitsui (Navajo), one of our presenters from the inaugural program in 2005, Luci Tapahonso (Navajo), Terry Gomez (Comanche), and Marlon Evans (Tohono O'odham). The personal stories told by these established and emerging artists were powerful statements that cross cultural boundaries and speak to all people.

In the spring we hosted a group of Native elders who came to the Amerind from three corners of North America (Alaska, New York, and Arizona) on International

Earth Day to talk about stewardship of the earth.

Freida and Ada Jacques of the Onondaga (Iroquois) Nation of New York, Charlie Johnson, an Inupiat from Nome, Alaska, and Dale Miles of the San Carlos Apache Tribe shared stories about how indigenous people live today so that the earth's resources will still be intact seven generations into the future.

And then in May our Pueblo World Tour to the Four Corners was led by Dr. Joseph Suina, former governor of Cochiti Pueblo in New Mexico, who shared many insights into Pueblo culture from the inside looking out—an essential complement to the “outside looking in” perspective of history and anthropology.

In these programs and others the Amerind has sponsored over the years we have learned how essential it is to turn the microphone over to the Native speaker, to include Native people in our interpretative programs and exhibitions, to allow Native peoples space to represent themselves. There is perhaps no better way to fulfill Amerind's mission to “promote knowledge and understanding of the Native Peoples of the Americas” than to allow indigenous people to tell their own stories.



Joe Suina and Richard Bennett, member.

MISSION STATEMENT: 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.

CHANGES ON THE AMERIND BOARD

The Amerind Foundation passed a major milestone at its March board meeting with the enactment of new governing by-laws and the unanimous election of five new directors to the board. The new by-laws dispense with a “board-within-a-board” structure that dates back to the founding of the organization in 1937, and impose director term limits to ensure that new members with new ideas will periodically invigorate Amerind’s governing body. (Under the old by-laws, the average tenure of board members was close to 20 years). The Fulton family still occupies a prominent place on the board and family members are exempt from board term limits, ensuring their continued presence in the organization they founded nearly 70 years ago. Despite changes in the structure of the governing board, Amerind’s articles of incorporation and institutional mission remain unchanged and will continue to guide Amerind programs and policies in the years to come.

New board members elected at the March meeting include John Davis, Mark Bahti, Sandy Maxfield, and Melissa Fulton, all of Tucson, and Dr. Dan Shilling of Phoenix. A former banker and for the last 28 years owner and president of Arizona Lithographers of Tucson, John Davis brings many years of nonprofit board experience, art patronage, and financial management expertise to

the Amerind. Mark Bahti, owner of Bahti Indian Arts of Tucson and a highly regarded expert in Southwestern Native arts and cultures, will bring his vast experience in Indian art and merchandizing to the Amerind board. Sandy Maxfield, a community and nonprofit leader and fund raiser from Tucson, brings many years of board management and fund raising experience to the Amerind, along with energy and a contagious enthusiasm for Amerind’s mission. Dan Shilling, former executive director of the Arizona Humanities Council and nationally recognized expert on heritage tourism, will bring much needed expertise in marketing and program development to the foundation. And last, but certainly not least, Melissa Fulton, the great granddaughter of Amerind’s founding couple, will bring her considerable knowledge of retail marketing and southwestern anthropology (she holds a BA in anthropology from the University of Arizona) to the foundation, as well as an abiding interest in continuing the Fulton family commitment to one of Arizona’s outstanding research centers and museums.

In our 69th year as a nonprofit museum and research center, these are milestone changes for the Amerind Foundation. We encourage our members to get in touch with Amerind’s new directors and welcome them on board.

FULTON SEMINAR HOUSE ELECTRIFICATION PROJECT

In 2003, with funds from a Southwestern Foundation grant, the Amerind Foundation hired Tucson architect Bob Vint to conduct a comprehensive facility study and draft an architectural renovation plan for the Amerind Foundation. The study, completed in January 2004, identified structural, electrical, and HVAC (heating, ventilation, air conditioning) deficiencies in the Amerind Museum complex, and the architect developed a phased plan for addressing the needs, at a projected cost of about \$1.6 million. One of the most significant deficiencies identified in the study was the need for a modern heating and cooling system in the museum and Fulton seminar house. The museum building has a central heating but no cooling system—as our volunteers know all too well—and the seminar house has neither, which effectively limits its use to a few months in the fall and spring when the weather is mild.

