

Verde Valley Archaeologist

A Quarterly Publication of the Verde Valley Archaeology Center

VVAC Renovations on Schedule

The renovations of the building at 460 Finnie Flat Road in Camp Verde by Tierra Verde Builders are on schedule. The open framed areas, as seen in some images, have been completed. Excess electrical wiring and plumbing from the former medical center examination rooms have been removed.

Two major issues involved the roof and the foundation. The roof needed to be replaced, not only the flat portion but also the sloped portion over the lobby entrance that had missing and cracked tiles. Lyons Roofing finished all work by mid-October. In addition, there were issues with the foundation. In some sections, while the footings were fine, the interior slabs had sunken or risen, but in one portion of the building, the footing had also sunk. Arizona Foundation Solutions was hired to fill voids under the slabs and also raise the building where the footings had sunk. That work was also completed in October.

One unexpected issue came up in designing the Library. Plans called for knocking down the wall between two rooms for an expanded Library and Study Area. One of the rooms was the former X-Ray room. Unfortunately, the room is lead-lined to such an extent that the wall could not be removed without great expense. An environmental inspector tested the space and found that the room was perfectly safe. The library will be split between these two rooms.



New wall goes up between the museum and administrative areas



Medical Center reception area removed to create a large exhibit area.



Wall between two examination rooms comes down to create a larger exhibit space.

Member Only Sneak Peek
Sunday, November 21
Noon to 4:00 pm

Volunteers Pitch In

In order to get a jump on the work that needed to get done in the renovations, several members and members of the Camp Verde “Old Guys” pitched in to remove carpeting and medical room tile flooring. Several sinks and cabinets also needed to be removed. This helped reduce our costs and allowed us to make some interior progress during the permit process. Our thanks go to: Brian Murray - Dean Ketelson - Larry Floyd - Gary Kenfield - Ray Floyd - Rey Mendoza - Bruce McPhail - Rob Elliott - Brad Gordon - Johnny Staub - Bob Winslow - John Schaefer.

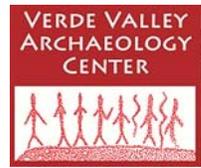


Hallways and rooms are cleared of carpet and tile.



Wall for lobby mural is prepared to provide a smooth surface.

Letter from the President



Greetings!

We are in countdown mode! The year began not knowing if we were going to build or buy. That decision was finally made when the property at 460 Finnie Flat Road (the former Verde Valley Medical Center Clinic) was identified and negotiations began. On July 29 the deal was finalized! Thanks to Ken Zoll who found the property, Todd Stell, our Treasurer who did most of the negotiations, and John Dyck, whose generous donation made it all possible.

Since then, our Executive Director, Ken Zoll, has been working non-stop with contractors, plumbers, electricians, roofers and foundation experts. In between meetings, he worked with the “Camp Verde Old Guys” and other volunteers to rip up carpets, tile and fixtures. Many thanks to the volunteers for their muscle and time. As we mentioned in the previous newsletter, we plan to have a **Members Only Sneak Peek on Sunday, November 21**, from Noon to 4:00 pm. Not all exhibits will be completed by then, but we hope to give members a glimpse of our future displays and activities.

Monica Buckle, our new Deputy Director, has been actively working on a Paul Dyck Retrospective art exhibit. It is slated to open in February 2022. She has secured several Paul Dyck paintings on loan from the Tucson Museum of Art, the Scottsdale Museum of the West, and the Paul Dyck family, in addition to works in our collection. John Dyck has also agreed to trust the Center with some of his father’s personal memorabilia for the retrospective.

Moving the contents of an archaeological museum is no small task. The crew in the laboratory has been working diligently to pack up and ensure safe transport of artifacts to our new facility.

And our library is growing. In the last year we have more than doubled our holdings to over 1,500 books and periodicals and 42 DVDs and more are coming in. Volunteers Louise Fitzgerald and Rachel Wilkin have been very busy cataloguing our collection. Just a reminder that we are part of the Yavapai Library Network which provides access to all of our community members to our library holdings.

Although we are currently closed, we are starting the volunteer recruitment process. We will need docents for tours, gift shop and admissions staff and administrative help. Please contact Ken Zoll for more information.

Members interested in being on the VVAC Board of Directors are encouraged to email me at president@vvarchcenter.org for more information. If interested, you can fill out an application which will be submitted to our nominating committee. We are in special need of those who have financial, legal, or marketing backgrounds.

