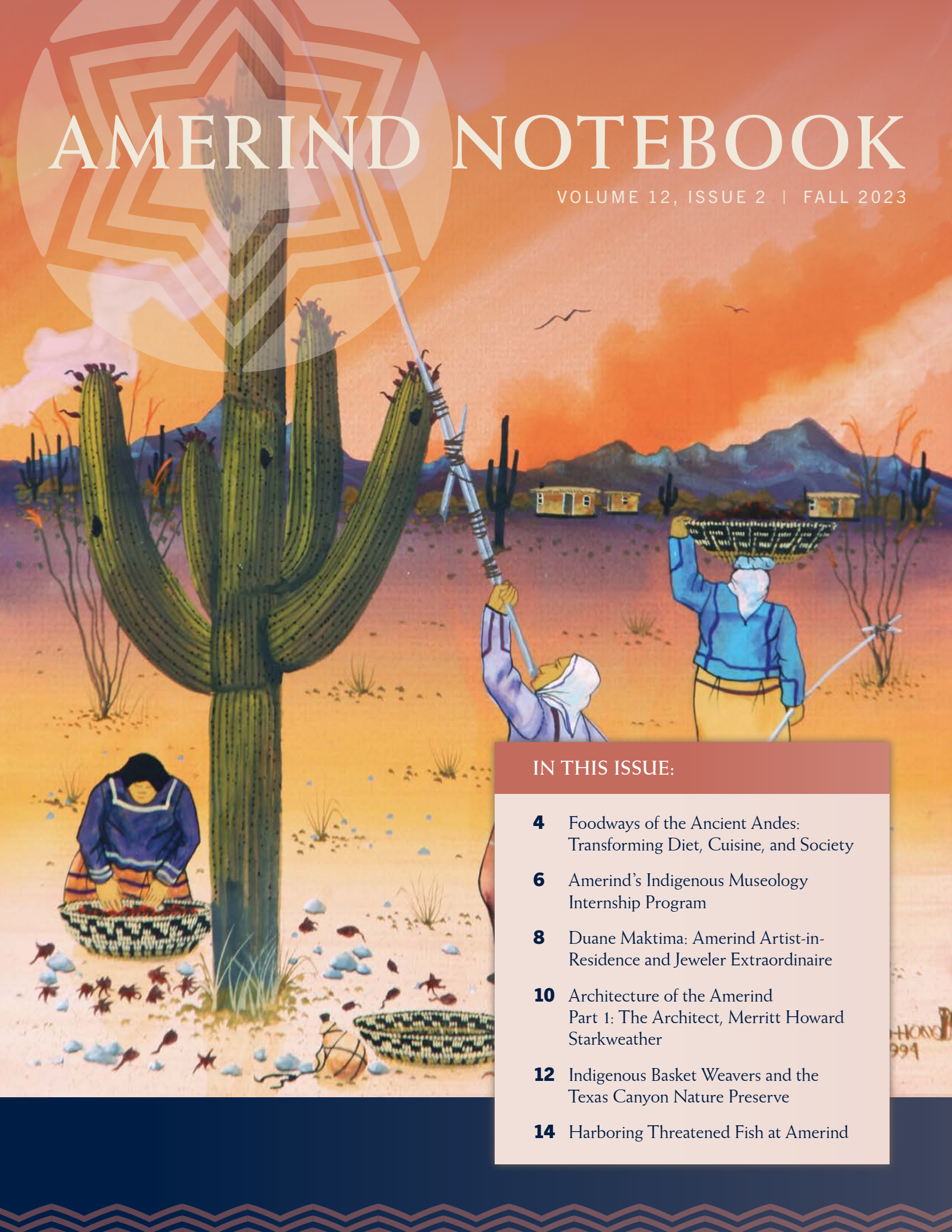


# AMERIND NOTEBOOK

VOLUME 12, ISSUE 2 | FALL 2023



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# Connecting People, Tradition, and History



Nolik Traditional Singers and Dancers blessing the way at Amerind's March 2023 Trail Run. Photos courtesy of Gary Smith.