This summer the essential first phase of the renovation project will commence when we bring new electrical service to the museum and seminar house and re-wire the seminar house and kitchen complex. The existing wiring in the seminar house dates back to 1930 when the structure was built and it does not conform to contemporary codes and will not support a modern heating and cooling system. We hope to have a contract signed with Kelly Electric, Inc., of Tucson in early summer so that the installation will be completed by September before our busy fall season (there are two seminars scheduled for the Fulton house in the fall). Once the electrical system upgrade is completed, the next phase will be to repair and add insulation to the seminar house roof before a new central HVAC system is installed. The costs of these systems will require a major capital campaign to raise the \$1.4 million necessary to complete phases two and three of the project. The electrification phase—which addresses human safety as well as comfort issues—is being funded by Amerind’s endowment.

Among Amerind’s most important assets are its buildings. They not only house an irreplaceable collection of Indian art and artifacts but they provide shelter, work, and viewing space for a paid and volunteer staff of over 70 and some 15 thousand visitors a year. For all these reasons it is important to continue to maintain and improve Amerind facilities, and with the help of our community of supporters, this important work will commence this summer.

PUEBLO WORLD TOUR, MAY 11-16, 2006

Amerind's first annual Pueblo World Tour departed Albuquerque on May 11th on route to visiting all the major Western Pueblos and some of the premier ancestral Pueblo ruins on the Colorado Plateau. The five-day tour included stops at Acoma Pueblo (Sky City), El Morro National Monument, Zuni Pueblo and the ancient Zuni ancestral village of Hawiku, Hubbell Trading Post, Canyon de Chelly, Hopi, Mesa Verde, Aztec Ruins, and Chaco Canyon. With so many scenic and historical destinations there were many tour highlights, but a few destinations stood out from the rest.

Our visit to Zuni Pueblo included a stop at the Nuestra de Guadalupe mission church where we viewed the famous Katsina murals of Zuni artist Alex Seowtewa, some of which are now crumbling because of moisture migration in the church's adobe walls (fortunately, the same conservation institute that assisted in stabilizing San Xavier Mission in Tucson is beginning to restore these exquisite works of art). Later that morning we visited the sixteenth century ruins of Hawiku where the Coronado expedition first made contact with the Pueblos in 1540, and then it was back to Zuni for a traditional Pueblo meal at a Zuni home.

Later in the tour we were escorted by Navajo guides through Canyon del Muerto and Canyon de Chelly, visiting ancestral Pueblo ruins and hearing stories of Navajo life between the walls of one of the Southwest's most spectacular gorges. That same day we toured a traditional "dry" garden plot at Hopi and heard a superb lecture on Hopi Katsinas and Katsina doll carving by Shongopavi

master carver Wallace Hy-eoma. And in the evening on our way back to Canyon de Chelly we stopped at the First Mesa village of Sicho-

movi where we witnessed the last hour of an all-day Katsina dance. This unplanned stop was the highlight of the tour for many participants.

The final destination of the tour was Chaco Canyon National Historic Site where we toured Pueblo Bonito and the great kiva at Casa Rinconada, perhaps the most famous of all ancestral Pueblo sites. After witnessing the Katsina ceremony at Hopi it was easy to imagine the spectacular ritual processions and displays that undoubtedly occurred in Casa Rinconada a thousand years ago.

Tour leaders John Ware of the Amerind Foundation and Joseph Suina of the University of New Mexico (also former governor of Cochiti Pueblo) provided scholarly commentary throughout the tour that helped tie the various destinations together into a coherent story—from archaeological, anthropological, and Native Pueblo perspectives. Participants were particularly appreciative of Joe Suina's willingness to share his unique insights into Pueblo culture and world views as only a Native scholar can do. And tour logistics were impeccable thanks to the work of Connie Eichstaedt of Southwest Seminars in Santa Fe, and Amerind's Jill Williams. At the end of Amerind's first Pueblo World tour, participants were unanimous in recommending a complementary tour next May to the Eastern Pueblos along the Rio Grande, and Connie, Jill, and John are already beginning to plan for the event.



13th century kiva and pueblo on Mesa Verde



Group photo in Pueblo Bonito



A Great Kiva at Pueblo Bonito, Chaco Canyon

photo courtesy of J. Kozlowski



Acoma Pueblo, Sky City

REFLECTIONS OF HIMDAG: O'ODHAM ART

It's started! The stately saguaro cactus (*Cereus giganteus*) is beginning its annual bloom and the bats, birds, and insects are pollinating the large white flowers. Soon the sticky saguaro fruit will form deep crimson crowns at the apex of the giant cactus's head and arms.



