



AMERIND NOTEBOOK

VOLUME 15, ISSUE 1 | SUMMER 2026

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Connecting People, Tradition, and History



ABOVE LEFT: Amerind founder Rose Hayden Fulton bundles up on her way to the Fulton House dining room on a snowy winter day, circa 1930s. *Courtesy of the Fulton family.* MIDDLE: Grasses of Texas Canyon. *Photo: Jeff Maltzman.* RIGHT: This illustration of Akimel O'odham men defending their community is featured in our newest publication. *Illustration by Robert B. Ciaccio, courtesy of the Gila River Indian Community Cultural Resources Management Program.*



AMERIND NOTEBOOK

Amerind Notebook

Volume 15, Issue 1, Summer 2026

AMERIND NOTEBOOK EDITOR

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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

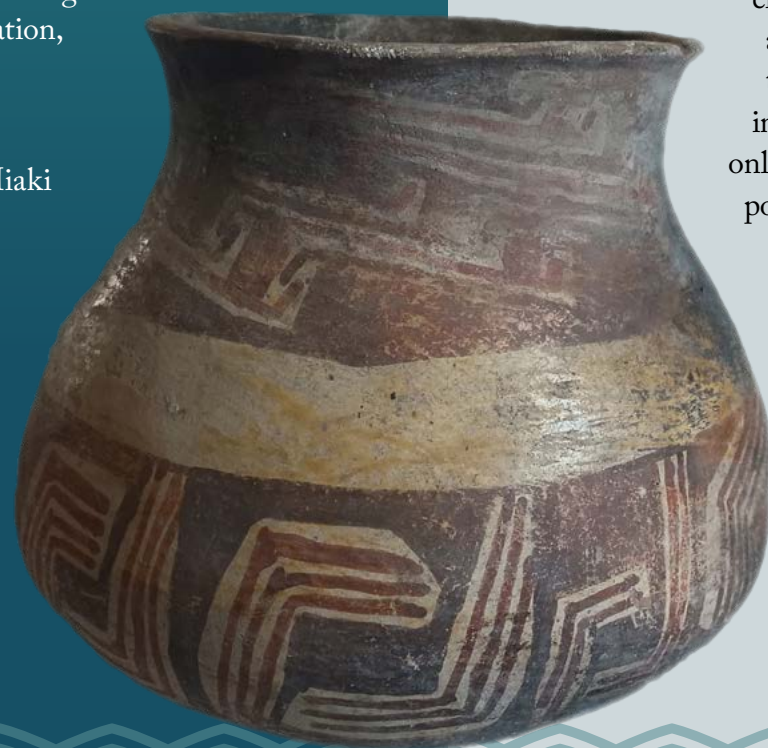
Amerind is located in southern Arizona on lands where O'odham, Apache, Hiaki (Yaqui), Hopi, and A:shiwi (Zuni) families lived for untold generations, and whose wisdom and traditions live on today in vibrant communities. We are grateful for all that these communities, rich in history, have to teach us.

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 or by calling us at (520) 586-3666.

COVER: The Di Peso House vacation rental in the monsoon season when the grasses are green and the wildflowers bloom. *Photo: Linda Searle.* RIGHT: Santa Cruz Polychrome from the floor of House 51 at Paloparado.

GRAPHIC DESIGN: *Cracked Earth Creative, Principal Kathleen Bader, crackedearthcreative.com*



Dear Friends:

As I write this, the turkey vultures are back in Amerind's cottonwood trees, and we eagerly await the coming summer rains. We enjoyed a busy and engaging winter-spring season filled with poetry, new exhibit openings, research activities, public talks, and exciting outdoor events.

Amerind's latest book *Collaborative Archaeology: How Native American Knowledge enhances our Collective Understanding of the Past* was released by the University of Arizona Press this spring. This exciting volume features archaeological projects that fulfill the goals of the Indigenous communities where they were conducted. A diverse set of scholars contributed to the volume, demonstrating the vitality of collaborative projects in Alaska, Arizona, British Columbia, and Sonora. Dr. Chris Loendorf, who works for the Gila River Indian Community, edited the new book and discusses this group's contribution to research grounded in community.

Scholarly gatherings like the one above convene researchers from universities, Native Nations, gov-

ernment agencies, and nonprofits from across North America and from countries around the world. These gatherings and the publications that follow are only made possible thanks to your support. Amerind Board member Margaret (Peggy) Nelson and I share insights about the role of philanthropy in sustaining research into human history.