## AMERIND NOTEBOOK

*Amerind Notebook*  
Volume 12, Issue 2, Fall 2023

AMERIND NOTEBOOK EDITOR  
Margaret C. Nelson, PhD

EMAIL: [amerind@amerind.org](mailto:amerind@amerind.org)

Amerind Museum  
PO Box 400  
Dragoon, AZ 85609

(520) 586-3666  [www.amerind.org](http://www.amerind.org)

### MISSION STATEMENT

The Amerind Museum seeks to foster and promote knowledge and understanding of the Native Peoples of the Americas through research, education, conservation, and community engagement.

### RECOGNITION OF INDIGENOUS LAND

Amerind is located in southern Arizona on lands where O'odham, Apache, Hiaki (Yaqui), Hopi, and A:shiwí (Zuni) families lived for untold generations, and whose wisdom and traditions live on today in vibrant communities. We are grateful for all that these communities, rich in history, have to teach us.

### FUTURE ISSUES DELIVERY PREFERENCE

If you would like to receive future editions of the *Amerind Notebook* electronically, please let us know via email [amerind@amerind.org](mailto:amerind@amerind.org) or by calling us at (520) 586-3666.

COVER: "The Saguaro Fruit Harvest" by Mike Chiago. RIGHT (BASKET): Photo courtesy of Joe Kozlowski. OPPOSITE PAGE (UPPER RIGHT, JAVELINA): Photo courtesy of Eric J. Kaldahl.

Dear Friends,

As I write this, the Amerind campus is green from the monsoon rains. The wildflowers are in full bloom, and our ephemeral ponds are providing much needed drinking water to local wildlife. By the time you read this, the Texas Canyon Nature Preserve trail system will be open to regular visitation. In this edition, you will read more about the value of Amerind's preserve to a unique conservation program.

We are also proud to share with you the latest Amerind Studies in Anthropology book. For nearly forty years, Amerind has played an important role in convening scholars through our advanced seminar program. Amerind's latest book *Foodways of the Ancient Andes*, published by the University of Arizona Press, highlights South American research.

Dr. Marta P. Alfonso-Durruty, Dr. Deborah E. Blom, and a diverse group of researchers from North and South America planned to share their research at the 2020 national meeting of the Society for American Archaeology.

Due to the pandemic, the annual meeting was cancelled, but they were not deterred. They met online, exchanged papers, and requested that Amerind's peer review panel consider their work for the advanced seminar program. During a lull in the pandemic, these scholars came to Amerind in person and online, resulting in the twenty-fourth book in our UA Press series.

Dr. Maria Martinez shares the impact of our internship program on Amerind's work and the professional careers of program participants. Intern Michelle Dominguez and post-doctoral fellow Dr. Lori Barkwill Love found plenty to do with their summers. For Michelle, her work here has inspired her to pursue a museum career. For Lori it gave her access to new professional experiences. For Amerind, their work advanced the preservation of Amerind's archives and delighted our visitors with new exhibits.

Few Indigenous artists have had a greater impact at Amerind than Duane Maktima, Amerind Board Member. His award-winning work is exceptional. But most importantly, his art residency and vision for Amerind's artistic programs have expanded our institution. Duane and fellow Amerind Board Member Dr. Patricia Gilman help you learn more about Duane's work and impact. You will also learn about the role Amerind has played in supporting O'odham basket weaving artists. The new trail system will improve basket maker access to the plants they need.

Amerind can only do its work with your support. Thank you! We hope to see you again this season.

A handwritten signature in red ink that reads "Eric".

Eric J. Kaldahl, PhD  
PRESIDENT & CEO







A RECENT AMERIND PUBLICATION

# FOODWAYS OF THE ANCIENT ANDES: Transforming Diet, Cuisine, and Society

BY MARTA P. ALFONSO-DURRUTY AND DEBORAH E. BLOM

In 2021, Amerind generously sponsored a symposium we organized for scholars of foodways in the ancient Andes. This opportunity was especially precious after the isolation of the pandemic, and coming together greatly enhanced our subsequent book, *Foodways of the Ancient Andes: Transforming Diet, Cuisine, and Society*. The book, which was recently published by the University of Arizona Press, explores how food, diet, and cuisine were intertwined with many dimensions of Andean past lives, where sharing food and drink (commensality) nourished and nourishes bonds between individuals, places, communities, and the sentient landscape crucial to Andean peoples' well-being and survival.