Leonard Chana: *Carrying Water For Mom and Aunt Molly*

bound to the life cycle of the saguaro (*hahshani*), as clearly depicted in the exhibit *Chana and Chiago—Painting Our O'odham Way of Life*, on display from January 7 through June 4, 2006, in the Fulton-Hayden Memorial Art Gallery. Images of the saguaro and scenes of harvesting and processing its fruit were a common theme throughout the exhibition.

The harvesting of the fruit marks the beginning of the O'odham year, and the ceremony surrounding it is still an important aspect of *himdag* (the cultural traditions and way of life) of the people. Perhaps it's important to all of us living in the desert—it is a ceremony to “sing down the rain.” When the fruit ripens in July, the O'odham knock each one off from the top of the saguaro with a long stick, crossed at the top, made from the ribs of a dead saguaro. Much of the fruit will split as it hits the ground, and if not, the picker will use the stem of the fruit to cut it open, scraping the pulp out and leaving the shells facing upward “to draw the rain.” Ollas are placed over open fires so the fruit can be cooked quickly to preserve it. The seeds are saved, roasted, and later ground for flour. Some of the juicy pulp is used for syrup*, some for jam or dried for a fruit “leather,” and some, from each household, is saved to make wine for the Rainmaking Ceremony. As

The lives of the Tohono O'odham (formerly known as the Papago) are closely



Michael Chiago: *Tohono O'odham Saguaro Cactus Fruit Harvest*

anthropologist Ruth Hill explains, “The idea is that the saturation of the body with liquor typifies and produces the saturation of the earth with rain. Every act of the procedure is accompanied with ceremonial singing or oratory describing rain and growth” (Hill 1946:41). Hill transcribed the words of the liquor maker to the shaman:

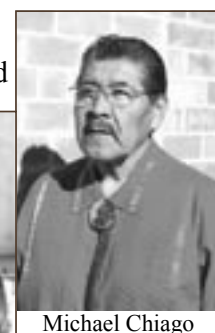
...That it may happen, that which we planned, to pull down the damp wind and pull down clouds. They will wet the ground, and in it we shall plant.

Therewith we shall feed our children. Our friends who come from afar we shall feed therewith. Therewith we shall feel happy. Therewith we shall be alert. Therewith all shall be well (ibid.:49).

As well as the paintings of the saguaro harvest, O'odham artists Leonard Chana (1950-2004) and Michael Chiago (b. 1946) show other aspects of *himdag*, including cultural games, ceremonial and social dances, and basket making. O'odham photographer Bernard Siquieros



Leonard Chana



Michael Chiago

provided us with photographs depicting scenes of O'odham way of life that we have compiled into two large collages now hanging in the museum. The photographs, the paintings, as well as the presenters at the exhibit's opening event and Michael Chiago's watercolor workshop for Amerind members have generously given us wonderful views into O'odham culture.



Toka, an O'odham game played by women and girls, a stippling by Leonard Chana

Gu Oidak (Big Fields) Fiddlers at the exhibit opening, Jan. 7, 2006.



**Curious about the taste? Contact Tohono O'odham Community Action (TOCA) at 520.383.4966. For \$20 plus shipping, they will send you a 1.5 ounce bottle of saguaro syrup.*

THE POTTERY OF MATA ORTIZ:

INSPIRED BY THE PAST...CREATING TRADITIONS FOR THE FUTURE



Amerind's exhibit compares prehistoric Casas Grandes pots (elevated on clear pedestals) with examples of the contemporary work of Mata Ortiz potters. The back-drop for the exhibit,

which contrasts the ancient village of Casas Grandes with the modern village of Mata Ortiz, was painted by local artist and Amerind volunteer, Peggy Mory.

A COMPETITION!



The 1978 pottery competition at the Amerind was judged by Clara Lee Tanner, William Longacre, Charles Di Peso, Spencer MacCallum, Patrick Houlihan, and John Tanner (left to right in the photo). Ten days later prizes were handed out to winning artists during a celebration in Mata Ortiz. From left to right are Felix Ortiz, Lydia Quezada, Doña Paulita (mother of the Quezada siblings), Doña Jesusita Ortiz (Felix Ortiz's mother), Nicolás Quezada, and Reynaldo Quezada.

