



# AMERIND NOTEBOOK

VOLUME 13, ISSUE 2 | FALL 2024

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# Connecting People, Tradition, and History



ABOVE LEFT AND RIGHT: Hiking in the Texas Canyon Nature Preserve. Photos courtesy of Kerry Whelan. ABOVE MIDDLE: No:ligk Traditional Singers and Basket Dancers at the Texas Canyon Trail Run. Photo courtesy of Bev Parks.

## AMERIND NOTEBOOK

*Amerind Notebook*  
Volume 13, Issue 2, Fall 2024

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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: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: Detail of Stephen Mack's painting *Woman with Olla*—currently on exhibit at the Tucson Botanical Gardens along with 16 other Native American paintings from Amerind's permanent collection. RIGHT: Western Apache basket, photo courtesy of Joe Kozlowski. In honor of this year's Autumn Fest, the Amerind art gallery has a display of Apache baskets from our permanent collection.

GRAPHIC DESIGN: *Cracked Earth Creative*, Principal Kathleen Bader, [crackedearthcreative.com](http://crackedearthcreative.com)

Dear Friends,

As I write this, the monsoon season is drawing to a close. Stepping out at sunrise, the Texas Canyon air is cooler outside than inside. The boughs of Amerind's pear tree and pomegranates are weighed down with fruit. Our fall cultural season is unfolding.

Amerind's newest book *Landscapes of Movement and Predation* will be released this October from the University of Arizona Press. Editors Catherine Cameron and Brenda Bowser explore one of the most difficult topics in the human experience: periods and places where violence, conflict, and uncertainty were ubiquitous. The researchers in their book consider the ways people have coped with such dangerous circumstances.

We also celebrate one of Amerind's most famous publications—fifty years ago Amerind published the landmark, eight volume report on the Joint Casas Grandes Expedition, authored by Charles C. Di Peso, John B. Rinaldo, and Gloria J. Fenner, and illustrated by Alice Wesche. Paul Minnis, one of the great leaders of Chihuahuan archaeology, reviews the impact of that publication.

The Joint Casas Grandes Expedition generated archives that include thousands of paper records and photographs. Preserving that information legacy is one of Amerind's highest priorities. Associate Curator Maria Martinez

reviews Amerind's current work to preserve these important records and make them more accessible to a wider world.

Other collections that Amerind cares for are also the subject of new studies. Russell Skowronek, Richard E. Johnson, Brani Reger, and Elizabeth Olga Skowronek discuss their studies of copper objects that circulated through the Spanish empire. Copper objects unearthed by Amerind at the site of Santa Cruz de Terrenate proved to be a valuable resource for their investigations.

Amerind is honored that Cherokee artist America Meredith will be exhibiting at Amerind. In addition to being an acclaimed contemporary artist, America is a curator, art critic, and editor of *First American Art Magazine*. In this issue, America gives our readers a description of her upcoming show.

Architect Bob Vint discusses the treasured painted window glass panes that grace the Fulton Seminar House. He addresses the era where decorative arts like these were common in southern Arizona's buildings.

By the time you read this, our feathered friends the turkey vultures will have left for their summer wintering spots. You can learn more about this remarkable species in the issue.

No museum can do its work without a community of supporters like you. Thank you for making all the work shared here this issue possible! We hope to see you soon!

Eric J. Kaldahl, PhD  
PRESIDENT & CEO





# LANDSCAPES OF MOVEMENT AND PREDATION

AN AMERIND SCHOLAR SEMINAR AND BOOK

BY DR. BRENDA J. BOWSER AND DR. CATHERINE M. CAMERON

In October 2022, Amerind welcomed our group of scholars to its Texas Canyon campus to consider an aspect of the past that has too often been overlooked. We explored times and places where people were subject to brutality, displacement, and loss of life, liberty, livelihood, and possessions—conditions we call “landscapes of predation.” Such conditions have affected human lives through time. Violence and brutality, when pronounced enough, shape where, how, and with whom people lived—their landscapes. The opportunity to discuss this topic over three days in the convivial atmosphere of Amerind forged a new comprehension of the times and places we sought to understand.

The book that resulted from the Amerind seminar—*Landscapes of Movement and Predation: Perspectives from Archaeology, History, and Anthropology* (University of Arizona Press)—offers a broad comparison of such landscapes. It includes chapters by scholars (archaeologists and one historian) who study landscapes of predation in the Old and New Worlds from deep history

to the present. Many chapters center on colonialism and the landscapes created by European intrusion. Others show that in precolonial times there were also places and times where people were subjected to repeated incursions, ruthless attacks, and displacement. Using ethnohistoric, ethnographic, historic, and archaeological data, the authors explore the wide variety of responses to predation by people around the world.