Scholar Dr. Hunter Claypatch was selected as the first recipient of Amerind's Emerging Scholars Residency. This program supports scholars in the

early stages of their careers, granting winners a one month residency at Amerind and a cash stipend. Dr. Claypatch conducted new research into a village occupied for many centuries along the Santa Cruz river valley. Originally excavated by Amerind's Dr. Charles Di Peso in the 1950s, Hunter reexamines this important place where people with roots in today's Arizona and Sonora exchanged ideas and goods.

We are proud to present another beautiful art exhibit featuring eighteen artists from the organization Raíces Taller 222 Art Gallery & Workshop. John Salgado, one of the organization's founders, shares more about this important southern Arizona arts organization which will be soon celebrating thirty years in our community.

Botanists Lyn Loveless (College of Wooster, retired) and Sue Rutman are launching a new three-part series about grasses found at Amerind's Texas Canyon Nature preserve. Lyn and Sue have spent several years conducting a comprehensive survey of the plants found here. They have documented over 50 native grass species. In this first article, they focus our attention on the nine species of gramma grasses found here. They also provide the reader with a visual identification guide that you can use during your next hike!

We receive so many questions about the ins and outs of Amerind's beautiful historic buildings. I am pleased to share with you a new series about Amerind's elegant buildings and some of the details to watch for during your next visit.

Thank you for making Amerind's work possible. Wishing you each a beautiful summer!

Eric J. Kaldahl, PhD
PRESIDENT & CEO



How Native American Knowledge Enhances Our COLLECTIVE UNDERSTANDING OF THE PAST

BY DR. CHRIS LOENDORF

Each year Amerind hosts a distinguished group of scholars selected through a national competition to engage in a seminar on campus and publish their work in the Amerind Studies in Anthropology series with the University of Arizona Press. The 2024 winner of this search, *Collaborative Archaeology: How Native American Knowledge enhances our Collective Understanding of the Past*, brought together a diverse group of scholars and cultural resource professionals including Skylar Begay, Jennifer Bess, Hannah Chavez, Karl Hoerig, Brian P. Medchill, Laurene Montero, Jennifer Nelson, Linda Morgan, Teresa L. Rodrigues, Katrina Soke, Reylynne

Williams, Aaron Wright, and M. Kyle Woodson. The seminar discussions and resulting book focused on ways that prehistorians can better utilize Indigenous Knowledge to develop a more complete and complex understanding of the past in North America.

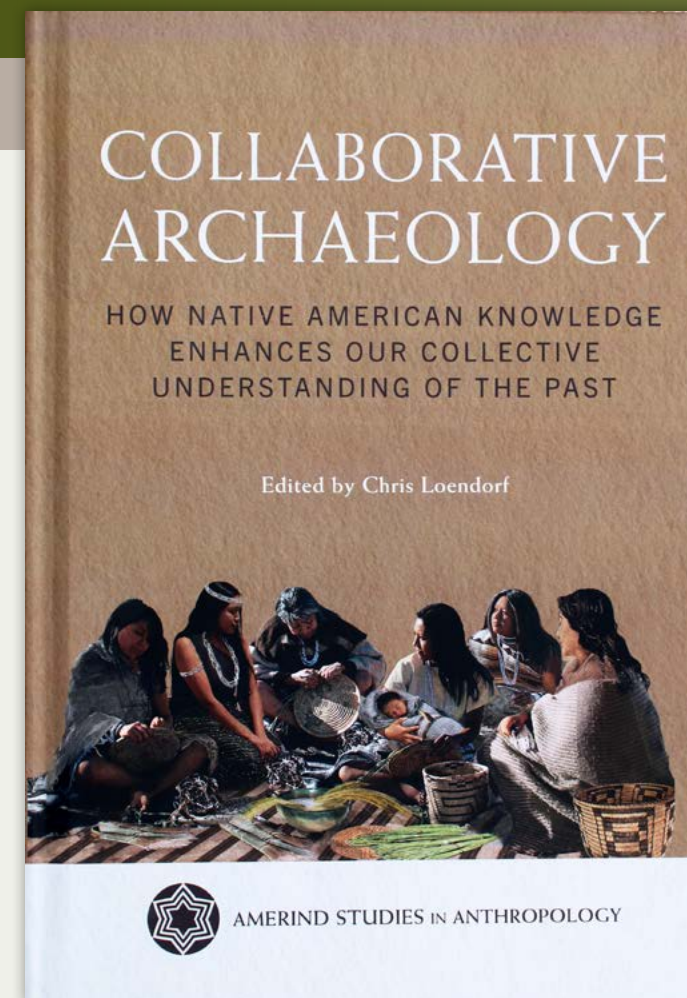
For far too long academic researchers in the United States have treated Native American knowledge as myth, and prehistoric people such as the “Hohokam” of southern Arizona are still widely assumed to have suddenly disappeared shortly before the arrival of Europeans in the New World. The near complete ignorance about Indigenous wisdom has unnecessarily limited our col-

