



# Amerind Notebook



CELEBRATING 75 YEARS OF RESEARCH, ARCHAEOLOGY, AND EDUCATION

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## Issue Contents

- II Anniversary Renewal
- III **Amerind's Sky Island**  
Setting
- IV A New Era in the Care of  
**Amerind's Fine Art**
- VI The Amerind Turns 75!
- VIII Programs 2012-2013
- IX Amerind Research Update
- X We Dig Our Volunteers
- X Clay Lockett Award
- XI Recognizing Generosity
- XII Calendar of Events

# Anniversary Renewal

By Eric J. Kaldahl, *Chief Curator*

The Amerind will celebrate its 75<sup>th</sup> Anniversary in just a few weeks: October 21, 2012. Two years ago, when the Amerind Board of Directors and staff discussed how we should celebrate this milestone, the opinion was unanimous. **Everyone's first priority was to improve the care of Amerind's irreplaceable collection.**

**Amerind's 25,000 object collection of Native American art and craft** was amassed over many decades. During Mr.



*Collections storage prior to renovations. Look for views of our completed new storage facility in the next newsletter.*

**Fulton's lifetime, it was stored in cabinets and drawers** all over the museum. Visitors called for an appointment, and received a guided tour from Mr. Fulton himself. After his passing, the responsibility to share these treasures fell to Dr. Charles Di Peso. And after his passing, Dr. Anne Woosley opened the Amerind to the public with regular visitation hours.

At that point, one thousand objects were left in public galleries for people to see, and the others were tucked into a 1954 storage building that had been erected to serve as an archaeology laboratory. The Collections Storage building was an uninsulated steel structure. Some overhead gas furnaces

provided warmth in winter. Plenty of windows provided summer breezes, as there was no cooling system. As the decades passed, leaks developed.



Poorly sealed doors let in rodents, insects, and other potential artifact destroyers. Window sills caught rainwater, wicking moisture into the wall plaster, humidifying the interior. Temperature and humidity swung wildly, and all **this hastened the deterioration of objects in Amerind's care.**

Four years ago, with help of a grant from the Southwestern Foundation, plans were drawn up to fix these problems. Architects, specialists in museum heating and cooling systems, conservators, members of the Board of Directors, and staff conceived a renovation plan. Then the funding to make it all happen had to be assembled. The costs have been large, and the **Board's leadership, grants from foundations, and donations from friends** have made this ambitious renovation possible. The roof, walls, and even the undersides of the floors were insulated. Windows were sealed and better doors were installed and weatherized. Electrical facilities and wiring were improved. As I write this, a state of the art heating, cooling, and humidity control system is being installed.

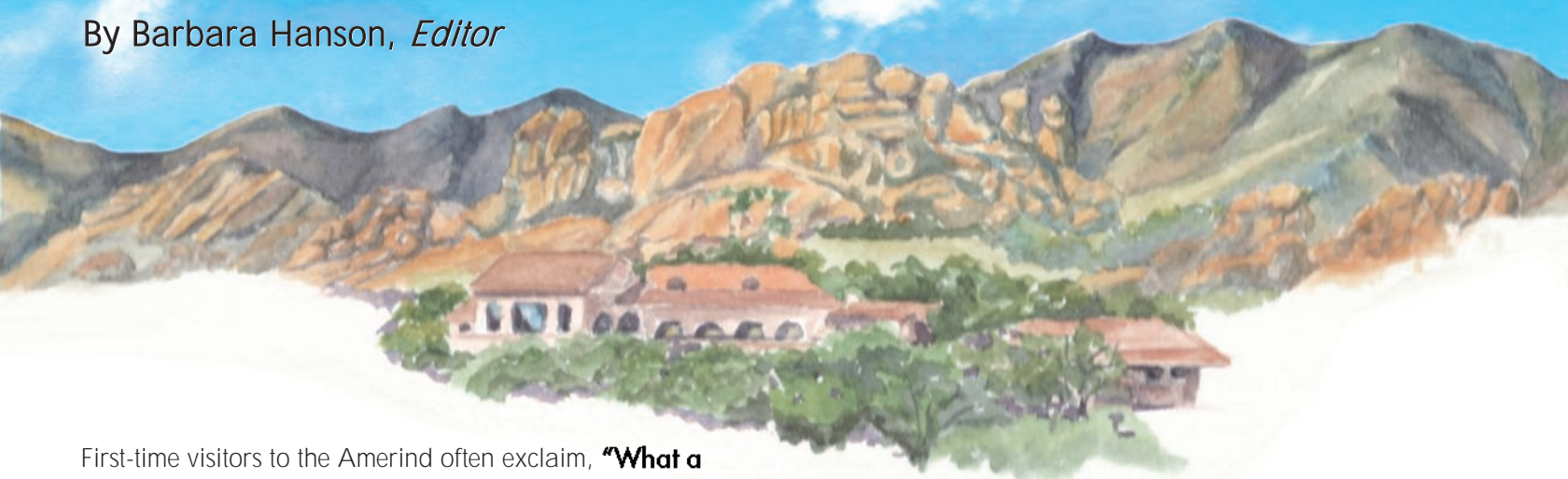
**For the next 75 years, the Amerind's collection will be in an environment that will help preserve and protect the collection for decades to come.** This is how we are celebrating the 75<sup>th</sup> anniversary: **improving our stewardship of Amerind's legacy for future generations.**