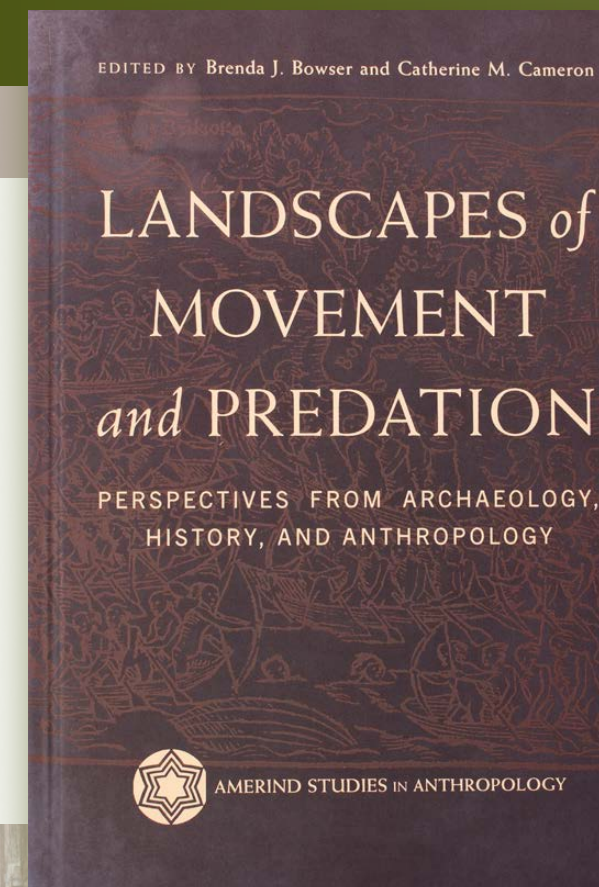
During the seminar we worked to refine our collective definition of “landscapes of predation,” emphasizing not only the violence inherent in these places, but also the instability and mobility they engender. Movement was almost universal in societies that are the focus of our volume, both on the part of the predators and their targets. We found that responses to predation were varied. For example, Maya people of southern Mexico slipped away to become “invisible” in their rainforest homes as they resisted the incursions of colonial powers (Seyler and Leventhal). In Africa, some targets of predation retreated to isolated or difficult-to-access locations on mountaintops (Marshall and Biginagwa).

In contrast to hiding, targets of predation might choose coalescence, a process of remnant populations gathering into larger settlements, seeking safety in numbers (Ethridge). In some cases, targets of predation revolted, attempting to overthrow their oppressors (Reséndez), or tried to bargain or cooperate with them (Price, Raffield). Rather than helpless victims, the targets of predation often mounted effective resistance to efforts to manipulate or overpower them.

*Setting an Enemy's Village on Fire.* Created by Theodor De Bry. Courtesy of the University of South Florida Tampa Library, Special and Digital Collections.



People in the past lived in landscapes that were, for them, rich in symbolism and memories of ancestors and histories. But nearly every place in the inhabited world was touched, at least occasionally, by violence. Landscapes of predation are places where violence became enduring and intense, forcing widespread changes in the lives of people who inhabited them. Landscapes of predation have long-term impacts on the people who experienced them, including persistent memories of brutal events. We hope that our book will contribute to a better understanding of these societies, past and present, helping us understand the experience of predation.



ABOVE RIGHT: Cover of our new publication. ABOVE: Landscapes of Predation seminar participants, from left to right: Fabíola Silva, Neil Price, Samantha Seyler, Catherine Cameron, Brenda Bowser, Charles Cobb, Andrés Reséndez, Thiago Kater, Robbie Ethridge, Lydia Marshall. Photo courtesy of Eric J. Kaldahl.