lective understanding of the past. Our seminar discussions helped better define approaches for integrating this knowledge. The twelve chapters in the book resulting from our seminar are an outgrowth of this understanding. Each contribution demonstrates the power of partnerships between Native American communities and archaeologists, as well as other academics, especially historians. These collaborations not only enrich our understanding of the past, they demonstrate Indigenous cultural continuity.

Archaeological interpretations matter to Native Americans because perceptions of the past, especially prehistory, have direct and often negative impacts on their lives. If indeed prehistoric cultures disappeared immediately before

Europeans arrived, then the subsequent colonization of North America would be justified on the grounds that the landscape had been depopulated or abandoned prior to their arrival. However, as history shows, Native people struggled to resist occupation and never abandoned any part of the landscape. Correcting these misperceptions of the past requires eliminating disciplinary divides between archaeology, history, and traditional knowledge. Importantly, many traditional communities have empowered themselves by developing their own cultural resource programs, including museums and historic preservation offices. This has helped Native voices to reshape the field and challenge outdated narratives that separate “prehistory” from living people. Bridging the remaining gaps in our understanding of the North American past requires further integration of historical, archaeological, and traditional Native knowledge.

The contributions to this edited book demonstrate how otherwise intractable archaeological issues, such as prehistoric sports and religious beliefs, can be addressed using the direct historical approach, working backward from contemporary community traditions. While it is the case that beliefs change over time, the burden of proof should rest on demonstrating how past practices differed from documented behaviors. Native American knowledge not only is an important source of information for environmentally effective land management practices such as sea gardening, it also gives us a better overall understanding of our relationship with nature. Furthermore, the authors of the book show how hands-on experiences, like cooking with traditional healthy ingredients, can potentially help improve our lifestyles. Finally, examples provided by archaeological research centers such as Archaeology Southwest and museums like *S’edav Va’aki* show how institutional transformation is possible by incorporating Indigenous Knowledge.



ABOVE: Book cover from the University of Arizona Press. BELOW: Participants in the Collaborative Archaeology Seminar, from left to right: Laurene Montero, Skylar Begay, Karl Hoerig, Brian Medchill, Linda Morgan, Chris R. Loendorf, Jennifer Bess, M. Kyle Woodson, Teresa Rodrigues, Aaron Wright, Jennifer Nelson, Katrina M. Soke. Not shown, but attended: Hannah Chavez; Reylynne Williams. Photo by Eric J. Kaldahl.



Akimel O’Odham women making pottery. This and other illustrations in the publication were created for the Gila River Indian Community Cultural Resources Management Program and are provided courtesy of their program. Gila River Indian Community members took part in the creation of these images, serving as models and determining the contents of each image. Illustration by Robert B. Ciaccio.





PALOPARADO POTTERY: A STUDY

BY DR. HUNTER M. CLAYPATCH, 2025 EMERGING SCHOLAR RESIDENT

Amerind Museum houses a wealth of archaeological materials from across the Sonoran Desert; however, those recovered by Charles Di Peso from Paloparado in the 1950s are particularly special to me. Paloparado is located along the Santa Cruz River, approximately 22 kilometers north of the international border. Although not as famous as many US Southwest/Mexican Northwest sites, materials from this site allow critical insights into a poorly understood region.

The area surrounding Paloparado can be considered a “contact zone” between the precolonial Hohokam and Trincheras traditions of what is now southern Arizona and northern Sonora. The local populations amalgamated cultural and artistic practices from these traditions in unique and distinctive ways. Many of Di Peso’s interpretations regarding the site’s occupational history and ceramic typologies have been challenged, yet no attempt has been made to systematically reanalyze artifacts from the site to better understand its occupants and how usage of the site changed through time.