We are looking forward to seeing you for the Members Only Preview on Sunday afternoon, November 21!

Cheri Meyerhofer

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NATIVE AMERICAN GARDEN & PATHWAY

Winter Garden

Rob Estrada



The exceptional summer rains have continued into our Fall season. The peppers, Navajo melons, amaranth have continued to produce due to this extra moisture. Unfortunately, the pumpkin patch succumbed to rot from sitting in the mud before they finished growing. This pitfall will be avoided by using broken tile pieces to raise the pumpkins above the soil and a later planting in June 2022.

As predicted, the corn yield was also down due to the precipitation during the pollination cycle. This year's experiment of crossing the Pima white with Hopi blue seemed to undermine the resilience of the final product. There was also additional cross-pollination from neighboring farms, such as Hauser. The Hopi advised that farmers should wait at least one year before planting new kernels. So, next year we'll sow the blue variety that we harvested in 2020.

Our John Deere Gator has a new set of tires! We had to go through the inconvenience of pumping the tires on the Gator for two years.

On October 2, Monica Marquez of the Yavapai-Apache Wilderness Program utilized the garden and trail facility for a special event. Approximately thirty minors from the local YAN participated in the program to instruct indigenous children in survival techniques used by their ancestors. Local cultural anthropologist, Justin Parks, led the atlatl throwing portion of the event. It was thrilling to witness the velocity of the arrows launched by an atlatl and removed any doubt that these weapons dispatched megafauna. At the other side of the event, Ed Cornell of Verde Search and Rescue expertly demonstrated the use of bow-drill fire-making. Ed made it look easy.

One of the attendees commented, "He does that faster than I light my barbeque."

As soon as we have a break in the rain, I'll apply for a permit so that Donna Ullner and I can have our annual prescribed burn before it gets too cold. Most native farmers would burn the previous season's dried stalks and vines before allowing the soil to rest over the winter.

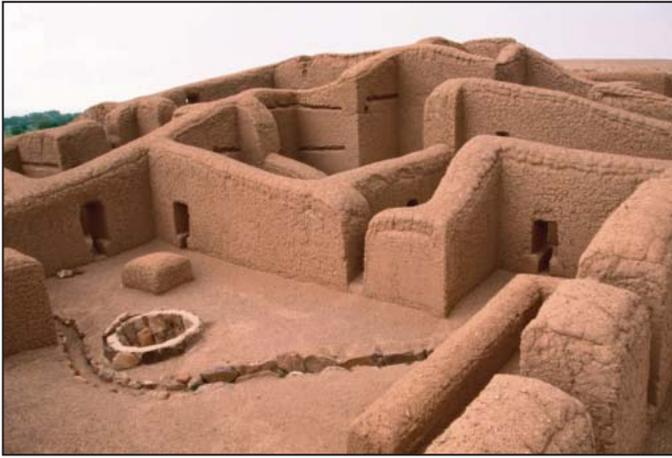
This seasonal burning is also an excellent natural way to prevent disease, control pests, and remove weeds in the soil. If you see plumes of smoke from the garden area, stop by to say "Hi," and I may put you to work. We could use the additional volunteers.



ARCHAEOLOGY 101: PAQUIME

BY RICHARD RYAN

Many of our members have taken part in our sponsored excursions to the Paquime site in Mexico that also visited the Mata Ortiz potters. We asked archaeologist Richard Ryan to provide this overview of Paquime. Richard also markets Mata Ortiz pottery and donated many examples to the Center for our silent auctions.



The UNESCO World Heritage site of Paquimé

The spectacular archaeological site of Paquimé, Casas Grandes, Chihuahua, was the largest undertaking by American archaeologists in Mexico – spanning three years, 1958 to 1961, and remains so, in 2021. From AD 1250 to AD 1450, Paquimé was the most culturally complex city in the American Southwest and Northern Mexico. And it was not an egalitarian village, but rather, a class society ruled by elites. There were up to 2000 adobe rooms of rammed earth, and a population of thousands. It was a religious/ceremonial center and an immensely important pre-Columbian trade hub.

Water from an artesian spring was brought three miles by canal, providing continuous running water and a sewer system to the room blocks. Paquimé had platform mounds and three ball courts for athletes to achieve glory. Its five large earth ovens, agave roasting pits, are the largest known. It is believed that Paquimé was sacked and burned around AD 1450 – by a foreign attacker, or perhaps by an internal uprising? The history of this world remains to be written.