A new exhibit opened this spring at the Amerind that tells a story of cultural connections across the borders of both geography and time. The chain of connections began nearly half a century ago when the Amerind Foundation, under the direction of Charles Di Peso, and the Government of Mexico launched a joint archaeological project to investigate the massive ruins of Casas Grandes (Paquimé) in northern Chihuahua.

An additional link in the chain was forged in the 1960s when a young man from Mata Ortiz, a small village a few miles south of Casas Grandes, became inspired by potsherds left behind by the Casas Grandes potters and, through experimentation and many trials and errors, began fashioning exquisite likenesses in clay. The pottery masterpieces of Juan Quezada today grace the shelves of homes and museums throughout the world, and Juan's generosity in teaching and inspiring others in his village would eventually result in the growth of a cottage industry. Today there are some 600 active potters in a town of fewer than 3,000 people.

A final link was added in 1976 when author/anthropologist Spencer MacCallum discovered three exceptional polychrome pots in a pawn shop in Deming, New Mexico, and tracked down their creator, Juan Quezada, several months later. Since that time, Spencer has spent much of his life making sure the rest of the world knows about the artistry of Juan and other Mata Ortiz potters. Spencer would complete the circle in 1978 when he convinced Di Peso and the Amerind to sponsor a competition for the Mata Ortiz potters. Juan Quezada, considered a "master" potter by then, did not enter pieces in the competition, but he agreed with Spencer that the event would help set high standards for potters of the village.

Amerind's connections to Mata Ortiz have recently flourished with our twice annual membership tours to the village (contact Jill Williams at 520.586.3666, ext.17), and with the recent exhibit opening and workshop. In fact, with Spencer MacCallum's help we are considering a reprise of the 1978 pottery competition for a third generation of Mata Ortiz potters.

THE EXHIBIT OPENING, APRIL 8 - PRESENTATIONS, A POTTERY SALE, AND DEMONSTRATIONS

WITH SPENCER MACCALLUM AND MASTER POTTERS MANUEL AND ARMANDO RODRÍGUEZ

Spencer MacCallum



Rodríguez family pots for sale



Manuel



Armando



Armando



Getting ready for the firing. The potters were very impressed with the quality of our cow pies!

A FOND FAREWELL TO A 20 YEAR MEMBER OF AMERIND'S STAFF

MAUREEN O'NEILL has been our highly competent Administrative Assistant at Amerind since 1985. When she announced that she would be moving to Texas this spring where her husband, Mike, has a new engineering job, we sat down with her to ask what it had been like to live at the Amerind for 20 years and raise a family here.

Q: It must have been quite a change, moving to Benson from a big city and then to an even more isolated location at the Amerind. As much culture shock as it was moving from southern California to Benson it was even a little bit more moving out here. But it's so gorgeous and I've gotten spoiled not having neighbors. I can't think of anything better than just sitting out in the back yard under the trees and reading a good book – just every once in a while looking up and gazing around at how beautiful it is and listening to the birds.

Q: What was it like raising a family here? At the time we moved here our son, Vaughn, was about nine and our daughter, Deirdre, was just five. It was wonderful for them to be able to live out here, with all the wildlife and the gorgeous setting and they probably became better friends because they didn't have playmates around – they had to entertain themselves. They both did a lot of exploring on the rocks and it was a part of their growing up. It got a little harder as they got into their teenage years, but I don't think either one would have traded the experience for anything. That's why I've loved living out here—because the family grew up here and we all loved living in Texas Canyon.

Q: Have you had some interesting or exciting experiences with wildlife? Certainly the most exciting one was quite a few years ago when we had a baby rattlesnake in the house, under the coffee table, and our dog was going after it. So Mike grabbed a hatchet because it was striking at our dog. There are still little cut marks in the tile!

Q: And you've seen a mountain lion here, haven't you? Mike and Deirdre saw one down by the cemetery but I've never seen one and I guess now I'm not going to – unless I see one soon!

Q: How has your job changed over 20 years? It's changed a little bit in that I used to be more involved in editing and proofreading Amerind publications. Something I took on more recently as a challenge for myself was working on the Amerind web site which I enjoyed doing although I never had enough time to really do what I would've liked to do with it — but I've gotten a lot of positive comments about it, so I do feel good about that.