In summer 2025, Amerind hosted me and granted access to more than 120 boxes of pottery, original excavation notes, and original photos within their archival collection. As a ceramicist, my research prioritized reanalyzing decorated pottery from excavated pithouses from Paloparado because these contained important details regarding the daily lives of the inhabitants. My research refined understanding of when the site was occupied and demonstrated that interactions with neighboring populations changed over several centuries. Analysis of locally produced ceramics highlighted how designs on the vessels were transmitted across wide geographic regions.

My research revealed that most of the best-preserved pithouses date to the Classic Period (1150–1450 CE). Eight houses are remarkably well preserved, with large

reconstructible vessels left in place when many of the structures were abandoned after a catastrophic fire. This event allowed for a rare glimpse into the daily lives of people nearly 700 years ago. The high frequency of pottery from Tucson Basin demonstrates that trade to the north was strong during this period; however, new pottery types from the Arizona-Sonora borderlands, such as Santa Cruz Polychrome, highlights ongoing local cultural innovations.

My biggest thrill was to reanalyze ceramics from several earlier pithouses at the site. Paloparado was occupied for approximately 600 years and was subject to centuries of remodeling, so I had little hope of finding intact early ceramic deposits. To my surprise, several houses dating to the Colonial (750–950 CE) and Early Sedentary (950–1050 CE) period were well preserved! Unlike later occupations, these pithouses contain a fascinating assortment of Trincheras pottery from northern Sonora, Hohokam pottery from Tucson and Phoenix, and even rare examples of Ancestral Puebloan pottery from New Mexico! These ceramics, along with shell from the Sonoran coast, demonstrate that Paloparado was a large population center during the ninth and tenth centuries and that the Santa Cruz River served as a vehicle for the movement of peoples, goods, and ideas.

While my residency at Amerind is complete, my research into Paloparado is far from done. As part of ongoing work, twenty locally produced pottery fragments were selected for petrographic analysis (microscopic analysis of the components in the pottery) to better understand the clays that were exploited by Indigenous potters. Research that utilizes ceramics to correct earlier interpretations of the site also will be forthcoming and will doubtless aid archaeologists across the Arizona-Sonora borderlands. In the meantime, those interested can access my online Amerind talk from September 2025, available on Amerind’s YouTube page.



ABOVE: Hunter Claypatch—visiting scholar AND a two-time champion of Amerind’s Texas Canyon Trail Run 10K Race. March 21, 2026, *photo courtesy of Gary Smith*. BELOW: A 1953 or 1954 photo of House 8 excavations, a well-preserved pithouse dating to the Classic Period (1150–1450 CE). Note the artifacts preserved on the house floor. *Photo from Amerind’s archival collection*.



ABOVE: Gila Butte Red-on-buff bowl fragment from the floor of House 80 at Paloparado. This ceramic type dates from the mid-700s to 800s CE and originates from the Phoenix Basin, providing clear evidence for early trade and interaction at Paloparado. RIGHT: Santa Cruz Polychrome, a Classic Period ceramic type produced near the Arizona-Sonora border. This example is from the floor of House 15 at Paloparado.



RESEARCH STARTS WITH YOU

BY ERIC J. KALDAHL &
PEGGY NELSON

To our members, *thank you* for your support in the study of human history. Research begins with curious people investigating fascinating questions, but scholarship only flourishes under the right set of conditions. Some of those important conditions include **financial support, collaboration, time, and institutional stability**. As a private research funder, our Amerind family has invested in scholarship that deepens understanding of our cultural heritage with particular emphasis on the histories of America's First Peoples.

Thanks to Amerind's **financial support**, over 750 scholars have convened at Amerind to share ideas and explore the human experience. The work of these scholars has been shared with the world through scores of publications and numerous programs. Scholarly **collaboration** in Amerind seminars and workshops informs lively debate and creative thinking about societies, beliefs, and practices. While these seminars offer participants only a brief time together, we know that the bonds formed in



PHOTO: ERIC J. KALDAHL

our seminars lead to lifetimes of meaningful collaborations that bring together people from diverse academic fields and communities.

Beyond multiday seminars, Amerind welcomes scholars who reside on our campus for as much as a month or two.

We provide these residents with **time** in the calm of Texas Canyon to encourage their creativity. As we continue to welcome senior scholars, we also now fund a special residency for emerging scholars.

During the past few years, your **financial support** has allowed Amerind to expand its seminars and residencies, providing more opportunities for collaboration and research. As you read in prior issues of the *Notebook*, Amerind has invested in more Mexican-US collaborations with a conference in Sonora, involving scholars from both sides of the border. This has led to follow-up workshops that will increase international publication sharing, radiocarbon data sharing, and new insights into the legacy of potter Juan Quezada.