*Baskets and other fragile materials have been taking up valuable gallery space. When renovation is complete, the galleries will reopen.*

# AMERIND'S SKY ISLAND SETTING...

By Barbara Hanson, *Editor*



First-time visitors to the Amerind often exclaim, **“What a treasure!”** -- surprised to find a world-class museum hidden away in a remote corner of Arizona with the dramatic rock formations providing an unforgettable background. What is **perhaps harder to “see” on first glance is that the Amerind’s setting is one of the most biologically rich in all of North America.** This area, often called the *Sky Islands* for its many small mountain ranges rising above wide basins like islands **in a grassy sea, encompasses the “international four corners” where the states of Sonora, Chihuahua, New Mexico, and Arizona meet.**

This is a region so extraordinary, that award-winning nature writer, Ken Lamberton, said of it, **“there is no place like it on the planet.”** The International Union for Conservation of Nature has called the region **“one of the great centers of plant diversity north of the tropics”** and the number of species of birds and other animals recorded here surpasses that of nearly any other place in North America.

The key to such biodiversity is a felicitous joining of geology and geography. Our location, close enough to be affected by the Ice Age glaciers, but never covered by them, meant that a great coming-and-going of biologic communities left a legacy of a vast variety of flora and fauna. When glaciers advanced south, the climate here was cool and wet enough to support woodlands all the way down to the valley floors; as the glaciers retreated north, drought-tolerant plants moved up from the sub-tropics to cover the mountain slopes. When the climate warmed at the end of the Pleistocene, about 11,000 years ago, the biotic communities settled into the interfingering mosaic of species we see today. The Sky Island mountaintops support plants and animals that reflect affinities with Rocky Mountain and northern boreal forest species, while the lowland valleys are covered by plants

adapted to drier, warmer climates with relatives in the tropics and deserts. Species that evolved in the Sierra Madre Mountains of Mexico still flourish in the middle elevation canyons here, the

only place in the U.S. these species of oak, pine, and other *Madrean* trees and shrubs can be found.

Species from the Chihuahuan desert and Great Plains to the east intermingle with species from the Sonoran desert to the west across a gap in the north/south continental mountain chains. Global climate zones overlap at this latitude so the habitats reflect influences from tropical, subtropical, and temperate zones. Mammals such as coatimundi, jaguar, and ocelot move back and forth between the US and Mexico along the north/south corridors of the river valleys; neotropical birds come north to breed in mountain canyons. Many Sierra Madrean plants such as coral bean reach their northern limit, while some northern forest species, like Rocky Mountain maple and Englemann spruce, reach their extreme southern range on the tops of our higher mountains.

Amerind, of course, does not have the elevational range of **the larger mountains, but at 4600’-5500’ Texas Canyon lies at what I call the “magic elevation” where many different plant communities intermingle.** Species of desert scrub, such as catclaw acacia reach their highest range of elevation here, while plants of the Madrean Evergreen Woodland, like **Schott’s yucca and Mexican blue oak find their lower edge** here. In addition the Interior Chaparral and Chihuahuan Grassland associations are adapted to just this elevational range and contribute species like pointleaf manzanita, California buckthorn, and Wheeler sotol to our diverse plant **palette. Along our watercourses, we’re shaded by trees of the desert wash & perennial riparian types -- soapberry and netleaf hackberry, Arizona walnut and Goodding willow.**

All this abundance has created an environment for 13,000 years of human culture to flourish. It is no accident that the jewel that is Amerind is placed in such biological richness -- the perfect setting for a museum that exhibits the incredible variety of Native American cultures.



# A NEW ERA IN THE CARE OF AMERIND'S FINE ART

By Eric J. Kaldahl, *Chief Curator*

In the last three years, the Amerind's amazing collection of paintings, drawings, and prints have received new care and attention. This is thanks in large part to the support of the Friends of Western Art. The Friends are a group of passionate and knowledgeable art patrons whose financial support is ushering in a new era for the fine art collection.