# HONORING THE 50<sup>TH</sup> ANNIVERSARY OF THE JOINT CASAS GRANDES EXPEDITION REPORT

BY DR. PAUL E. MINNIS

For over 500 years following the first European exploration, outsiders suspected that the prehispanic town of Casas Grandes (now more commonly known as Paquimé), in northwestern Chihuahua, Mexico, was a very special place. Beginning in the mid-twentieth century, Amerind Museum in collaboration with the Instituto Nacional de Antropología e Historia (INAH) sponsored the signature research at Paquimé—the Joint Casas Grandes Expedition (JCGE). Through three years of field work, more than a decade of lab analyses, and exacting publication preparation, JCGE documented in astonishing detail what a special place Casas Grandes was during its height from A.D. 1200 to the mid-1400s. Archaeologists uncovered immense, multiple-storied

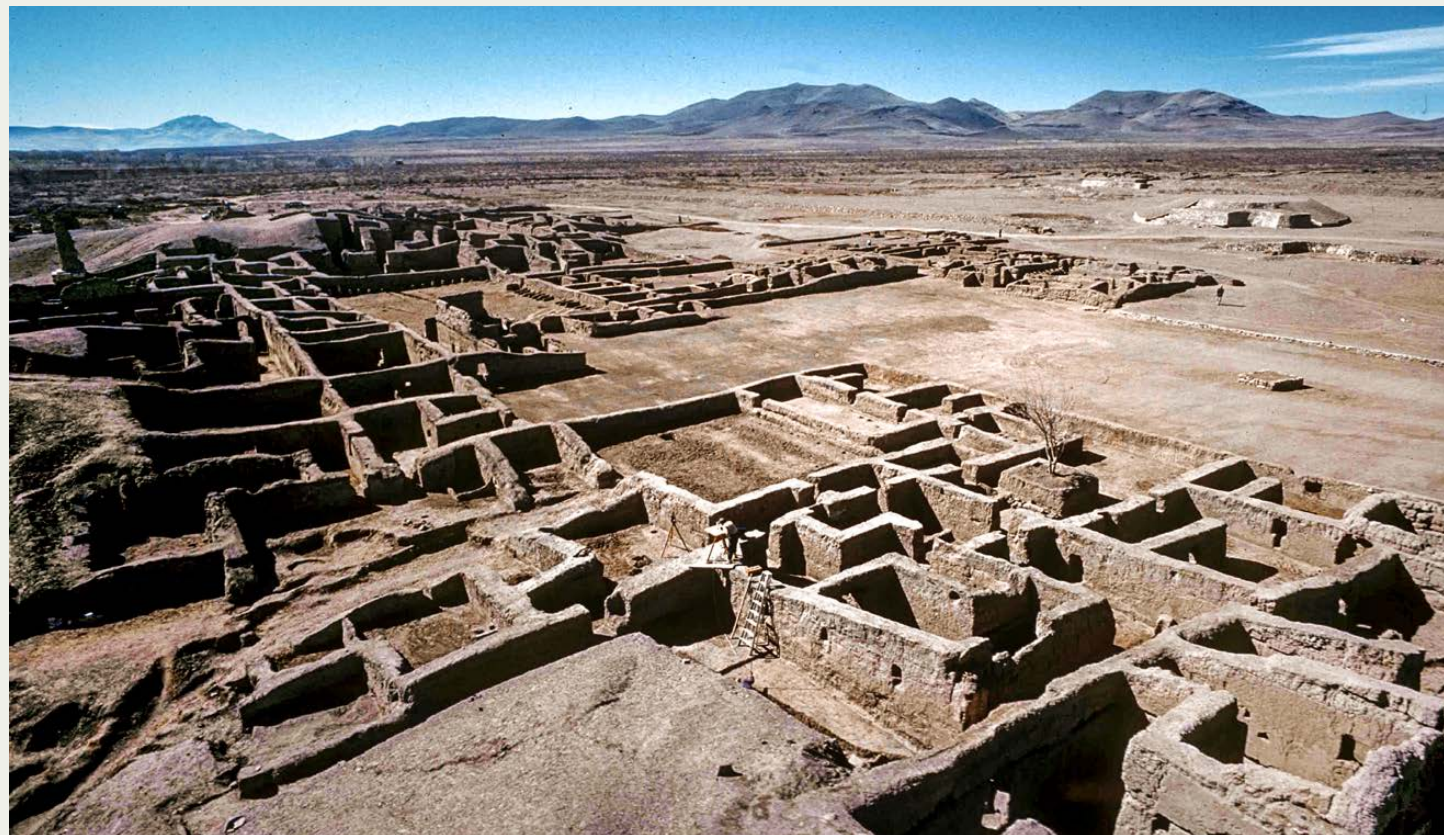
adobe buildings, each with hundreds of rooms, as well as over four million shell artifacts, the remains of hundreds of tropical macaws, fascinating iconography, spectacular pottery, a complex intra-site water distribution system, ritual mounds and ball courts, and so much more. All of this bolsters the conclusion that Paquimé was an especially important center in the prehispanic history of what is now the borderlands.