Just last December, Amerind supported a tremendously important gathering of Indigenous scholars who discussed Indigenous Archaeology at a Crossroads, which will lead to important new publications by the participants.

We also recognize the central role that long-term history and cultural understanding plays in offering insights on modern-day dilemmas. In partnership with the international Coalition for Archaeological Synthesis, we have hosted numerous workshops of scholars and policy professionals. Most recently these groups tackled the topics of Governance and Human Well-Being and Archaeological Synthesis and Machine Learning.

These new developments are enthusiastically embraced by participating scholars. In a recent Amerind fund raising campaign, scholars contributed over \$350,000 to advance these new initiatives. Amerind's **institutional stability** provides our research center with a firm foundation upon which to develop new initiatives. The longevity of Amerind, and the work it can support, is best served by developing more robust endowments that will guarantee research support for generations to come. Please join us as we build Amerind's newest research endowment that was established with a gift from the Margaret E. Mooney Foundation.



ABOVE: Visiting scholar Dr. Ismael Sánchez-Morales examines Amerind collections from Sonora during a research visit. Ancient Clovis points (see below) have been the subject of several researchers' studies, including Dr. Sánchez-Morales'.

BELOW: Participants in the advanced seminar *Indigenous Archaeology at a Crossroads: Conversations about Ethical and Ethnocritical Heritage Research for the Next 25 Years*. Back row, left to right: George Nicholas; Bonnie Newsom; Joe Watkins. Front row, left to right: Ashley Spivey; Sonya Atalay; Davina Two Bears; Nola Markey; Alyssa Bader; Desirée Martinez; Wade Campbell; Carol Ellick; Carlton Shield Chief Gover; Tsim Schneider; Sven Haakanson. Participants who joined virtually: Larry Zimmerman; Ian Thompson; Kelly Bannister; and Ora Marek-Martinez. December 12, 2025 photo by Eric J. Kaldahl.



Amerind has always been a special place for me. It opened its collections to a young Cultural Resource Management (CRM) archaeologist and has been a welcoming supporter and founding partner of the Coalition for Archaeological Synthesis. Today it is the ideal place to bring scholars from around the world to analyze how the past can benefit our understanding of contemporary issues. The Amerind belies its strength with grace and humility, inspiring scholars to stretch for new heights as we delve the past for clues to our future."

JEFF ALTSCHUL, 2024

PHOTO: JOE KOZLOWSKI



Yes, the Amerind has been an important part of my life with four advance seminars and a one-month, writing stay when Ware was president. He and I talked often about SW archaeology-ethnography as he was writing his book. What a wonderful environment to think seriously in. We are glad to be supportive of the Amerind with its focus on working groups, research, and Native artists."

TIMOTHY K. EARLE, 2024



RAÍCES TALLER 222

Art Gallery & Workshop

BY JOHN SALGADO

*Amerind Museum is hosting an exciting new exhibit in collaboration with Raíces Taller 222—**Raíces de Alegría** (Roots of Joy)—which features work by eighteen artists from the Raíces Taller collective. The artists were asked to submit works inspired by joy, striving to share the roots of their joy with our visitors. This exhibit is made possible in part by the generosity of Dr. Mary Jo Ghory.*

John Salgado, one of the co-founders, provides background to Raíces Taller 222 from which these works emerged. Please come visit the show which will be on display through December 2026 at Amerind.

Our name Raíces Taller 222 literally translates as “roots workshop.” It reflects our dual origins: Raíces (roots), emphasizing cultural heritage and community grounding, and Taller (workshop), highlighting our teaching, hands-on creative practice.

Raíces Taller 222 came into being in 1997 when Juan Enriquez and Jorge Arteaga, art students at the University of Arizona at the time, leased a large historic warehouse space in downtown Tucson and with help from friends and supporters converted it into a working art studio and community gallery. Initially located at 222 E 6th Street, this became the namesake and birthplace of the collective. Later there was a move a few doors down to the current location at 218 E. Sixth Street — yet the 222 remained part of the name for historical identity.

Raíces Taller quickly became an exciting place-making hub for artistic and creative community connections and provided a space that continues to welcome artists, musicians, poets and writers providing a venue that hosts workshops, exhibitions, and collaborative projects.