The fine art collection assembled by founders William Shirley Fulton and Rose Hayden Fulton consists of roughly 350 works. A few were passed down by family ancestors, but **many of the pieces reflect the Fultons' core interests. Over a hundred works, mainly watercolors, were created by Native American artists from several southwestern communities. Non-native American artists and European artists depict the grandeur of the American West and the beautiful landscapes of New England's countryside and seaside.**

The Fulton-Hayden Memorial Art Gallery opened in 1960, and at the time as many works as possible were on display. After the Fultons passed away (William Shirley in 1964 and Rose in 1968), the art gallery saw fewer and fewer changes. The art gallery was invigorated with new life when the **Amerind's changing gallery began featuring new contemporary Native artists like Bunky Echo-Hawk, Melanie Yazzie, Terrol Dew Johnson, and Emmi Whitehorse.**

These contemporary shows brought the fine art gallery new attention, but the aging collection still needed significant support. Paintings are subject to deterioration like any other object. Changing temperature and humidity loosens canvases on their stretcher bars, leading to sagging canvases and potential paint flaking.



*Drawings on paper are placed in a special conservation bath. A bath like this one is a perfect treatment for gently removing the dust and grime of decades. The solution is discoloring due to accumulated dirt on the artwork's surface.*

Some artists and art dealers used to varnish paintings in substances that we now know darken with age. Watercolors on highly acidic papers discolor with the passing of time.

The Friends of Western Art have now visited the Amerind collection several times and expressed their great appreciation for a beautiful collection. First through a series **of grants, and then with major support from the Friends'** annual art auction, the Amerind was given the resources to conserve the collection.

Conservators are a group of museum professionals who can help protect and repair damaged objects. They are specially trained in material sciences, chemistry, and the history of the materials that they conserve. Tucson is fortunate to have several fine art conservators, and the



*An Antelope and Peace Sign by Frederic Sackrider Remington. These two sketches underwent conservation treatments to remove them from their cardboard backings and for surface cleanings.*

Amerind has been working with the studio of conservator Linda Morris. Linda is a highly experienced fine art conservator who knows her art history backwards and forwards.

With the support of the Friends, we contracted the services of Linda Morris Studio. First we began by assessing the current condition of all 350 works, noting potential problems like loose canvases, evidence of old damage, the state of varnishes, etc. After this initial assessment, Linda and her studio team identified works that needed immediate care to stave off potential damage.



## ABOUT THE FRIENDS OF WESTERN ART

FWA was incorporated as a non-profit organization in 1981. It is dedicated to supporting the awareness of Western Art in Tucson and Southern Arizona. Through its educational fund, financial assistance is given to young and emerging artists, to public art programs, and to special Western Art exhibitions. FWA supports the Amerind Foundation through grants for conservation of its Western Art collection.

FWA sponsors the 18th Congressional Districts Art competitions for high school students. It also gives scholarships to the Scottsdale Artists School, and helps art students with tuition and supplies and other scholarships.

In 1995 FWA committed \$70,000.00 to the cost of renovating the Fish House at the Tucson Museum of Art as the site of a new gallery housing art of the West, now known as the John K. Goodman Pavilion of Western Art. The FWA also raised funds for the endowment of the Pavilion.

Over the years FWA has sponsored such exhibitions at the Tucson Museum of Art as the Anschutz collection, the Harmsen collection, the Tucson Seven (two exhibitions), the Ross Stefan retrospective, **"Covering the West: the Best of Southwest Art Magazine"**, and **"Women Artists and the West" show and sale**, and **"Thirty Years: a Western Artists of the Year Retrospective"**. In 2003 FWA presented the **bronze sculpture "Visions of Change" by John Coleman CAA**, to the Tucson Museum of Art.

FWA has helped underwrite three large public sculptures by Buck McCain and Dan Bates, and supports restoration and conservation of the Amerind Foundation collections.

FWA organizes trips to locations and museums of interest, holds Sunday Salons at the studios of artists or the homes of collectors, and other things of interest to its membership.

FWA holds its major fundraiser, the Artist of the Year Dinner, in October of each year. Monies raised at the dinner support the abovementioned programs of the organization.

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



*This Amerind work by Hopi artist Louis Lomayesva is entitled "Symbolism." The white paint is flaking off the paper. In this treatment, a clear adhesive solution is being applied that will consolidate the paint and keep it from flaking any further. Conservators apply treatments that are reversible. This particular consolidating material can be removed at a later date if the Amerind deems it necessary.*

To give you an idea, preeminent western artist Frederic Remington created two of the pen-and-ink drawings in our collection. At some unknown point in the past, these two works were glued to a cardboard backing. Glue, left unchecked, will chemically damage the paper of the artwork. Ultimately the paper will crack and flake apart, ruining the artwork. Linda Morris took these works to her laboratory where her team removed the cardboard layer by layer with a damp sponge and a scalpel. Eventually they freed the artwork from the cardboard and adhesive. They applied a clear protective backing to prevent any potential tears to the art paper in the future. They also discovered that on the back of one of the works, Remington wrote his original asking price in grease pencil: \$3.50.