This research was not easy. Planning, organizing, and running a project of such magnitude in what was a remote place for year-round excavations in a foreign country required tremendous skill and perseverance. Fortunately, the team leadership was up to the task; Dr. Charles Di Peso (Amerind) oversaw the excavation with his INAH

collaborator, Arq'lgo. Eduardo Contreras Sánchez, in charge of mapping and ruin stabilization. Joining Di Peso in coauthoring much of the eight-volume project report were his assistants John Rinaldo and Gloria Fenner. Today, few of the largest archaeological projects in the U.S. Southwest or northwest Mexico would come close to what Charlie, Eduardo, the Fulton benefactors, INAH, and the research crews accomplished.

Di Peso's massive project report comprises over 3500 pages and more than 3100 illustrations. Beyond sheer size, this report is memorable in two major ways. First, Di Peso had a coherent theoretical foundation to frame the data; he viewed Paquimé as a critical node in prehispanic economic trade between Mesoamerica and the U.S. Southwest/northern Mexico. Second, he organized the report to communicate essential information to professionals and non-professionals alike: the first three volumes are well illustrated summaries of the project's results intellectually available to any reader, while the final five volumes describe in painstaking detail the archaeological data for use by future researchers.

Put yourself in Di Peso's place as he anticipated seeing the publication of the massive eight-volume report for the first time in 1974. He must have been excited and, frankly, exhausted seeing the actual report he and his collaborators labored so long to produce. *Casas Grandes: A Trading Center of the Gran Chichimeca* published exactly 50 years ago is THE foundation for all subsequent archaeological research in northern Chihuahua because of JCGE's meticulous research and detailed data presentation. What an incredible, indispensable, and lasting legacy.



Paquimé during the Joint Casas Project Expedition, 1958-1961.



TOP RIGHT: Charles Di Peso setting up site survey equipment at Paquimé. MIDDLE RIGHT: Fran and Charles Di Peso during the expedition. BOTTOM RIGHT: George Bradt and book illustrator Alice Wesche.



# ARCHIVING PAQUIMÉ

Increasing Preservation and Access through Rehousing

BY DR. MARIA M. MARTINEZ AND SALLY NEWLAND

The Joint Casas Grandes Expedition (JCGE), led by Dr. Charles Di Peso (Amerind Museum) and Arq'lgo. Eduardo Contreras Sánchez (Instituto Nacional de Antropología e Historia), has produced one of the largest, most important sources of archeological data concerning the deep histories of Indigenous Peoples of northern Mexico and the southwestern U.S. The JCGE Archives—field notebooks, post excavation research and analysis results, maps, negatives, photographs,

film, manuscripts, and digital files—document their archaeological excavations at the site of Paquimé and the surrounding Casas Grandes region in Chihuahua, Mexico. This detailed documentation allows us to take a deep dive into Dr. Di Peso's thinking process and interpretations, as well as use project data to address new research questions and to recontextualize the artifacts and architecture from the site.

As the stewards of this indispensable archive, we at Amerind recognize that preservation and access is crucial for this frequently consulted collection. Over the past 20 years, museum staff and volunteers photocopied and digitized the original excavation field notebooks and other fragile items and cataloged and reboxed to archival standards, the original JCGE paper manuscripts and correspondence. In 2022, we were awarded a grant from the Arizona State Historical Records Advisory Board to re-house the photographic prints and post excavation research and analysis documentation into archival quality storage to minimize deterioration caused by acidic non-archival storage, dust, overcrowding, and excessive handling. Our next goal is to acquire funding to digitize the JCGE Archives to expand accessibility beyond the museum walls and facilitate a digital repatriation to the National Archives in Mexico.



TOP LEFT: Sally Newland, Amerind Librarian (right) and Irene Komadina, Amerind Volunteer (left). Irene transferred ~10,200 4 x 5 black and white photographic prints from old non-archival boxes to polypropylene album pages and box albums. BOTTOM LEFT: The JCGE Archives serve as a central source of knowledge for Amerind Museum exhibits, research and outreach. The archives were pivotal for the development of "Without Borders: The Deep History of Paquimé (Bilingual Exhibit)."