Q: What was the most satisfying part of your job? In some ways the most frustrating and the most rewarding was working on the Wind Mountain manuscript which took years of work. When I first started working on it we didn't even have a computer. It's so rewarding to see the finished product. I love books. I think of all the books that we've published at Amerind, that book was the most special to me because it was difficult and frustrating and rewarding all wrapped together.

Q: Someone told me you have plans to write after you leave here, is that right? I'm going to be starting a new career and I want to write what you could call "Cozy Cat" mysteries. It's the kind of book that I've become interested in reading. I like historical novels that deal with Celtic culture because that's my family background. So the books that I'm imagining in my head at this point will be mysteries involving Celtic culture and sentient cats. Even before we realized we would be leaving I made my New Year's resolution this year that I was going to write, no matter what. So I'm going to devote myself to that. I'm very grateful to have the opportunity.

Q: Moving to Houston will be another large change in your life, I imagine? Houston will be a culture shock in the other direction – coming from southern California to rural southeastern Arizona and now to Houston. I know I'm going to miss living in the country. Living out in the boonies is so special and it's so beautiful here. I'll miss the night sky. I won't be stargazing like I love to do. I'll be lucky if I can see any stars in Houston!



Maureen holding the painting of the Amerind that staff members presented to her on her departure.

Thanks to the hard work, dedication, and enthusiasm of a core group of volunteers, Amerind's education program is better than ever! Originally, students would be given a list of do's and don'ts (mostly don'ts!) and led around the museum by a staff member, but staff and volunteers have designed a new experience for students—with hands-on activities (such as weaving with yucca, grinding corn, putting together pottery, and throwing an atlatl), small group tours through the museum, and other activities that fit with the goals and objectives of our overall program. During the fall months, and then again from February through the end of May, our calendar usually has two school programs per week; serving an average of 600 students, mostly grades 4 - 6, each year. The volunteers not only put in two hours with the students on site, but they also do the work of contacting schools, following up with teachers, and making sure all the education supplies, especially all those yucca pieces for the weaving, are here and ready to go. This does not include the time our education volunteers spend thinking and planning about how we can make the education process even more fulfilling. It's overwhelming to contemplate what we would do without them, and we're pleased to feature some of our education volunteers in this *People of Amerind* section.

Cheryl Johnston is our volunteer Education Coordinator. She started off with some trepidation after being called one day when we didn't have enough volunteers to help with a scheduled school group! Cheryl just wasn't sure that she had the skills and experience to be of much help, but after that one day she was hooked, and threw herself wholeheartedly into the program. Cheryl, whose background is in clinical radiologic technology and who had her own mammography consulting business, lives in St. David where she takes care of a pecan orchard and several horses. She's been instrumental in contacting and communicating with schools and teachers in Cochise County, and her insistence on cutting yucca for the weaving activity, rather than using paper or yarn, makes it "real" for the students.



Ursula Huber



Cheryl Johnston

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Ursula Huber is another dedicated volunteer who, in addition to organizing Amerind's docent program, helps with

the school program. Ursula believes that the way to encourage young visitors to the museum is to expose them to Amerind's wonderful collections. Ursula says the enthusiasm shown by the children and teachers gives her a whole new sense of pride in the Amerind and a sense of accomplishment. She always leaves feeling she has gained more than she has given. Ursula, who lives in Tucson, is originally from Switzerland and had a professional career as a potter; her work is in collections in the United States, Europe, and Japan.

Annemarie Bussmann, another Tucson resident from Switzerland, is also very active with both the docent and education programs. Annemarie started off unsure as to whether her abilities and experience might be helpful to the education program. But after three years, her insatiable appetite for learning has made her into a confident Amerind volunteer, who gives much of her time and energy to the organization. To quote Annemarie, she loves to talk about things she feels passionate about, to show visitors our collections, to be at Amerind to learn and to pass her learning on to other people. Annemarie has also lived in Canada and has run a pet store and a farm.



Annemarie Bussmann

There are several other volunteers active in the education program: **Stephanie Baughman**, a new volunteer from Dagoon, has jumped right in to assist with the hands-on activities. **Sally Newland**, a versatile volunteer who helps in the library and also with the docent program, made a commitment to the education program this spring. And, **Sue**



Sally Newland

Schuster, who has worked occasionally with the education program over the last few years is helping out more and more. Other volunteers always ready to pitch in



Stephanie Baughman



Sue Schuster

when called are **Jessie Rivera**, **Ellen Dubocq**, and **Sherry Manoukian**. What an extraordinary group of volunteers we have!