As a community driven collective, the base Membership / Board has grown from its beginnings and, at the same time, drawn a large number of Associate Members / Volunteers who work together with mutual respect, organizational collaboration, and shared artistic visions.

A fixture of the Downtown Historic Warehouse Arts District, Raíces Taller 222 has become a valuable recognized space for exhibitions, workshops, and cultural outreach. Raíces Taller deliberately functions as a 100% volunteer nonprofit arts cooperative, pooling artistic, financial, and organizational resources with a goal of

supporting both established and emerging artists as well as supporting outreach to the communities we serve.

Raíces Taller 222 serves multiple purposes:

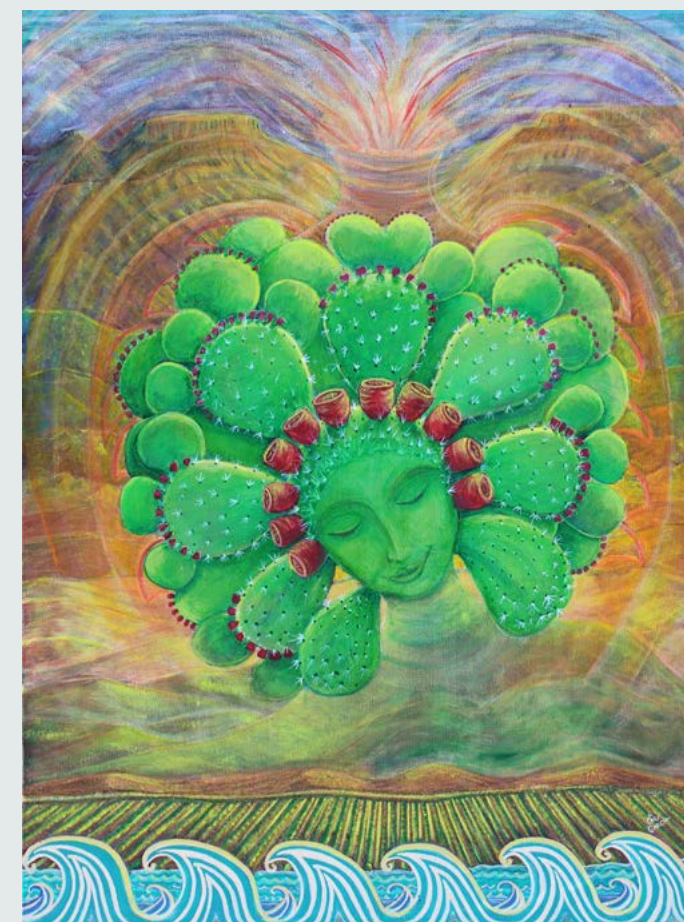
- **Gallery & Exhibitions:** Year-round exhibitions by member and invited artists, often centered on thematic shows celebrating diverse cultural traditions, community experiences, and artistic experimentation. Over our three decades of operation, we have showcased hundreds of exhibitions, creating an important segment of Tucson’s and Southern Arizona’s arts network.
- **Workshops & Education:** The “taller” aspect involves hands-on workshops, critiques, and studio interaction among artists and community participants, fostering inter-generational creative exchange. Our art workshops are proposed and facilitated by artists within our membership as well as by exhibiting artists from the community we serve.

Most importantly, Raíces Taller 222 is known for celebrating cultural traditions and fostering art that confronts social issues, such as immigration, identity, and community narratives. It provides a space where both local and regional artists can exhibit alongside one another, bridging generations and backgrounds. Often our exhibitions and programs extend beyond the gallery space, such as collaborations with institutions like the Amerind Museum, where collective shows by Raíces Taller 222 artists have been featured, emphasizing regional heritage and creative expression.

Raíces Taller 222 is not just about art; it is a community space that fosters connections. The variety and number of events we host encourage artists to share their work with the community while, at the same time, encouraging and improving community engagement and participation in the arts.



ABOVE: “Summer Vacation in San Francisco,” artwork by Glory Tacheenie-Campoy. BELOW: “Madre del Desierto #1 — from the Nopalitos series,” artwork by Ceci Garcia. Both works, now on exhibit, are by founding members of Raíces Taller 222.