# AN UPCOMING EXHIBITION AT AMERIND

## WOMAN OF HER WORD

Art and Text with America Meredith

BY AMERICA MEREDITH

The strongest cultural signifier of Cherokee people is their writing system. They are deeply proud of their syllabary invented by the silversmith Sequoyah, which not only conveys meaning through words but is beautiful, with its serifs, swashes, and ball terminals. Written language carries an aesthetic component, just as painted and printed images can be a visual language. America Meredith's career dovetails visual arts and the written word. She has been a painter, printmaker, writer, and editor. Amerind is hosting a mid-career retrospective exhibition, including humble precursors to her fine art and professional writing careers. Band flyers, bike messenger t-shirts, and underground zines show the messy beginnings that led

to paintings and the periodical she edits, *First American Art Magazine*.

Iconography informs Meredith's oeuvre, especially religious texts in which the painting and writing embody prayers and hopes for the future. Symbols in visual arts can be "read," such as colors laden with qualities and associated with cardinal directions. Likewise, animals and plants have associations in Cherokee culture, such as female cardinals, considered the daughters of the Sun, or titmice who fight each other for crumbs. Humor, a consummately creative act, ties together personal and cultural narratives, histories and imagination.

RIGHT: *Extremis Malis Extrema Remedia*, 2010, acrylic on canvas, 48 x 36 in., collection of the artist.  
FAR RIGHT: *God Gives the World to Arapaho Children*, 2004, acrylic and mica on steel, 36 x 16 in., collection of Mary Ellen Meredith.  
America Meredith (Cherokee Nation)





# NEW WINE FROM OLD WINESKINS

Amerind Museum, Santa Cruz de Terrenate, and the COTBONS Project

BY RUSSELL K. SKOWRONEK, RICHARD E. JOHNSON, BRANI REGER, AND ELIZABETH OLGA SKOWRONEK

*Amerind Museum hosts visiting scholars in residence at the serene Texas Canyon campus to allow them time and space to focus on their research. Dr. Russell K. Skowronek (University of Texas Rio Grande Valley) was welcomed to Amerind in 2021 to study the artifact collection from Charles Di Peso's excavation at Santa Cruz de Terrenate presidio. The work of his team resulted in a research manuscript, soon to be submitted for publication. Dr. Skowronek has shared a synopsis of their work:*

More than seventy years have passed since Amerind Museum published *The Sobaipuri Indians of the Upper San Pedro River Valley, Southeastern Arizona*. Based on Charles Di Peso's (1920-1982) Ph.D. dissertation, it included information on the short-lived (1775-1780) Santa Cruz de Terrenate presidio.<sup>1</sup> Di Peso, an archaeologist and soon to be the director of Amerind Museum (1954-1982), was part of the wave of post-war scholars who used multiple avenues of enquiry (e.g., environmental reconstruction, faunal, floral, landscape, ethnographic, and ethnohistorical analyses) to not just describe and order the past, but to reconstruct past life-ways and understand the causes of culture change.

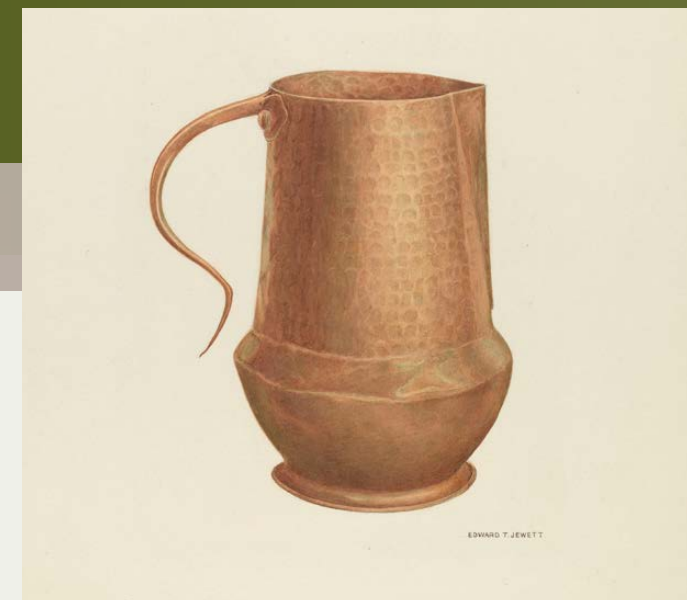
At Santa Cruz de Terrenate, Di Peso and his collaborator Arthur Woodward (1898-1986) situated the recovered artifacts within their historic realm of use. Theirs was a groundbreaking description of Spanish colonial materials that anticipated the birth of historical archaeology by more than a decade. While Di Peso examined the Spanish ceramics, Woodward<sup>2</sup> analyzed the rest of the "Spanish Trade Goods," including 12 fragmented or crushed copper cups, plates, platters, and pots. As curator of archaeology and history at Los Angeles County Museum (1928-1953), he noted similarity to vessels found there and, drawing on observations made in 1950 in Michoacán, described how the vessels were made. His was the only detailed discussion of Spanish colonial, copper sheet-metal vessels until our work—*Copper on the Borderlands of New Spain (COTBONS) project*.<sup>3</sup>