VIEW FROM COATI CANYON...

... NATURE SIGHTINGS AT THE AMERIND

by Barbara Hanson



I'm calling this our quiet Spring. Last year the roadsides were loud orange with Mexican poppies while penstemons trumpeted deep magenta from the rocks

and my field notebook was a chorus of exclamations about the exuberance of blossoms in a rainy year – “scarlet paintbrush! mariposa lilies! golden gilia! larkspurs!” and dozens more species I'd never seen blooming here.

I don't need to look at my rainfall records to see how dry it's been in contrast this year. All I have to do is climb the hillside above Coati Canyon and see the fuzzy gray of bare oak trees, the pale yellow of last summer's grasses and the bare dirt where last year's bright colors were. When I do look at my notes I see how extreme the difference is from last year: precipitation September 2004 to March 2005 was 9.95", compared to 1.9" for the same period this year.

The oak trees will most likely leaf out again. When I examine their twigs closely I can see the curled leaf buds formed and ready to unfurl as soon as the summer rains start. And some showy plants are announcing spring in spite of the drought – a large white prickly poppy by the road, giant datura flowers with their tropical leaves surprisingly erupting out of parched ground, the scarlet flowers of ocotillo wands on the hilltops, a bright rosy blossom of rainbow cactus. But most of the spring abundance in a dry year like this is the unnoticed flowering

of trees and shrubs that seem to bloom every year, no matter what the conditions are. The larger trees have flowered earlier and now, in May, their fruits are fairly easy to find. Ash trees droop with winged fruits and the Arizona walnut is setting-on nuts. The mesquite trees seem to be more covered with their pendulous yellow flower

spikes than ever (a response to the drought?) and are wafting their heavenly sweet scent into the dusty air.

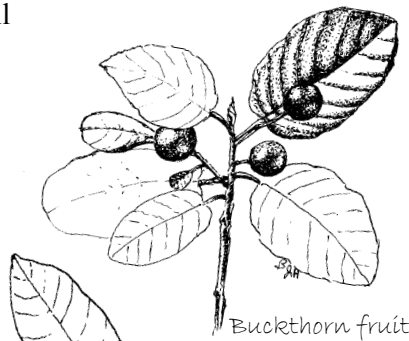
It's the flowers of the desert and foothills shrubs though, that make me think of this as a quiet spring. I come down off my hilltop, wandering through thickets in the wash and climbing among the rocks, to search for evidence of how these shrubs have managed in this extremely dry year. The littleleaf sumac near the barn is blooming at the same time it always does, and the graythorn and wolfberries nearby have already set on round berries. Walking further out the wash I find California buckthorn with tiny panicles of nondescript flowers in its leaf axils and lifting up the twigs of the Texas mulberry I find berries hiding under the leaves, just turning red and tasting delicious.

The blossoms of these species are so small and colorless that most people wouldn't even call them “flowers” at all. Most are so tiny – some less than 1/16th of an inch – and only dull greenish or whitish-tinged, that you really have to examine the twigs close up to see them. But even these tiny flowers will ripen to fruit that will feed birds and other animals this summer.

So I wait, like the oaks, for rain to come and hope it will be abundant and soon. I worry about the fire danger and the long-term stress on plants that don't get enough water. But in the meantime a closer look in this quiet season brings me glimpses of abundance and the reward of intimacy with the tenacity of these native plants.



Littleleaf Sumac flower



Buckthorn fruit



Buckthorn flower and fruit



Graythorn berries



Mulberry fruit



Graythorn flowers

WATERCOLOR WORKSHOP WITH TOHONO O'ODHAM ARTIST, MICHAEL CHIAGO, MARCH 11, 2006



At his workshop on March 11, Michael Chiago generously shared some of his techniques in working with watercolor, and he certainly made it look easy. The 12 participants caught on very quickly and soon there were scenes of the desert everywhere, with wonderful oranges, hints of purple, mountain outlines, shadows, giant saguaros, and other desert flora and fauna. A gentle, quiet, thoughtful man, Michael was a great teacher, with his students taking home paintings that could be framed and hung on the wall.



After lunch we toured the Chana and Chiago exhibit which was then on display in the Art Gallery (see page 4).