Several of the artists featured in the exhibit **Raíces de Alegría** gathered to celebrate their exhibit at Amerind on February 21. They were joined by the writers from *Mujeres que Escriben*. Back row of photo, left to right: Cristina Cárdenas; David Contreras; E. Liane Hernandez; Bob Torrez; Clay Morgan; Ceci Garcia; John Salgado; Juan A. Enriquez. Front row of photo, left to right: Barbara Jo Borch; Glory Tacheenie-Campoy; Dinah Lee Fuentes; Linda Bohlke; Antonio Cocio Estrada; Lydia Maldonado. Photo by Eric J. Kaldahl. Featured artists not in photo: Carolyn King; Ulises Ramos; Jeremy Singer; Bob Torrez; George Welch. *Mujeres que Escriben* members not in photo: Jacqueline Gale; Mariel Masque; Valerina Quintana; M.E. Wakamatsu.





BEAUTIFUL BOUTELOUAS

BY LYN LOVELESS AND SUE RUTMAN

The Amerind landscape is home to over 50 species of native grasses. When Amerind was a ranch, a non-native grass (Lehmann's lovegrass) took over as the dominant plant species. But the wonderful native grasses are scattered across the landscape and it's worth seeking them out.

To a casual observer, all grasses look alike. Grass flowers are small, stripped down to the bare essentials. They don't have insect-attracting petals because they are wind-pollinated. Their pollen-producing anthers dangle in the air, spreading pollen and inflicting allergic misery on many people. But look closely at how the spikelets (clusters of tiny flowers) are arranged on the branches. Notice the number and arrangement of

branches along the central stem. These are key characteristics for identifying grasses.

The grama grasses (genus *Bouteloua*) are recognizable by the lovely geometry of their flowering stems. Of the 16 species of grama grasses in Arizona, nine are found in the Texas Canyon Nature Preserve. *Bouteloua* species differ in the number of branches on the main flower stem and the number of spikelets on each branch.

Some species have spikelets that hang down off one side of each branch, giving them a comb-like or mustache-like look.

Two of the gramas at Amerind are annuals (live less than one year). They are delicate, with weak, shallow roots, and are usually less than 1 foot tall. The other seven species are perennial, taller than one foot, and have tough roots. The chart and images will help you figure them out!

ANNUAL GRAMAS



Six-weeks needle grama
has 4-15 branches that are small, narrow and needle-like, and get stuck in your socks.

Six-weeks grama
has 4-12 branches that are long, delicate, and crowded with spikelets arranged along the branch like the teeth of a comb.

PERENNIAL GRAMAS



GROUP 1

Plants with fewer than 4 branches per flower stalk and lots of spikelets arranged along the branch like the teeth of a comb.

Hairy grama
usually has 2-3 (up to 6) long branches with lots of hairs and one long "tooth" at the end of the branch.

Blue grama
usually has 1-2 (up to 4) long branches that are not hairy and have short leaves that curl when mature.

Rothrock's grama
has 4-12 branches that are more delicate and narrower than hairy grama or blue grama. Sometimes treated as a variety of *B. barbata*.

GROUP 2

Plants usually with more than 4 branches per flower stalk.

Side-oats grama
is a large grass with long, narrow leaves and flower stalks that have 20-50 short, narrow, pendant branches.

Purple grama
has 7-12 relatively short branches with spikelets that have purple-colored spots.

Spruce-top grama
has 3-7 short branches that have short tufts of hairs along the branch stem.

Slender grama
has 7-12 short branches that are not hairy and have a spiky appearance.



A Charming Historical Landscape: THE FULTON HOUSE

BY ERIC J. KALDAHL

Amerind resides among the impressive boulder strewn landscape of Texas Canyon in a cluster of unique historic dwellings. As you visit our campus, hike the Amerind trail system, and view the museum exhibits, we hope you will take a few moments to view some of our architectural treats. To encourage you, we are publishing a series of in-depth discussions about our historic buildings beginning with this treatment of the original family home—*The Fulton House*.

Amerind founder William Shirley Fulton (1880-1964) fell in love with Texas Canyon while staying at the Triangle T Guest Ranch. He and his wife Rose Hayden Fulton (1881-1968) purchased three square miles of adjacent property, selecting a low hilltop for their home. They employed architect Merritt Howard Starkweather (1891-1972) to design both their home and museum. In 1931 M. M. Sundt Construction built *The Fulton House*, consisting of two buildings – a Family Building and a Servants' Building – each laid out in a U-shape and connected by a covered walkway. This house was called *Casa de las Peñas* (House of the Rocks), a name we rediscovered after finding old curtains with the name embroidered on them.