The Friends are also assisting us in renovating the art gallery lighting system, bringing it up to date with modern fixtures and electricity. Right now the Amerind is in the planning stages with a lighting designer and architect. Once the plans are complete, the galleries will be evenly lit with fixtures that are sensitive to the long-term preservation of our works. Visitors will find a **pleasantly lit space that has no more "bright spots" and "dim spots."**

An active committee of the Friends has also been working with us to provide new biographical information about artists in the collection, and helping us with the arrangement and hanging of the works.



The Amerind art collection has received some much needed time, care, and attention. Look for new pieces to appear on exhibit in the year ahead, new renovations, and better care for these valuable artistic treasures.

# The Amerind Turns 75!

By John A. Ware, *Executive Director*

In November 1937, William Shirley Fulton sat down to write the founding charter for the Amerind Foundation, creating a nonprofit anthropological research center and museum in southeastern Arizona. Located 60 miles east of Tucson, the **foundation's headquarters was intentionally established far from the inevitable distractions of a big city.** Fulton sought **detachment and serenity, and he saw the Amerind's 1600** acre campus in remote Texas Canyon as the perfect place to conduct concentrated research on the early human inhabitants of the greater Southwest.

When Mr. Fulton died in November, 1964, the legacy of the foundation he created was already firmly established. On the eve of its 30<sup>th</sup> Anniversary, the Amerind had just completed a four year intensive excavation of Casas Grandes (*Paquime*) in northern Chihuahua, the largest archaeological project ever conducted in the Southwest Borderlands, and these excavations were preceded by nearly a dozen major research projects in southern Arizona dating back to the early 1930s. Most of those research projects sprung from the mind of a young archaeologist named Charles C. Di Peso, who would serve as director of the Amerind Foundation for 30 years.

Di Peso's research in the Southwestern Borderlands focused on the "protohistoric period," or the period between the early historic period, when Spanish documents were available for study, and the late prehistoric period, when archaeological remains were the only source of information about the past. He was also one of the first archaeologists to document a major migration of Western Pueblo people to southeastern Arizona at the turn of the fourteenth century, a subject on the cutting edge of archaeological research in the region today. By any measure, however, his most important contribution to historical research was to help erase the arbitrary line formed by the international border between Mexico and the United States. Southwestern archaeologists always knew that the cultural region they studied extended well south of the US border, but apart from some extensive surveys, very little work was accomplished in northern Mexico. US archaeologists were busy digging sites north of the border, and working in Mexico presented daunting logistical challenges. For their part, Mexican archaeologists were always more interested in digging Aztec and Maya

**ruins in Mexico's heartland. Few paid more than** passing attention to Mexico's northern frontier.

Di Peso and a handful of like-minded colleagues argued persuasively that to understand the prehistory of the southwestern US, we needed to

fill in the blank space on the map of northern Mexico. For Di Peso, the term *Southwest* was a parochialism. Arizona and New Mexico were really the northwestern frontier of Mesoamerica, and much of his research in the Southwest Borderlands was designed to demonstrate a point that most archaeologists now take for granted.

The Amerind changed **course after Di Peso's** death in 1982. For years the Amerind Museum had taken a backseat to Amerind's research programs. Prior to 1985 the Amerind Museum was open to the public by appointment only, and for good reason: the entire collection was stored on open shelving in the museum galleries, in direct light, subject to severe swings in temperature and humidity, and within easy reach of the occasional **greasy hand.** Amerind's second professional director, Dr. Anne Woosley, moved most of the collections into permanent storage where light, temperature, and humidity could be more closely monitored and controlled, and she filled the museum galleries with interpretive exhibits and opened the museum to the walk-in public for the first time in 1986. Taking a page out of the School of American Research book, Woosley also initiated an advanced seminar series at the Amerind in 1989, bringing scholars together to address important research issues in North American archaeology and publishing the proceedings of the seminars through the University of New **Mexico Press. Under Woosley's guidance, the Amerind** moved from research laboratory to think tank.