One of the more interesting activities at Paquimé was the raising of macaws. Scarlet macaws are the largest of the parrot family, being three feet tall and having a four-foot wingspan. They were brought from tropical rain forests far to the south and carried 700 miles north, across Mexico's deserts, to Paquimé. There, breeding colonies were established. These giant parrots are remarkably intelligent and are able to mimic human speech. Those that were not ritually sacrificed, were traded north to sites in the American Southwest. Their long, colorful feathers were highly prized. Over 50 scarlet macaws have been found at sites in the Flagstaff area – Elden Pueblo, Ridge Ruin, Nalahihu, and 22 at Wupatki. There are four macaw burials in the Prescott area: Fitzmaurice Ruin, Coyote Ruin, and Willow Lake. Arizona's Grasshopper ruins has 15 macaw skeletons. Pueblo Bonito at Chaco Canyon had 35 scarlet macaw

burials – some dating to the early 900's. The early dates tell us that the macaw trade had been on going hundreds of years before Paquimé. And we know that it continued into modern times: J.O. Brew observed a live scarlet macaw at Zuni in the 1930's. It loudly addressed all passers-by in the Zuni tongue!

The excavation of Paquimé was directed by Dr. Charles Di Peso of the Armerind Foundation, Dagoon, AZ. His co-director was a brilliant Mexican engineer, Eduardo Contreras. In Di Peso's words, "Contreras became the pillar of the excavation."

There had been pot hunting by subsistence diggers prior to the excavation. However, when the excavation ended in 1961, there was a huge uptick of illegal digging. Di Peso was very saddened to learn this. Archaeological sites in the area were very heavily vandalized for the next 5-6 years. By the mid to late 1960's, most nearby archaeological sites had been thoroughly trashed and prehistoric pots became difficult to find. Finally, the law in Mexico got teeth. The army showed up in Mata Ortiz and broke doors down. People were arrested at the border trying to cross with prehistoric pots. Pot-hunting became a very risky endeavor.

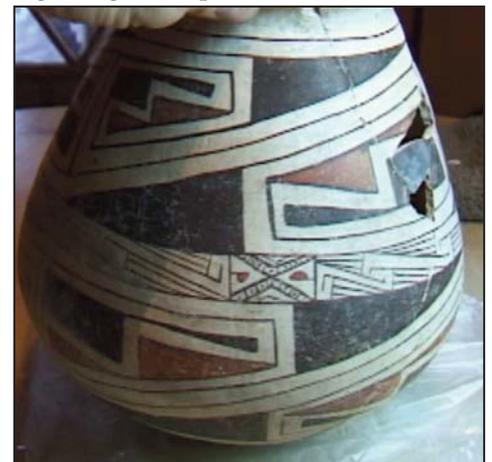
This was the actual impetus for pottery making in Mata Ortiz. They decided to make fake prehistoric pots. The big obstacle was coming up with a paint that would survive firing. Some of the earliest fakes were painted after the firing, using house paints. Finally, after much trial and error, black and red mineral paints were developed.

For the first ten years – about 1966 to 1976, no Mata Ortiz pots were signed. They were all being sold as prehistoric Paquimé pots by unscrupulous merchants in the

Continued on Page 5



Ceremonial sash or apron, scarlet macaw feathers, dated AD 1150. Museum of the Cedars, Blanding, Utah



Paquimé pot, Ramos Polychrome, looted by a subsistence digger in Mata Ortiz.



MEET OUR DEPUTY DIRECTOR



Osiyo! Greetings in Cherokee (Tsalagi). I am a citizen of the Cherokee Nation of Oklahoma. It is an honor to be a guest here on the land of the Hopi, Yavapai, Apache and the Indigenous peoples who occupy the territories of the Verde Valley.

It is a privilege serving in my new role as Deputy Executive Director and Assistant Curator of Fine Art of the

Verde Valley Archaeology Center. This is an exciting time to be part of the Center's development and to work alongside fellow staff, volunteers and the Board of Directors to enhance the Center's mission of conservation, preservation and education.

Previously in my career I served as a Docent at The Brant Foundation Art Study Center in Greenwich, Connecticut. The Brant Foundation Art Study Center promotes education and appreciation of contemporary art and design, by making works available to institutions and individuals for scholarly study and examination. Working for a traditional collector developed my interest in collection management and care, as well as curation.