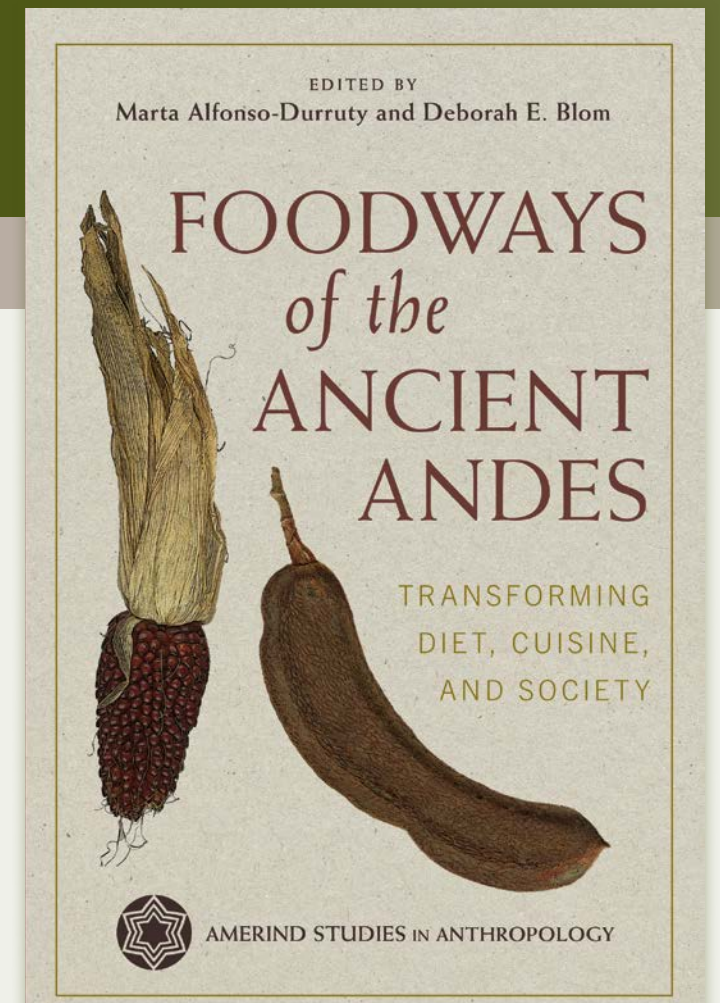
Our book explores how foods and people mutually transformed one another throughout time in the varied Andean landscape. While people transform natural resources into foods through preparation and cooking techniques, foods make us by providing nutrition, altering our senses and perceptions, and conveying information about who we are, where we are from, and who we aspire to be. Social relationships and foods are further transformed through acts of commensality, as feasting transforms everyday food into extraordinary cuisine that can be used to generate harmony or

reinforce difference. Eating together effectively dissolves boundaries between individuals, who then become kin. Eating with and for others in the Andes connects those who are separated in space and time, such as distant loved ones or dead ancestors, allowing them to transcend the limitations of their physical bodies through the process of “transcorporeality.”