Built of adobe bricks, most floors are smoothed concrete. The living room's hardwood floor is an exception, made from beautiful mahogany boards. The roof consists of wooden beams, stained dark, topped with terra-cotta barrel roof tiles. A hidden staircase off the living room takes

guests to a rooftop deck. Iron binds the roof structure, and wrought iron is used in decorative screens, handrails, and gates. Two distinctive iron screens in the courtyard display the interlocking letters "FF," the brand of the Double F (Fulton-Fulton) Ranch. Rose bushes, perhaps selected to honor our founding lady, flourish in the garden beds. A few old, mysterious, painted ceramic tiles are incorporated into the salmon-pink stucco walls around the courtyard.

Many of the windows are covered in lovely painted artwork. The distinctive floral designs on the living room windows were painted by interior designer Leionne Salter (1892-1972).

Heating and cooling are integral to the house's design. Steam pipes in tunnels under the house connect to radiators

hidden behind gorgeous hand-turned wooden screens. Originally the central courtyard with its two tiled fountains was covered in grass. As the grassy space cooled in the evenings, chilled air flowed downward through bedroom screen doors.

The family used three interconnected bedrooms in the west wing (the Yellow, Blue, and Green Rooms). Visitors used the guest bedrooms in the east wing (the Black, Pink, and Red Rooms). Each room was identified by the color of its bathroom fixtures. Amerind's archives contain fascinating guest books signed by the family's many visitors.

The main dining room is in the Servants' building, as opposed to the Family building. According to Fulton family oral history, this was a deliberate design choice so that Mrs. Fulton could "go out" to dinner, something she missed doing while in residence at the ranch. For morning coffee and snacks, a small kitchen in the Family building served the family's needs with a tiny gas stove that is still located there today.

In the memory of Fulton family descendants, the laughter of the holidays at *Casa de Las Peñas* lives on. It turns 100 in 2031. Watch for periodic tours available of this historic home.



UPPER LEFT: This ceramic tile is one of many architectural details you can enjoy during your visit. *Photo: Eric J. Kaldahl.* BOTTOM LEFT: Fulton House, designed by architect Merritt Howard Starkweather, features the Family Building and Servants' Building connected by an elegant covered walkway and barrel roof tiles. ABOVE: Fulton House living room with the mahogany floor, wood beam and iron roof structure, hand-turned wooden screens for the radiators; and picture window. BELOW: This walkway connects the Family Building to the formal dining room. This allowed the Fulton family to "go out" to supper each time they dined. *Photos: Kerry Whelan (GoatGRAPHER).*



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RENT THE FULTON
SEMINAR HOUSE
for your next special event

The Fulton Seminar House can be rented for special events and by Amerind members who would like to experience living in the home's historic elegance.

Call Amerind's office to speak with the Guest Services department for rates and availability:

(520) 586-3666





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Your generous commitment to Amerind and our mission is behind every discovery, creative expression, and story shared in the *Amerind Notebook*. You help uphold the pillars of our complex work in research, arts, nature, and historic preservation with your memberships and charitable giving. We simply cannot fully realize our potential, understanding, and human connections without the extraordinary people who shape the Amerind community.

AMERIND WOULD LIKE TO THANK OUR SPONSORS FOR THIS EDITION OF THE
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IN OUR MOST RECENT UNFORGETTABLE YEAR TOGETHER, WITH YOU BY OUR SIDE WE:

- Shared inspiration and artist opportunities through **ten dynamic Art Gallery exhibits** spanning December 2024 through today.
- Funded entirely by philanthropy, **installed a new elevator lift** in the Main Museum building, offering more comfortable access to 2nd floor exhibits for all visitors.
- Hosted a **record number of research seminars** with six gatherings of Indigenous and non-Indigenous scholars in anthropology.
- **Continued growing Amerind in Tucson** outreach events with three public talks at the Tucson Museum of Art and growing supportive partnerships with peers in arts and culture.
- Shared knowledge, understanding, and inspiration with over **4,000 audience members** through eleven FREE online talks featuring artists and scholars.
- Continued growing the ways we support early career artists and scholars with the newly launched **Emerging Scholars in Residence** program.

Sponsorship is a wonderful way to support Amerind and let our community learn more about your business. If you have an interest in sponsoring future editions of the *Amerind Notebook*, please contact Kelly Holt kholt@amerind.org or (520) 686-6172.

THANK YOU for creating lasting differences
with our beloved museum, thriving campus, and the artists,
scholars, and visitors we proudly serve.