Michael told us about the images and activities depicted in his paintings, and he also told us some stories about his relationship with the late Leonard Chana and talked about Leonard's art as well. The workshop participants were enthused about their day with Michael, and we hope in the future to have him here again.



POTTERY MAKING WORKSHOP WITH MATA ORTIZ POTTERS, MANUEL (MANOLO) AND ARMANDO RODRÍGUEZ, APRIL 9, 2006

Creating a finished pot in a one day workshop is practically impossible, but Manolo and Armando Rodriguez devised a way for everyone to have the experience of forming as well as finishing and firing a pot during their workshop in April. The Rodriguez brothers brought with them small unfired pots for each participant to sand, burnish, and paint. Moist clay was also provided so that everyone had a chance to form their own pot as well. It was a real treat watching these master potters work with clay and paints. There was a great deal of laughter at times as we struggled with the language barrier, but Spencer MacCallum and Jessie Rivera, an Amerind volunteer, assisted with translations. When it was time for the firing the potters were worried that the finished pots had not had enough time to dry, but we went ahead with the firing anyway. As the copies were burning we heard the ominous "pop!" of cracking pots. After the embers were cleared away we found that one pot had sustained serious damage and many others had been adversely affected, to varying degrees. Regardless of the finished product, of course, the experience of working with Manolo and Armando was priceless, and we hope to have them back again soon!



Manolo helping form a pot.



Armando and participants sanding their pots.



The firing.



AMERIND LIBRARY EXPANSION PROJECT

One of the Amerind Foundation's most important scholarly assets is its 30,000 volume research library and anthropological archive; both invaluable resources for staff, visiting scholars, and Amerind's rural community. Unfortunately, the Amerind has fallen significantly

behind the technological curve for modern research libraries on several important fronts.

Research libraries are turning increasingly to the internet for scholarly books, electronic journals, and other on-line resources. Card catalogs are being replaced by electronic databases, back issues of paper journals have been replaced by electronic journals and, in the future, books and other paper publications will be complemented and gradually superseded by various electronic media. This digital revolution has profoundly affected the way library research is conducted. Modern researchers now expect to be able to sit down to a computer terminal and have a world of scholarly research at their fingertips, and the development of subject-indexed, keyword-searchable, electronic journal archives are an important component of this new research world.

Amerind's research library has been unable to keep pace with this digital revolution. Until early this year the Amerind was limited to dialup internet access with down and upload speeds in the 19-24 kbps range. With only two dedicated lines servicing our computer terminals, staff and visiting scholars were often forced to wait in line for

access. In January of this year our local utility company, Sulphur Springs Valley Electrical Cooperative, installed a device in our remote area of Cochise County that transmits wireless broadband service at DSL speeds, and in early March, 2006, we had receivers installed throughout the museum, seminar house, and library complex.

Coincidental to upgrading internet access at the Amerind, JSTOR, the largest scholarly electronic journal archive in the country, announced a new program in 2006 specifically designed for museums (which rarely have funds to pay the tens of thousands of dollars in subscription rates that university libraries pay for JSTOR access). The Amerind is now able to purchase access to nearly 600 scholarly journals in the sciences, social sciences, history, humanities, and art, and make these resources available to our visiting scholars and other library patrons on-line and through Amerind's website.

In May of this year the Amerind received a small grant from the Arizona Community Foundation for funds to purchase computer terminals, a network printer, and a wireless internet access point so that we can build the computer capacity to meet these new service potentials. We hope to have the system up and running by early this summer. Our goal in this important project is to provide visiting scholars and other Amerind patrons with an on-line research capacity roughly comparable to a university library or research center. With the help of the Arizona Community Foundation and JSTOR, we are well on our way to achieving this important goal.

2006 AMERIND-SAA SEMINAR WINNER

At the 71st annual Society for American Archaeology meetings last April in San Juan, Puerto Rico, Amerind's SAA panel evaluated four symposia and selected an outstanding program that we have invited to come to the Amerind in the fall to participate in an intensive four day seminar; our third Amerind-SAA Seminar in as many years. The winning symposium was organized by Matthew Bandy of the University of Oklahoma and Jake Fox of the University of Pittsburgh and is entitled: "Early Village Society in Global Perspective." Paraphrasing from the session abstract, the transition to agricultural villages was a process undergone by many prehistoric societies in many parts of the world and there was a constellation of social, cultural, and economic forces and accommodations that operated across many early village societies. This symposium brings together papers from several regions of the world where the village transition is well documented, to identify a range of social processes that characterize early village formation dynamics worldwide and that may be usefully employed in cross-cultural analysis.