*Charles Di Peso and  
William Shirley Fulton*



When Woosley left in 2001 to direct the Arizona Historical Society, the author was hired and charged by the board with creating research and public education programs that would serve the growing communities of southern Arizona and to raise much needed funds to pay for expanded operations. One of our first initiatives was the creation of a membership program—the first in Amerind’s history—to expand Amerind’s support base. With a growing membership program underway, a variety



of public education programs followed: Native arts and culture events (all presented in the “Native Voice”), a ramped up schedule of exhibition changes and gallery openings, public lectures, regional and international cultural tours, school programs, and active visiting scholar and resident artist programs. The advanced seminar series that began in the late 1980s has been continued and substantially enlarged through collaborations with the Society for American Archaeology and regional universities. Now, at the time of its 75<sup>th</sup> anniversary, the Amerind is publishing an average of two to three edited volumes a year by scholars from around the world through a new collaboration with the University of Arizona Press, and a new publication series has been launched with Cambridge University Press on global sustainability, in collaboration with the School of Sustainability at Arizona State University.

In addition to program changes, the Amerind began a major facility renovation program in 2004 to address many years of deferred maintenance of Amerind’s historic buildings. In the years since 2004, new electrical systems have been installed, roofs replaced, modern heating and cooling systems added, and handicapped ramps installed and wheelchair lifts planned for the historic museum and art gallery buildings. Perhaps the most important improvement happened this summer when Amerind’s collection repository was completely rebuilt and a state-of-the-art climate control system was installed to help preserve Amerind’s priceless collections.

The Southwest is one of the world’s great anthropological laboratories, where essential questions about what it means to be human can be addressed

against a backdrop of 13,000 years of human history. The Amerind has played an important role in the writing of those histories, bringing lessons from the past into the intellectual and moral debates of the present. As the Amerind celebrates its 75<sup>th</sup>

Anniversary in 2012, we look forward to the next 75 years continuing to advance critical research on the human condition and bringing the results of that research to an interested public.



## Amerind Celebrates 75 Years!

October 21, 2012  
9a.m. — 4p.m.

### FREE ADMISSION!

#### Activities Throughout the Day

Native American dance groups

*Hopi, Tohono O’odham, Yaqui*

Tours of the historic Fulton Seminar House and ethnobotanical tour on the grounds

#### Artists demonstrations

*Yaqui woodworking, Hopi basketmaking and katsina carving, Santo Domingo flintknapping and jewelry making, Akimel O’odham shell jewelry, Navajo weaving, and more!*

Kids Corner with activities for all ages.

Library – Book signings & sale of 75<sup>th</sup> anniversary book & other Amerind publications

Raffle

Lectures & talks on Amerind History

Native American food vendors

# Amerind Cultural Programs 2012-2013

October 11-14, 2012  
CASAS GRANDES SEMINAR

October 12, 2012  
BROWN BAG TALK

*Recent Research in Northern Chihuahua* (noon)  
With Drs. Paul Minnis and Michael Whalen

October 13, 2012  
PUBLIC LECTURE IN TUCSON ON CASAS GRANDES  
(7 p.m., DuVal Auditorium)

October 21, 2012  
AMERIND 75TH ANNIVERSARY (9 a.m.—4 p.m.)  
Free Admission.

October 27, 2012  
BOTANY WALK with Barbara Hanson  
An easy stroll around the museum grounds. Meet outside Museum entrance at 11 a.m.

October 29–November 2, 2012  
NAVAJO WEAVING WORKSHOP  
Join Diné Master Weaver sisters Barbara Teller Ornelas and Lynda Teller Pete for a five day workshop on traditional Navajo weaving. Participants will be housed in the Amerind Seminar House and miniature looms will be provided. You will be able to complete a placemat size weaving by the end of the workshop. **Lynda Teller Pete received "Best of Show" at the Santa Fe Indian Market in 2011!**

November 3, 2012  
A celebration of the photographic exhibit *Walls, Windows, and Doors*. Presentation by exhibit photographer Joe Kozlowski with a light reception. (1:30 p.m.)

November 14–18, 2012  
SYMPOSIUM ON GLOBAL SUSTAINABILITY AND TRADITIONAL ECOLOGICAL KNOWLEDGE Co-sponsored by the ASU Department of Sustainability.

November 16, 2012  
BROWN BAG TALK  
*Traditional Ecological Knowledge & Sustainability* (noon)  
With Dr. Dan Schilling and Dr. Melissa Nelson

November 18, 2012  
*Conversation on Global Sustainability (Tucson, venue TBA)*  
With Melissa Nelson PhD, Turtle Mountain Chippewa, Director of the Cultural Conservancy & professor of American Indian Studies at San Francisco State University and Gary Paul Nabhan PhD, research scientist, Southwest Center at University of Arizona, and author of two dozen books on food, land & culture.

November 26th–29th, 2012  
BATTLEGROUND ARIZONA TOUR  
Join Neil Mangum on this fascinating trek to some of the pivotal sites in the Apache Wars, including Cochise Stronghold, Fort Bowie, Camp Grant, Fort Huachuca, Fort Lowell, and more. Neil is a historian, author, and a



former park superintendent at Little Bighorn Battlefield National Monument and Chiricahua National Monument.