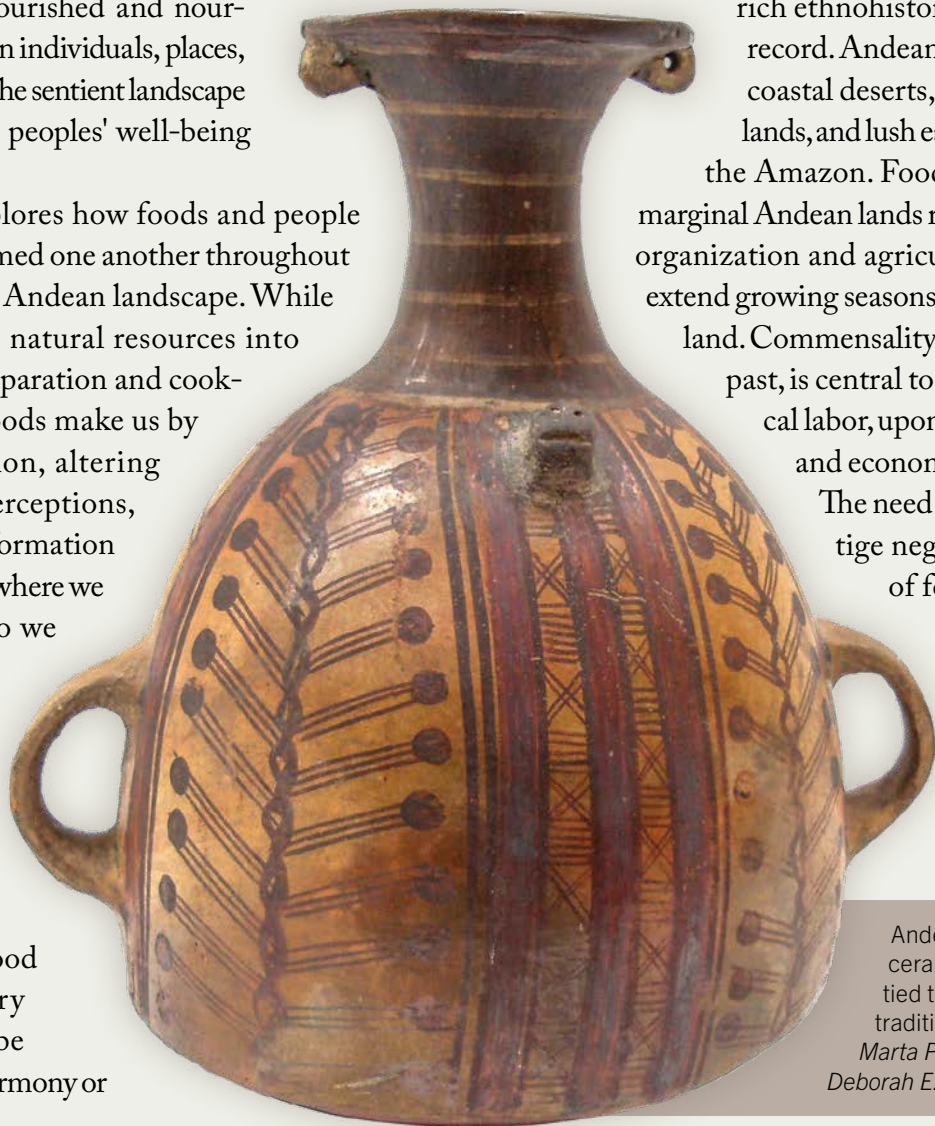
The Andean region provides a unique locale to study the transformative power of foods because of its cultural and environmental diversity and its rich ethnohistoric and archaeological record. Andean communities lived in coastal deserts, stark and frigid highlands, and lush eastern slopes bordering the Amazon. Food production in often marginal Andean lands required complex labor organization and agricultural innovations to extend growing seasons and expand cultivable land. Commensality, today as well as in the past, is central to exchanges of reciprocal labor, upon which Andean social and economic systems were built. The need to amass surplus prestige negotiations or for times of food shortage encouraged the development of storage facilities and techniques that transformed perishable goods into foods that could

be stored for months, or even years. Several chapters in the book illustrate that, although the environment influenced which foods were consumed, sociopolitical factors as well as cultural preferences and palatability also were important. These and other chapters provide timely examples that illustrate peoples' ingenuity and resilience in the face of challenges brought about by food scarcity and environmental change.

While the book presents uniquely Andean concepts, the diverse theoretical perspectives and methodological approaches of the forty-six contributors from ten countries are broadly applicable to other world areas. The anthropological, archaeological, and bioarchaeological research demonstrates how carefully contextualized studies of food's entanglements with a multitude of social dimensions can reveal strategies, ontologies, and social and political relationships that are otherwise invisible in the archaeological record.



ABOVE: Cover of our new publication. *Courtesy of the University of Arizona Press.* BELOW: Participants in the symposium. *Photo courtesy of Eric J. Kaldahl*



Andean Aryballo, a ceramic vessel that is tied to Andean culinary traditions. *Photo courtesy of Marta P. Alfonso-Durruty and Deborah E. Blom.*







# AMERIND'S INDIGENOUS MUSEOLOGY Internship Program

BY MARIA MARTINEZ, LORI BARKWILL LOVE, AND MICHELLE DOMINGUEZ

Amerind has revitalized its Curatorial Museum Internship Program. Consistent with our mission to uphold and value Indigenous voices and representation, we are training aspiring museum professionals in traditional museum practices coupled with Indigenous Museology and Shared Stewardship Principles<sup>1</sup>. Our ongoing work facilitates instruction in both collections management and exhibitions. While Amerind has a regional focus in the Archeological Sciences, many of the historical/ethnographic collections represent Indigenous nations, tribes, communities and *pueblos originarios* from throughout the Americas. This allows our interns to participate in the care of a diverse range of Indigenous cultural heritage, stories, and histories.