Joining Bandy and Fox on the panel will be archaeologists from Washington State University, the University of California at Berkeley, the University of Michigan, Notre Dame University, and Hebrew University in Israel, in addition to several colleagues from the University of Pittsburgh and University of Oklahoma. Case studies of early village formation will be examined from Israel and Turkey in the Near East, Peru and Bolivia in South America, the southeastern and southwestern U.S., and northern China. As with all Amerind-SAA seminars, the proceedings of the Early Village Society symposium will be assembled and published by the University of Arizona Press in our new series entitled *Amerind Studies in Archaeology*. The symposium is tentatively scheduled for the last week in November, 2006, and there will be a public program associated with the symposium, details of which will be published in our summer newsletter and mailed to our membership in the fall.

We never planned to combine two issues of the Amerind Quarterly but events got away from us last spring. With the departure of our long-time office manager and newsletter technical editor, Maureen O'Neill (see retrospective on page 6), and with a particularly heavy event calendar in the spring, deadlines for the winter newsletter gradually slipped away from us. So we've made this combined winter-spring issue extra hefty to cover all the activities and events at the Amerind during the first half of 2006, and we're shifting some editorial responsibilities among the staff and volunteers to ensure that we meet all our production deadlines in the future. Our apologies for the delay!

2006 will be a particularly busy summer at the Amerind. We are commencing the first phase of our facility renovation project this summer by bringing new electrical service to the Amerind museum and completely re-wiring the Fulton Seminar House, at a cost of just under \$130 thousand. The project will not affect museum operations or visitors, except for a few days when trenching operations will force us to redirect museum traffic through the picnic area, but we are very concerned that any project delays may affect our fall event calendar. May the god of electrical contractors (and their subcontractors) smile upon us!

We are also planning a 5,000 name new membership solicitation mailing this summer and we will initiate our first annual fund drive as well—you will hear from us later in the summer. All of this is in preparation for launching a \$1.4 million capital campaign in 2007, in order to complete the renovation of the Amerind museum and seminar house complex (see story on page 2).

The summer, when visitation is at its lowest ebb, is the time we plan next season's program calendar. So far we have four seminars on the schedule, membership tours to Casas Grandes, the Rio Grande Pueblos, and northern Sonora, and a new "moving" lecture series that will visit communities throughout Cochise County in the first half of 2007. Details of other events along with their dates and times will be forthcoming in our summer newsletter, which will come to you in September (we promise!).

John Ware, Director

WE'D LIKE TO HEAR FROM YOU!

Do you have questions or comments about what you've read in the *Amerind Quarterly* or what you'd like to read, or about your experience at the Amerind—our scholarly programs, public events, cultural explorations? Let us hear your thoughts—letters may be published in subsequent newsletters.

Please address your letters to:

AMERIND QUARTERLY

PO Box 400

Dragoon, AZ 85609

Or call or e-mail Jill Williams

520.586.3666 x.17, jillwilliams@amerind.org

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.

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

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The Amerind Quarterly is produced seasonally by staff and volunteers of the Amerind. John Ware, content; Barbara Hanson, editor and drawings; C. Chamley, design and layout; Jonathan Williams, photography (except where noted).

CALENDAR OF EVENTS AT THE AMERIND

October 14, 2006

Art Exhibit Opening

***Multiple Reflections - the Art of
Mike Medicine Horse Zillioux***

October 27, 2006 Birds and Botany

Nature walk for members, with
Barbara Hanson and Alan Blixt.

Meet at the museum entrance, 9:30 a.m.

May 2007, date to be announced

Pueblo World Tour II - Eastern Pueblos.

*More dates for the calendar will be
listed in the next issue.*

HELP US FIND A NEW NAME!

With this issue of the Amerind Quarterly we begin our third year of publication. We'll still be publishing on a quarterly basis but are looking for a more original title for this newsletter. Won't you help us out with your creativity? Names need to include the word Amerind and reflect our mission relating to southwestern/ borderlands archaeology and/or Native American cultures. Please send your creative idea for a new name to us. A prize will go to the creator of the winning name!

Please send your suggestions to:

AMERIND QUARTERLY
PO Box 400, Dragoon, AZ 85609
or jillwilliams@amerind.org

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