*Participants will stay at the historic Fulton Seminar House at the Amerind Foundation. Lodging, transportation, and all meals are included in the price of the tour.*

November 29, 2012  
BOTANY WALK with Barbara Hanson  
Back roads of Amerind. Wear sturdy shoes or hiking boots. Meet outside Museum entrance at 10 a.m.

GALLERY OPENINGS IN FALL 2012  
Amerind's ongoing Southwestern Textile exhibition, *Interwoven Traditions*, will be replenished with 15 new textiles in the fall. A photo exhibition of ancient Southwest ruins, *Walls, Windows, and Doors*, will be up in the Amerind Art Gallery through the fall. In October we open our *Native American Doll* exhibition in the main entrance gallery (mounted at children's eye level). In the Spring we debut *Rock Art: Archaeoastronomy to Zoomorphs* in the Amerind Art Gallery.

January 11–January 13, 2013  
WINTER COLLECTOR'S WORKSHOP  
*The Art of Southwestern Basketry and Textiles*  
Join legendary Southwest weaving expert Terry DeWald for a three day intensive workshop on Southwestern baskets and textiles. Participants will stay in Amerind's Fulton Seminar House and meet in our research library for intensive study of Southwest weaving traditions. The course will utilize the superb basketry and textile collections of the Amerind Foundation, but participants are encouraged to bring elements of their own collections as well.

February 16, 2013  
BOTANY HIKE with Barbara Hanson  
Off-road at Amerind. Wear sturdy shoes or hiking boots, bring water and a snack. Meet outside Museum entrance at 10 a.m.

March 17–March 22, 2013  
HOHOKAM WORLD TOUR  
Visit some of the great Hohokam sites of the Gila, Salt, and Santa Cruz River valleys in southern Arizona, including Pueblo Grande, Casa Grande, University Ruin, Los Morteros, and others. The tour will be based out of the Amerind Foundation and led by Dr. Doug Craig, Dr. Eric Kaldahl and joined by other Hohokam archaeologists and tribal historians from the O'odham communities of southern Arizona.

MARCH 25–28, 2013  
ANCIENT OCEANS & MODERN SKY ISLANDS:  
*The Geology of Southern Arizona*  
Dr. Scott Baldrige of Los Alamos National Laboratory will lead a three day tour to explore the geology of southeastern Arizona. The tour will be based out of the Amerind Foundation, with field trips to the Chiricahuas, Peloncillos, and other mountain ranges and geological sites in the region. Dr. Baldrige is author of *The Geology of the Southwest* (Cambridge Press) and is one of our leading experts on the Basin and Range province of southern and western Arizona. Of course, we will also explore the quartz monzonite uplift that forms spectacular Texas Canyon!

*Times and dates are subject to change. Please call the Amerind at 520.586.3666 to confirm all events. For more information on these programs please visit us online at [www.amerind.org](http://www.amerind.org)*



# Amerind Research Update

By John A. Ware, *Executive Director*

In its first 50 years, from the 1930s to the late 1970s, **Amerind's pioneering excavations in the southern Southwest** and northwestern Mexico helped define the prehistory of the Southwest Borderlands, and the publications that came out of these research projects are still required reading for students of Southwestern archaeology. Since the 1980s the Amerind has changed gears, from the early stages to the concluding steps of the research process: from data recovery and analysis to synthesis and publication. Alas, Amerind researchers no longer dig square holes in the ground. Instead, we support the synthetic efforts of our square-hole-digging colleagues by providing an unparalleled scholarly retreat for collaboration and synthesis.

Twenty-five years ago the Fulton's Spanish Colonial-style home in Texas Canyon was converted into a retreat and conference center, and scholars from all over the world now come to the Amerind to engage in intensive discussions leading to important scholarly publications. The Amerind has been holding scholarly seminars since the late 1980s and publishing the proceedings of the seminars through major academic presses. In the 1980s and 90s seminars focused on themes from southwestern archaeology, consistent with the historical focus of early Amerind research efforts. In the last ten years Amerind has collaborated with the Society for American Archaeology (SAA) to host **outstanding symposia from the society's annual meetings in** the spring of every year. With the SAA collaboration, the scope of Amerind seminars has expanded to include important themes in world prehistory.

For many years Amerind seminars could only be hosted for a few months in the fall and the spring. Seminars in the winter and summer were impractical because the Fulton Seminar House lacked modern heating and cooling systems. Some of us will never forget a post-Thanksgiving seminar in 2004 when the temperature dropped to 12 degrees F the night before participants were due to arrive. With only small space heaters in the seminar house guest rooms, staff went out to scour local retail outlets for electric blankets. Fortunately, the seminar participants survived three very cold days and nights without complaint (archaeologists are generally a hardy

lot). In the last five years we have upgraded the seminar house's electrical system, insulated and re-tiled the roof, replaced most of the ancient plumbing, converted bathtubs into showers, and installed modern heating and cooling systems in the seminar house guest rooms. We can now use the Fulton seminar house year-round, which doubles the numbers of seminars we can support.