The goal of the COTBONS project is to understand the source of copper or copper alloy, how it was made, what it was used for, and how it was referred to in the past. To do this we measured, weighed, and documented the vessels' fabrication techniques. We then used portable X-Ray Fluorescence (pXRF) to ascertain elemental composition. Combining these standard archeological procedures with other lines of evidence including documents, contemporary

artistic representations, and linguistics, a folk taxonomy of these objects in the Spanish Borderlands was built. Our systematic approach provides a framework for future researchers seeking to situate their findings within the broader scope of the Borderland.

Since 2017 hundreds of copper vessels and vessel fragments from archeological and museum collections in Arizona, California, Florida, New Mexico, and Texas have been analyzed with pXRF and had their forms documented.<sup>4</sup> As part of the COTBONS project, Amerind Museum's collection of copper objects from Di Peso's excavation at Santa Cruz was analyzed. Although the collection is small, its narrow date range provides excellent compositional information useful in comparison with less tightly dated collections. We are pleased to be able to demonstrate how Di Peso's excellent past research and his collections curated by Amerind still contribute to understanding the Spanish Borderlands in the twenty-first century.

1. Charles C. Di Peso (1953) *The Sobaipuri Indians of the Upper San Pedro Valley, Southeastern Arizona*. Amerind Foundation Publications No. 6. Dragoon, Arizona; and Max L. Moorhead (1975) *The Presidio Bastion of the Spanish Borderlands*. University of Oklahoma Press, Norman, OK; and Jack S. Williams (1986) *The Presidio of Santa Cruz de Terrenate: A Forgotten Fortress of Southern Arizona*. The Smoke Signal, Corral of the Westerners. #47& 48: 129-148, Tucson, AZ.
2. Arthur Woodward (1953) Chapter VI, Spanish Trade Goods. In *The Sobaipuri Indians of the Upper San Pedro River Valley, Southeastern Arizona*. Charles c. Di Peso. The Amerind Foundation, Inc., Dragoon, AZ. Pps. 182-232.
3. *New Wine from Old Wineskins- Amerind Museum, Santa Cruz de Terrenate, and the COTBONS Project* is a co-authored book by Russell K. Skowronek (University of Texas Rio Grande Valley), Richard E. Johnson (Tallahassee, FL), Brandi Reger (San Antonio, TX), and Elizabeth Olga Skowronek (University of Texas Rio Grande Valley)
4. *Russell K. Skowronek, Richard E. Johnson, and Brandi Reger* (2020) Copper Baptismal Fonts in Alta California. *Boletín Journal of the California Missions Foundation* 36(1):5-43.



OPPOSITE PAGE: 3 Copper Objects from El Presidio Santa Cruz de Terrenate (from left to right: Q/26 Chocolate Pot; Q/198 Gloria Wheel Bell; Q/206 Bowl). TOP: Rendering of a chocolate pot from Mission La Purísima Concepción, CA. Illustration: Copper Cruet, 1937. Edward Jewett, Courtesy the National Gallery of Art, Washington. ABOVE: Rich Johnson examining copper bowl (Q/206). BELOW: Russell Skowronek using pXRF on Q/206. Photos courtesy of Russell K. Skowronek and Richard E. Johnson.





# ÑU:WĪ, AKA THE TURKEY VULTURE (*Cathartes Aura*)

BY ERIC J. KALDAHL

I am entranced by Amerind's seasonal turkey vultures. They draw my eye as they soar gracefully over Texas Canyon. Just before summer storms, they engage in aerial acrobatics, zipping over and under one another in the oncoming monsoon winds. On my morning walks, I say hello to them as they perch on rooftops, boulders, and fences. They stand and open their wings like magician cloaks, facing the sun, warming themselves. Whenever I try to count them, I get a number between 30 and 50. Their arrival in March heralds the spring; their departure in October presages the first frosts.

Turkey vultures are doing quite well in North and South America with an estimated population of over 13 million. They weigh three to five pounds with wingspans of 66-80 inches. Among the six recognized subspecies, Amerind's birds most likely belong to the subspecies *Cathartes aura aura*. Our vultures live here from March to October, and migrate to southern Mexico, Central America, and the isthmus of Panama for winter.