This year we had the opportunity to support two summer interns: Michelle Dominguez and Dr. Lori Barkwill Love. Michelle Dominguez embarked on a transformative journey in June when she commenced her curatorial internship at Amerind, following the completion of her undergraduate degree in Anthropology from California State University, Fullerton. Michelle's academic pursuits were centered around cultural resource management, archaeological ethics, geographic information systems, and remote sensing. Guided by the expertise of Dr. Maria Martinez, Michelle delved into various aspects of curatorial work, including exhibit installation and de-installation, exhibit signage, collections access for research and loans, and museum database management. Her experience has ignited a passion for museum studies and a determination to pursue this field in future endeavors.

Lori Barkwill Love was accepted to the Amerind's summer Curatorial Postdoc of Exhibits and Collections. She is a recent PhD graduate from the University of Texas at San Antonio. Her dissertation research used radiocarbon dating, Bayesian chronological modeling, neutron activation analysis on ceramics, and X-ray fluorescence on obsidian to challenge the village

concept for the Mogollon Early Pithouse period (AD 200-700) in the US Southwest. While at the Amerind, Lori had the opportunity to assist Lucho Soler, Peruvian pottery artist and Dr. Martinez with storyboards, exhibit signage, and co-curating our new Hopi Quilt exhibit. Lori says that working at Amerind was a rewarding experience in areas she was hoping to become more knowledgeable. Besides working on Amerind exhibits and collections, Lori was able to further her own research with the archives. She has been working on a Bayesian project to refine the chronology of Paquimé, Chihuahua, México.

Our collaborative work efforts brought inspiration to us all and to our future accomplishments in the museum world. Maria Martinez, who deftly oversaw our Curatorial Internships, would like to expand the program to assist Indigenous community members to navigate national and international museum policy and protocols in addition to traditional museum practices<sup>2</sup>. She hopes such knowledge can bring more cultural and spiritual sovereignty and healing to Native communities, as well as support future careers in museology to Indigenize spaces that have traditionally erased the Indigenous voice. Maria's recent consultation with Dr. Anabella Coronado Ruiz (Assistant Professor, Academy of Tourism, Universidad de Sonora, México), El Museo Comcaác, Bahía Kino, México, and the Women's Artists' Collective of the Comcaác Nation, Punta Chueca, Sonora, México, is a first step in this undertaking.

We thank Michelle Dominguez and Dr. Lori Barkwill Love for their time, work, and dedication to the care of the collections under Amerind's stewardship! You two have taken us farther with your talents and your hard work. Our best wishes to you both!

1. <https://ncp.si.edu/SI-ethical-returns>  
2. <https://guidelinesforcollaboration.info>



ABOVE: Michelle Dominguez in the Lassen National Forest.  
BELOW: Preparing for the new Hopi Quilt exhibit. Photo courtesy of Lori Barkwill Love.



Lori Barkwill Love, Curatorial Postdoc of Exhibits and Collections. Photo courtesy of Maria Martinez.







# DUANE MAKTIMA

Amerind Artist-in-Residence and Jeweler Extraordinaire

BY DUANE MAKTIMA AND PATRICIA GILMAN

Amerind hosts artists in residence to provide them with the time and inspirational surroundings for creating their works of art – sculpture, poetry, jewelry, and paintings. We also build opportunities for these artists to share their work and their creative processes with visitors and friends. Here we profile an artist who has been tremendously impactful in his presence and his support for this program.

Duane Maktima (Laguna/Hopi) is a master metalsmith and designer, who makes stunning jewelry and sculpture. He began his career as a jeweler in 1974 and has won over 1,200 awards and honors for his art since then. To Duane, the most significant honor was being selected as a Premiered Artisan for the Grand Opening of the National Museum of the American Indian in 2005 in Washington, D.C. Duane is known for innovative designs, sculptural shapes, and bold use of color. Amerind Museum holds examples of his work, as do several other museums. His large sculpture, “Thunder

over the Dragoons,” is showcased at the entrance to Amerind Museum.

Duane is a graduate of the Creative Arts College at Northern Arizona University. At the beginning of his career, he served as artist-in-residence at the Museum of Northern Arizona—a formative experience in his journey as an artist. While in residence, he had the opportunity to study the museum collections that have continued to inspire his designs. He also found mentors who drove his curiosity about jewelers from other traditions, particularly Scandinavian metalsmiths.