Last year we began a formal collaboration with the School of Sustainability at Arizona State University in Tempe—among **the nation's leading centers of sustainability teaching and research**—to launch a series of advanced seminars on global sustainability. Our first seminar in the series will take place this November and will be chaired by Amerind board member Dr. Dan Shilling and Dr. Melissa Nelson of San Francisco State University. Our first seminar in the series will focus on traditional ecological knowledge and sustainability and will include such luminaries as Gregory Cajete, Baird Callicott, Simon Ortiz, and Gary Paul Nabhan. The proceedings of the seminar will be published by Cambridge University Press in a new series entitled *New Directions in Sustainability and Society*, edited by Drs. Norman Yoffee of the Amerind and Christopher Boone of Arizona State University. We are also talking with faculty of the School of Transborder Studies at ASU to launch a series of seminars on the dynamics of international borders. Arizona shares with three other states a 1,500 mile border with Mexico, and exchange, migration, and other interactions across that front are straining the policies and resources of both nations. With **Amerind's long history of research in the Southwest** borderlands, Dragoon is an ideal location to host conversations about border issues and problems.

In both of these new seminar initiatives, the Amerind will be bringing world-class scholars together to address issues of international importance. Each seminar will also be attended by public policy makers and journalists who we hope will take what they learn from the discussions to a much larger audience beyond the Amerind campus. We are very excited about these new collaborations. They promise to contribute **to human knowledge and increase Amerind's visibility in** fields and among constituencies far beyond our traditional audiences.



# We Dig Our Volunteers!

## By Deni Mitchell, *Museum Services*

The Amerind is proud to have 75 of the best volunteers on its roster, some commuting over an hour each way from all corners of southern Arizona. Volunteers typically work anywhere from 1- 10 days a month receiving visitors and giving out museum information at the front desk as well as the art gallery. We also have several volunteers who work in collections under the direction of Chief Curator Eric Kaldahl or in the Fulton-Hayden Memorial Library with Head Librarian Sally Newland. In the Education Program volunteers are essential for giving tours of the museum, leading an exercise in archaeology, and preparing/demonstrating/assisting with hands-on activities for the students using native tools and technologies such as metates and atlatls. We have a core group of volunteers who serve as docents for tour groups and the general public. Without the help of these valuable people, the Amerind would be unable to open its doors to the public.



*Volunteer field trip to the Arizona State Museum*

On a recent survey, 90% of our volunteers rated the Amerind as an above average volunteer experience. We offer many programs that are only available to our volunteers, such as classes given by Director John Ware and Chief Curator Eric Kaldahl. Volunteers are able to socialize together at behind-the-scenes lunches along with special parties and field trips throughout the year.

# Peter Johnson Honored With the Clay Lockett Award

## By Becky Rebenstorf, *Director of Development*

Henry Claiborne "Clay" Lockett joined the Amerind Board of Directors on June 20, 1951, served as President of the board from 1965 to 1979, and continued to volunteer his services to the Amerind until his untimely death in May of 1984. As an archaeologist, Indian Arts dealer, and avid collector, Clay was indispensable in helping the Amerind's founder, William Shirley Fulton, amass one of the finest collections of American Indian and Spanish Colonial art in the country.

In May, 1984, Amerind's Board of Directors passed the following resolution: "Clay Lockett's devotion to the Amerind throughout his many years of association with the Foundation will be greatly missed and long remembered. His contributions to the field of anthropology are many. His able guidance of the Foundation as President from 1965 to 1979 speaks to his profound concern for the future of the Foundation. He gave of his time for 33 years and enhanced Amerind's collections with the contribution of countless artifacts."



*Peter Johnson (bottom-center) receives the Clay Lockett Award*

In recognition of Clay's many years of service to the Amerind Foundation, on the occasion of the Foundation's 75<sup>th</sup> Anniversary, the Amerind Board of Directors has established the Clay Lockett Award to recognize outstanding volunteer service to the organization. Peter Johnson, long time volunteer and board member of the Amerind, was the first to be honored with the Clay Lockett Award. Peter Johnson joined the Amerind Board, at the request of the Fulton family, in 1970. A critical link to Amerind's past, Pete has always been among Amerind's most progressive directors and his personal and professional dedication has helped guide the Amerind into the 21<sup>st</sup> Century.