The genus name *Cathartes* comes from a Greek word meaning "purifier." Vultures are adapted to consuming carrion. The high acidity of their stomach destroys any threat of disease. Vultures, along with other scavengers and decomposers, are vital to cleaning the environment, reducing the spread of disease, and recycling organic matter.

Turkey vultures have a keen sense of smell. They fly low as they search for food with eyes and nose, nimbly floating above trees and rock formations. Their soaring flight conserves energy. Turkey vulture bodies also are quite good at conserving water—a great adaptation for those birds who live in arid climates.

They are social birds who roost closely together, as Amerind's vultures do in the cottonwood tree in front of the museum. Satellite tracking of turkey vultures demonstrates that they fly to more than one roost over a season. Amerind's flock probably changes membership throughout their time here.

Turkey vultures mate for life, bearing one to three eggs in spring. Both parents sit on the eggs and the newly hatched. They lack the grasping power of raptors, and their beaks don't make great weapons. To scare off threats, vultures will hiss and vomit their acidic stomach contents as a deterrence. Flying away is their best defense, leaving chicks vulnerable. Turkey vulture little ones take flight between 60 and 80 days after hatching.

Vulture species have been revered by many people. Ñu:wī has a special place in the O'odham history of the world, which explains that Ñu:wī was one of the first beings in creation. Ñu:wī's wings carved the contours of landscape where we live.

The pronunciation of Ñu:wī ends on a soft exhalation of air. To my ear, the word reminds me of the delicate overhead swishing sound I hear as the wind moves over their feathers in flight. As Ñu:wī lacks the vocal apparatus to squawk or sing, that iconic whisper of wind over feathers is the sound I associate with their quiet presence. Come see and hear them for yourself at Amerind.

1. Ñu:wī can be spelled several different ways in O'odham. This spelling is preferred by Tohono O'odham teacher, writer, and Amerind advisor Angelina Saraficio.



## FOR FURTHER STUDY:

Keith L. Bildstein (2022) *Vultures of the World: Essential Ecology and Conservation*. Comstock Publishing Associates, an imprint of Cornell University Press, Ithaca, New York.

David A. Kirk and Michael J. Mossman (1998) "Turkey Vulture" in *The Birds of North America*, No. 339.

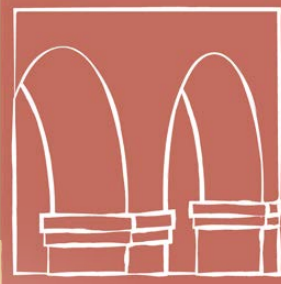
Katie Fallon (2017) *Vulture: The Private Life of an Unloved Bird*. Brandeis University Press, Waltham, Massachusetts.

Amadeo Rea (2007) *Wings in the Desert: A Folk Ornithology of the Northern Pimans*. University of Arizona Press, Tucson, Arizona.

**Check out the satellite tracking imagery of turkey vultures!** You can see the real time movement of some Arizona turkey vultures on the Hawk Mountain Sanctuary website [www.hawkmountain.org](http://www.hawkmountain.org). From their home page, click on the "Science" tab and select Interactive Tracking Maps.

**Visit the newly installed Vulture Culture exhibit** at the Arizona-Sonora Desert Museum.

OPPOSITE PAGE AND LEFT: Turkey vultures. Photos courtesy of Kerry Whelan.



# ARCHITECTURE OF THE AMERIND

## Part 3: Delight in Decoration

BY ROBERT VINT, ARCHITECT ~ SPECIAL TO THE AMERIND



The Mexican folk-art of hand-painted decorations applied to the windowpanes of buildings likely originated in southern Arizona. The subjects of these paintings tend to be depictions of desert plants and animals. An *in-situ* collection of this vernacular artform is found at the Fulton Seminar House on Amerind campus. The French doors opening from the courtyard to the living room, and the casement windows along the bedroom arcades, feature whimsical hand-painted motifs. The flowers and birds, dogs and cats, and prickly pear cacti, are all represented in fluid linework and brilliant color.

Other examples of this tradition are on display in Tucson on the steel casement windows of the Arizona Inn (a building designed by Amerind's architect, M.H. Starkweather) as well as on windowpanes in historic homes in the El Presidio and Barrio Viejo neighborhoods. This applied ornamentation delights the eye



TOP LEFT (BIRD): Detail from one of the many windows that were restored with support from Mr. Willie Adams. ABOVE: Fulton Seminar House painted windows. Photos courtesy of Bob Vint and Eric J. Kaldahl. Photo of Willie Adams, courtesy of Angie Adams

with its sprightly line and bright color and in the way it catches the strong Sonoran sunlight, as it does at Amerind.