Additionally, I worked for an inter-tribal non-profit organization in New York City. I curated inter-tribal exhibitions and during the COVID-19 Pandemic assisted with online programming. Much of my practice has been consulting for cultural and educational institutions, traditional collectors and fine art galleries. Recently, I was a Community Curator for the Tucson Museum of Art in Tucson, Arizona.

Paquime - *Continued from Page 4*

nearly town and by the potters themselves in Mata Ortiz.

The conventional narrative on how pottery making began in Mata Ortiz says nothing about pot hunting or making fake prehistoric pots. As that story goes, a Mata Ortiz campesino named Juan Quezada, figured out the pottery making process entirely on his own, and then taught the rest of the village.

Years ago, I began doing oral history interviews in Mata Ortiz, and when I asked in Spanish, "how did pottery making begin," they all mentioned Juan Quezada, but also mentioned Felix and Salvador Ortiz, Rogelio Silveira, and a few others.

Today Juan Quezada has become the face of Mata Ortiz pottery, and rightly so. He was the most talented of the early group and stayed with it continually. He has received the highest award Mexico gives a living artist. He is truly a modern day 'Diego Rivera'. That is all well and good. The only problem is this: the other members of that early pioneer group are unsung. They have been completely written out of Mata Ortiz history.

During the Pandemic my consulting practice shifted to online platforms, which afforded me the opportunity to host and moderate online events and webinars. In doing so, my work reached a broader audience.

I am also involved with the conservation and preservation of Ancestral Puebloan sites. I serve on the Board of Directors of the Mesa Verde Foundation. The Mesa Verde Foundation is the official philanthropic partner to Mesa Verde National Park, a UNESCO World Heritage Site. I coordinate and moderate a monthly webinar series for the foundation, *Conversations from the Mesa*.

<https://www.mesaverdefoundation.org/tours-events/>



Additionally, I have a love of horses and oversaw the riding and horsemanship sessions for youth, adults and veterans with disabilities and challenges at Pegasus Therapeutic Riding in Brewster, New York.

I look forward to welcoming everyone into our new space!



With the acquisition of the new Center building, our continued financial stability becomes an even more important goal. The Verde Valley Archaeology Center has established **The Archaeology Center Endowment** with the Arizona Community Foundation (ACF) Nonprofit Fund.

The Nonprofit Fund is a convenient, flexible tool for nonprofit organizations. A nonprofit organization qualified in the state of Arizona, such as the VVAC, may establish a nonprofit fund at ACF. These are component funds of ACF and are under the legal and fiduciary control of ACF. The VVAC may accept gifts from individual donors and then transfer those gifts to the Fund established under these terms and held at ACF.

Please consider a Year-End contribution to the Endowment Fund online at www.verdevalleyarchaeology.org/endowment, or by mail. Thank you!