As a result of this early residency, Duane has helped develop the new Emerging Artists Residency Program at Amerind, because he knows how such a program can benefit young artists just starting their careers.

In addition to serving on the Amerind Board of Directors, Duane has been an Artist-in-Residence at Amerind every year except one since 2018. Amerind reminds him of his experience at the Museum of Northern Arizona as a young artist. While many museums operate in a corporate way, Amerind does not. It is small, personal, and welcoming.

For Duane, being an Artist-in-Residence is about sharing his Puebloan culture and advocating for it. His works are an extension of his culture. Laguna and Hopi migration stories about his ancestors have taught Duane to look at events that might be “negative” as opportunities. Sometimes things do not work out as planned, and sometimes people must go far away to have a better life. Duane sees himself as an advocate for telling the story of movement and opportunities. He also was taught to respect what comes from the earth—minerals such as turquoise and shells—and not take them for granted, even though many people see Native American silver and turquoise jewelry as a commercial representation of Native American values.

Duane is married to Jan Maktima (San Felipe). They have two adult children and two grandchildren. All of us at Amerind are grateful for the ways Duane and Jan have folded us into their family. Please join them in the Artist-in-Residence House just north of the Art Museum where they will be from the end of January through the end of March in 2024. They have a studio and workshop with jewelry on display, and they are always delighted to chat with visitors.



ABOVE: Duane Maktima. BELOW: Assorted jewelry designs by Duane Maktima.



Belt buckle (above left) and sculpture (above right) by Duane Maktima.

To learn more about Duane and his art, please view the video with him and Joanne Conrad, one of his patrons and also an artist, on the Amerind YouTube channel







# ARCHITECTURE OF THE AMERIND

## Part 1: The Architect, Merritt Howard Starkweather

BY ROBERT VINT, ARCHITECT ~ SPECIAL TO THE AMERIND

Amerind is special for many reasons: a mission of cultural preservation and education; an impressive collection of Native American cultural objects and art; visionary people from founder William Shirley Fulton to Charles DiPeso to today's dedicated leaders; a stunning natural setting; and buildings that cast a spell over visitors who feel they've been transported to another reality. Great architecture can do that!

What makes the architecture so great? In a series of articles, I will explore this theme. One brief essay cannot but scratch the surface of the many facets of this architecture. So, to begin, I introduce you to the Amerind's architect Merritt Howard Starkweather.

Selected by William Shirley Fulton in 1929 to design Fulton Family residence, Starkweather was one among a crop of talented architects in Tucson, including Henry Jaastad, Josias Joesler, and Roy Place. How the two men met, and how Fulton chose Starkweather over the others, remains a mystery. They likely moved in the same social circles in 1920s Tucson, then a thriving metropolis of 32,000 and the largest city in southern Arizona.

Starkweather had recently completed construction of the

Arizona Inn on Elm Street in a striking Mediterranean style with salmon-pink stuccoed brick walls and terra-cotta tile roofs. I hypothesize that Fulton, having seen the Inn, commissioned Starkweather on the strength of that design and requested something similar.

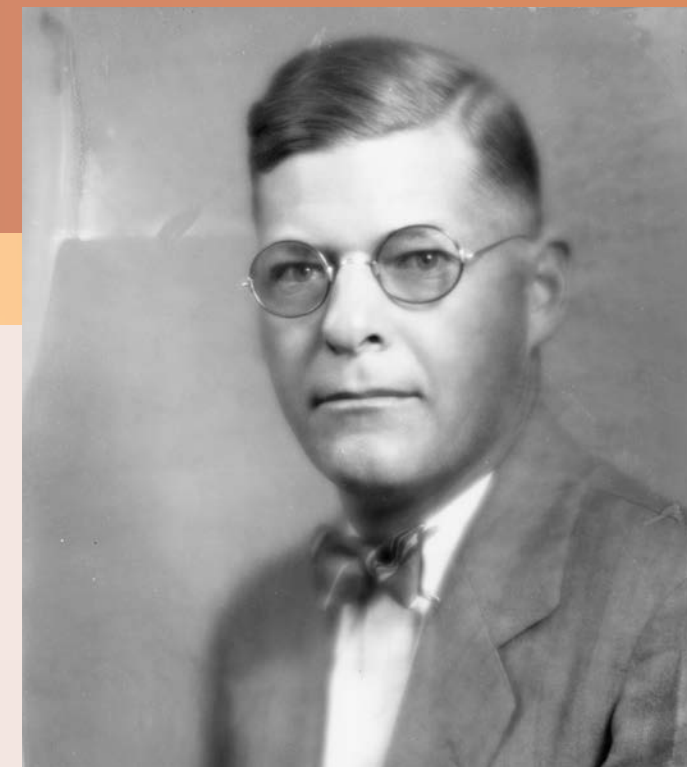
Who was Merritt Starkweather, and where did he come from? Thanks to the memoirs of Arthur T. Brown, Tucson's first Modernist architect, we have the following:

*"Merritt Howard Starkweather was born in 1891. His friends called him "Starkie." He first learned to draft in his father's woodworking factory in Oshkosh, Wisconsin, and furthered his training in Spokane and Los Angeles. While in California, he worked for the Brunswick Billiard Supplies Company designing pool rooms and club cars for the railroad. He came to Tucson in 1915 and assisted with the building of the Tucson City Hall. He also designed the Arizona Inn, the Scottish Rite Temple, and Carrillo, Drachman and Doolen schools. ... In 1972, Starkweather appeared at St. Mary's Hospital. Asked why he was there, he said he had come out to die. He died within a few days—planning to the last."*<sup>1</sup>

This portrait gives us a glimpse into a time before formal architectural education (UA College of Architecture opened in 1958), a time before professional licensure (other unlicensed architects included Frank Lloyd Wright). A person could practice as an architect if that person was competent to design buildings. Typically, an architect would come up as a draftsman in an established office or, in the case of Starkweather, in one of the building trades. He would study the various "styles" in trade magazines. Those with creativity and talent, who professed as architects and hung a shingle, became architects.

Thus, a Wisconsin woodworker's son became a prominent architect. For 30 years, from 1929 to 1959, Starkweather served as architect to Amerind, designing the museum complex in phases from 1936 through 1958. Starkweather maintained a unity of design that created Amerind as it stands today.

1. *Arthur T. Brown, FAIA: Architect, Artist, Inventor*, by Arthur T. Brown, compiled by Kathryn Wayne, College of Architecture Library, University of Arizona, 1985 (p. 50)



ABOVE: Portrait of Merritt Howard Starkweather, photo courtesy of the Arizona Historical Society. BELOW: Amerind's interiors, photo courtesy of Bill Steen. BELOW, SPANNING BOTH PAGES: View of Amerind's exterior.







# INDIGENOUS BASKET WEAVERS and the Texas Canyon Nature Preserve

BY ERIC J. KALDAHL

Every year Amerind welcomes O’odham basket weavers. Habitat changes near O’odham communities have limited access to some basket making plants. Our Texas Canyon Nature Preserve has many of these species, and Amerind’s land is always open to Indigenous weavers. Families of weavers, individual master weavers, and students have gathered here. Some visit in organized field trips, such as Tohono O’odham Community College, and others visit on their own.

Around the Bird Pond, basket weavers have harvested cattails. Many O’odham baskets, particularly

those by Akimel O’odham weavers, use cattail fibers as their foundation. For the health of the pond, the Arizona Game and Fish Department advised Amerind to keep the cattail population to roughly one third of the pond’s surface area. Harvesting cattails not only provides important creative materials, it helps maintain a healthy habitat for endangered fish species. O’odham are masters of traditional techniques that ensure environmental sustainability.

Around the shores of the Bird Pond are Goodding’s Willow trees. The trees’ springtime shoots are used to

make the light-colored stitches found in many Akimel O’odham baskets. Master weaver Lola Thomas brought students to the Bird Pond to teach proper harvesting techniques.

Tohono O’odham weavers commonly use bear grass as foundational fibers. Amerind’s new walking trails provide weavers easy pathways to reach these plants, something the trail designers planned. The Nolik Traditional Singers and Dancers, who honored us with their music at the Texas Canyon Trail Run, were the first group of weavers to use the new trails to harvest Amerind bear grass.

Soaptree yucca leaves are used to create a green color and a light color (after bleaching the leaves in sunlight) in Tohono O’odham basket designs. The Nature Preserve has an abundance of these.