The role of ornament in architecture has greatly diminished since the advent of Modernism in the early 20th century. In 1913, just prior to the outbreak of World War I, a Viennese architect with the unfortunate name of Adolf Loos published an influential essay entitled 'Ornament and Crime,' wherein he posited that "The evolution of culture marches with the elimination of ornament from useful objects." Loos theorized, based on contemporary trends in industrial production and construction, that the more advanced societies (e.g. Western Europe, in particular Germany and Austria) had eliminated ornament from the objects they produced, be they buildings or cutlery or teacups. Therefore, the elimination of ornament equaled progress (a good thing), while ornament was retrograde (hence, a crime)

Architecture, a cultural artifact writ large, was subjected to this dogma. Following the war, Loos designed several structures utterly devoid of ornament; they are stark in their unadorned nakedness. Other early modernist architects, including Le Corbusier in France and Mies van der Rohe in Germany, paralleled this approach. This is what the age demanded—if indeed ornament is a crime.

Yet, at roughly this time, in southern Arizona, a richly detailed and ornamented building was raised to house Amerind Museum's peerless collection of "useful objects" created by generations of Native peoples, including ceramics, baskets, weavings, clothing, tools, weapons, and jewelry. These creations show a great love of design and ornamentation; tremendous inventiveness and mathematical precision are found in the intricate geometric patterns woven into Tohono O'odham baskets or painted on ancient grain storage jars. These objects are material evidence of the natural human tendency to ornament "useful objects."

Thus, both the architecture of Amerind and its marvelous collection of Native American creativity are proof that ornament — far from being a "crime" — is a normal and healthy human tendency, and one that we would do well to encourage and nurture.



### WITH THANKS!

After 90 years of sunlight, many of the Fulton Seminar House glass windowpanes paintings were badly faded. With generous support of Mr. Willie Adams, great-grandson of Amerind's founders William Shirley and Rose Fulton, we restored many of the windowpanes to their former glory with modern recreations.

Mr. Adams worked closely with acclaimed muralist and painter Mr. Doug Quarles, and Amerind's in-house woodworking expert Mr. John Miller. The designs on the faded windowpanes were recreated on new panes of glass in vibrant color by Mr. Quarles. Mr. Miller carefully removed the faded windowpanes, replacing them with Mr. Quarles' recreations. The original windowpanes were then stored safely in Amerind's permanent collection.

Thank you, Willie, for your vision and support of this project! Mr. Quarles' recreations have brought the vibrant color of the Fulton Seminar House doorways back for all to enjoy.





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DRAGON, AZ 85609

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## YOUR HOME FOR DISCOVERY, ARTIST OPPORTUNITIES, NATURE, AND CONNECTION

Your commitment to Amerind and our mission is behind every discovery, creative expression, and learning opportunity shared in the *Amerind Notebook*. With our wonderfully curious community, there are Amerind experiences for every interest and background—a welcoming place for all. You continue strengthening the pillars of our complex work in research, arts, nature, and historic preservation with your memberships and charitable giving. With you, we are discovering ever more potential among the collections and extraordinary people who find a home at Amerind.

With you by our side, Amerind:

- **Connected nearly 20,000 community members** last year in person and online with art, heritage, and outdoor learning experiences.
- **Opened a NEW attraction at Amerind** with an 8-mile Texas Canyon Nature Preserve trail system. Built by philanthropy, the new trails are already bringing 20% more visitors to our rural museum campus since the October 2023 grand opening.
- Provided **115 Indigenous artists** and **58 scholars in anthropology** with opportunities to share art, tradition, history, research, and cultural learning with thousands of audience members.
- **Grew artist and scholar opportunities** further with the Emerging Artists in Residence program and the newly launched Indigenous Studies seminar program.
- Totally changing Amerind's future with community members **exceeding Amerind's wildest dreams** and goals with our \$4M multi-year capital campaign, completed December 31, 2023.

*"Amerind offers all communities a better understanding of our past, and inspires us to live our best lives both today and in the future. Ahéheé (Thank you)." —GLORY TACHEENIE-CAMPOY, DINÉ*

**THANK YOU** for creating lasting differences and renewed purpose for our beloved museum and thriving campus community.