# Recognizing Generosity

## Friends of Western Art – True Friends of the Amerind

Friends of Western Art (FWA) and the Amerind have developed an excellent partnership in recent years. FWA has provided **significant financial and volunteer support to the Amerind's collections and restoration of significant art pieces.**

On Friday, October 5, 2012 the Friends of Western Art will celebrate William Hook as the 2013 Artist of the Year. The **American landscape is William Hook's inspiration. If you are interested in learning more about the dinner, please visit them on-line at: [www.friendsofwesternart.org](http://www.friendsofwesternart.org)**

## The Frances Chapin Foundation and Northern Cochise Fund Help Amerind Museum & Art Gallery Increase Visitors' Access to Collections

The Frances Chapin Foundation and the Community Foundation of Arizona – Northern Cochise Fund each gave significant **donations to the Amerind for the renovation of the Museum's main entrance. A permanent ramp was installed with secure, wrought iron handrails.** The combination of the accessible ramp and handrails allows access for ALL Museum visitors. Handicapped Accessibility is a priority for Amerind as it is our goal to accommodate every visitor.

**Mike Nelson states, "As a board member of the Northern Cochise Trust, I was gratified that we were able to support the Amerind Foundation's on-going renovation of the various access entries to the Museum and Library. The Amerind is one of the premier historical, cultural, scientific, and educational attractions of Cochise County. Through the efforts of John Ware, PhD, the planned renovations will improve the accessibility and patronage to make the Amerind even better."**



### Fred Pace: An Indispensable Voice

**If you're happy to see the remarkable construction happening at Amerind these days, one of the people we owe thanks to is Fred Pace. As a young architect, Mr. Pace worked with Amerind's architect Merritt Howard Starkweather. Starkweather designed the Fulton House, the Museum and the Art Gallery buildings. Fred was just starting out his career, working for Starkweather, as the Fulton-Hayden Memorial Art Gallery was designed. He then went on to start his own architectural firm and become a general contractor, as well. He has been both designer and builder.**

**For the Amerind, Fred's been a great friend. Now in his retirement, Fred has overseen several critical construction projects. He has inspected the work of our current architect and all the builders who have been handling our most recent renovations. He helped oversee the new roofing on the Museum, Art Gallery and Fulton House. He oversaw the construction of the front entrance's accessibility ramp, and he has overseen the massive renovation of the Amerind collections storage wing. Although the ground has not yet been broken, Fred is also advising us on long term plans for greater accessibility for the museum and art gallery.**



The time and talent Fred contributed to these projects has ensured quality construction, good design, and renovations that will stand the test of time. **As John Ware once noted: "Fred knows at least 5 ways to solve every [construction] problem, and which one will work best for us." I'm not sure that a young Fred Pace ever thought he'd be back here over 50 years after the Art Gallery was finished. But the Amerind is very fortunate to have him.**



The Amerind Museum  
PO BOX 400  
Dragoon, AZ 85609

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## Calendar of Events at the Amerind

October 11-14, 2012	Casas Grandes Seminar	November 16, 2012	Brown Bag Talk <i>Traditional Ecological Knowledge &amp; Sustainability</i> (Noon)
October 12, 2012	Brown Bag Talk <i>Recent Research in Northern Chihuahua</i> (Noon)	November 18, 2012	<i>Conversation on Global Sustainability</i> (In Tucson) With Gary Nabhan & Melissa Nelson
October 13, 2012	Public lecture in Tucson on Casas Grandes (7 p.m., DuVal Auditorium)	November 26-29, 2012	Battleground Arizona Tour
October 21, 2012	Amerind 75th Anniversary (9 a.m. - 4 p.m.)	November 29, 2012	Botany Walk
October 27, 2012	Botany Walk	January 11-13, 2013	<b>Winter Collector's Workshop: The art of Southwestern Basketry and Textiles</b>
October 29-November 2, 2012	Navajo Weaving Workshop	February 16, 2012	Botany HIKE
November 3, 2012	Celebrating the exhibit Walls, Windows, and Doors. (1:30 p.m.)	March 17-March 22, 2013	Hohokam World Tour
November 10, 2012	Annual Board meeting at Amerind	March 25-28	Ancient Oceans to Modern Sky Islands: The Geology of Southern Arizona
November 14-18, 2012	Symposium on Global Sustainability and Traditional Ecological Knowledge	<p><i>For more information on these programs and events please check page 8 or our website <a href="http://www.amerind.org">www.amerind.org</a></i></p> <p><i>Times and dates are subject to change. Please call the Amerind at 520.586.3666 to confirm all events.</i></p>	

### Mission

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

### Newsletter

The Amerind Newsletter is produced biannually by staff and volunteers of the Amerind. John Ware and Eric Kaldahl, content; Barbara Hanson, editor and drawings; Ron Bridgemon, design and layout; photography by Amerind staff (except where noted).

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