Although the Nature Preserve’s plants have been harvested by Indigenous basket weavers for years, the new trails make access to these resources easier. Perhaps you might meet some of these artists out on the trail.



Gathering basket-making supplies from the Texas Canyon Nature Preserve. Photo courtesy of Eric J. Kaldahl.

TOP RIGHT: Display including Tohono O’odham basket designs. ABOVE: Masterweaver Lola Thomas demonstrates proper harvesting techniques. Photos courtesy of Eric J. Kaldahl.





# HARBORING THREATENED FISH AT AMERIND

BY ERIC J. KALDAHL

Amerind is well known as a sanctuary for scholars and artists to advance new ideas and collaborate with others. Amerind's landscape also is a place of immense beauty and biological richness, which we refer to as the Texas Canyon Nature Preserve.

All of us at Amerind trust that the Texas Canyon Nature Preserve will be a wonderful resource for human beings to enjoy. But the Preserve also provides habitat for a variety of native species. We were delighted to

enroll Amerind in the Safe Harbor Program through the Arizona Game and Fish Department, which allows private landowners to help protect endangered native fish.

The Bird Pond is now a refuge for two endangered native Arizona fish species: Gila topminnow (*Poeciliopsis occidentalis*) and the Desert pupfish (*Cyprinodon macularius*). These species were once common in Arizona's Gila River basin. Today the Desert pupfish has no naturally occurring populations in Arizona. Arizona Game and



The Bird Pond in the Texas Canyon Nature Preserve is now a refuge for two endangered fish. Photo courtesy of Eric J. Kaldahl.

Fish Department personnel introduced several hundred fish to Amerind's Bird Pond in September 2020. Their staff conducted a census of the fish in summer 2022, observing over 1,000 topminnows and 500 pupfish.

The Safe Harbor program has four goals: 1) to provide refugia for species to prevent their catastrophic loss, using refuge populations to establish new ones; 2) to strive toward a day when the species is no longer endangered; 3) to control mosquito populations using native species; and 4) to educate the public about these species and habitat preservation. Amerind's Nature Preserve is an excellent fit for this program.

The Bird Pond is deep enough and large enough to provide a good habitat. This depth helps maintain steadier temperatures through winter and summer. The two introduced fish species thrive where plants in the water provide hiding places and trees provide shade. In addition, the habitat must have stretches of open water and sunshine. The Bird Pond has a great mix of water plants, open water, sunlight, and shade. As omnivores, topminnows and pupfish eat insects, planktonic algae that need sunlight, and other small invertebrates.

We look forward to posting more information about the Bird Pond's ecosystem with interpretive outdoor signage in the future.

*\*Special thanks Anthony Robinson, retired Regional Wildlife Specialist Supervisor, Arizona Game and Fish Department for the information in this article.*



TOP: Desert pupfish (upper fish) and Gila topminnow (lower fish). Photos courtesy of the Arizona Game and Fish Department. ABOVE AND BELOW: Helping to protect these endangered fish. Photos courtesy of Eric J. Kaldahl.







P.O. BOX 400  
DRAGON, AZ 85609

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## OUR HOME FOR DISCOVERY, ARTIST OPPORTUNITIES, AND CONNECTION WITH AMERIND

Your dedication to Amerind is behind every discovery, creative inspiration, and learning opportunity we shared in these pages. With our community, we are developing Amerind experiences for every interest and background—a welcoming place for everyone. You continue strengthening the pillars of our complex work in research, arts, nature, and historic preservation with your memberships and charitable giving. You are helping us realize ever more potential among the collections and extraordinary people who find a home between the soothing boulders of Texas Canyon.

What is your support accomplishing? Below we highlight just a few successes in building our cultural and educational home at Amerind. With you by our side in 2022, we:

- Connected nearly **17,000 community members** with one another in person and online with art and cultural learning experiences through our museum, programming, and Texas Canyon outdoor events.
- Provided **89 Indigenous artists** and **37 scholars in anthropology** with opportunities to share art, tradition, history, research, and cultural learning with thousands of audience members.
- **Expanded artist and scholar opportunities** with the Emerging Artists in Residence program and the new Indigenous Studies seminar program.
- Made **astonishing progress for our future** with our transformational \$4M campaign.

**THANK YOU** *for growing with us into a thriving campus community where people, research, history, creativity, and nature come together to learn from and enhance our shared human story.*