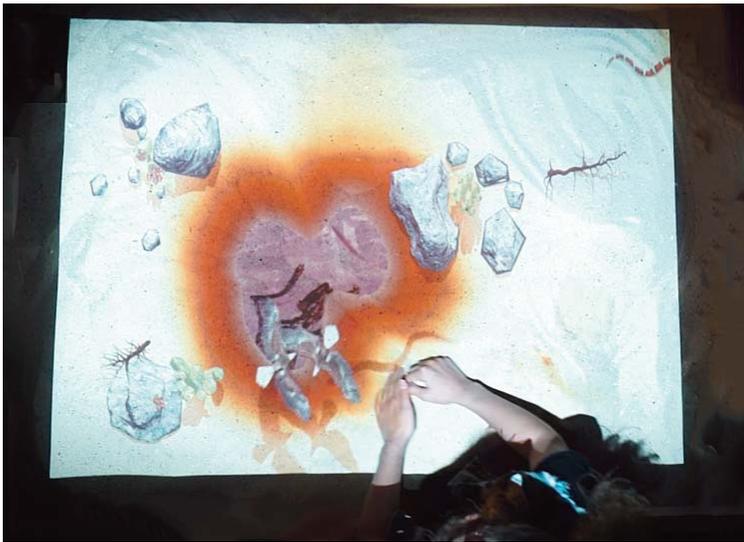
THE NEW VERDE VALLEY ARCHAEOLOGY CENTER

Taylor Kid's Adventure Room

Sponsored by Tom and Janet Taylor

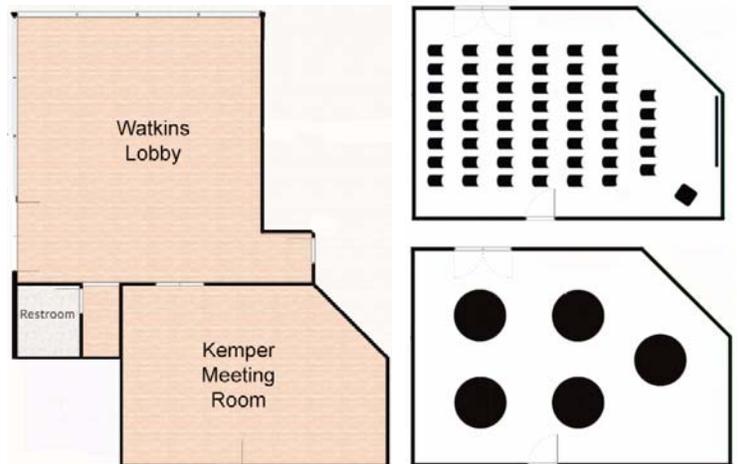
The new building provides us with sufficient space to offer a special place to teach K-12 children about archaeology. A donation by Tom and Janet Taylor has allowed us to purchase a customized Augmented Reality (AR) Sandbox that will provide a simulated excavation following guidelines from the Archaeological Institute of American. The AR Sandbox is an exciting and educational interactive experience in which users can change and redesign habitats and topography. The system uses computer-generated images and graphics that are rendered onto the sand and provide a composite view of different topography and artifacts.

Users will explore, create, and learn by using their imaginations and our augmented reality sandbox. We will provide the kids with a plastic trowel and brush to "dig" through three levels of artifacts. The top level will have historic items, the middle level will have Sinagua artifacts, and the lower level will be the Paleo period.



Kemper Meeting Room and Watkins Lobby

Sponsored by Jim and Diana Kemper and Larry Watkins



The building will have a large lobby, through the generosity of Larry Watkins of Toad Acres, that will host the reception desk, gift shop and Hopi mural. Adjacent to the lobby will be a meeting room with seating for up to 50 theater-style, or up to 40 for a dinner, thanks to a donation from Jim and Diana Kemper. A large double doorway for glass doors has been cut into the wall between the rooms to provide easy access and movement between the spaces, thanks to a donation from Donalyn Mikles.

We will use the Kemper Room for our lectures and classes, with possible overflow seating in the lobby. We can also put tables in the lobby to increase the dinner capacity. These two rooms will be available for rent for small gatherings and parties. Members will receive a 50% discount on the rental rates.

A state-of-the-art video and streaming system is being designed for the rooms.

Lobby Mural

Sponsorship Available



The lobby of the new building will include a mural over the museum entrance by Duane Koyawena (Hopi/Tewa). As a self-taught artist, he says he has always felt passionate about art since childhood. He was born in Ft. Wainwright, AK, to an Air Force father, Lloyd Koyawena (Hopi), and mother, Carol Keeyama (Tewa/Hopi) and he grew up in Albuquerque, NM, and graduated high school in 1999. Drawing and painting allow him to remember his past, and inspire him to keep moving forward positively "for

my sobriety, my family, and most importantly, my Hopi identity."

Through art, he says he is better able to create positive energy to help himself and others live a balanced and happy life. Today, he compliments his art work with the desire to help others. He currently works in the Behavioral Health department at the Flagstaff Medical Center. "It is through this position that I am able to give back to society."



EXPLORING THE DYCK CLIFF DWELLING ARTIFACTS

PLANT REMAINS (Chapter 5) and FAUNAL REMAINS (Chapter 6)

Todd W. Bostwick

The Center has received a generous donation from **Bashas** to sponsor the *Diet and Subsistence Exhibit* in the new museum. This article provides a glimpse of what will be in that exhibit.

The study of diet and subsistence is one of the most technically developed fields of archaeology. **Subsistence** is basically the quest for food, both plant and animal, while **diet** is the pattern of consumption over time.

Surveys of plants growing in the Montezuma Castle National Monument area identified numerous edible wild plants that would have been available to the inhabitants of the Dyck Cliff Dwelling. In addition, plants growing near the cliff dwelling itself were identified. The growing season in the region in prehistoric times would have been around 180 days, which is more than adequate for successfully growing corn. Corn grown in upland areas needs a range of 111 to 144 frost-free days (mean = 128 days) from seedling emergence to maturity.

A wide variety of plant remains was recovered from the dwelling, reflecting the rich habitat located in the area near the cliff dwelling. These plants include both domesticates and wild plants. Botanical remains show that the cliff dwelling's inhabitants consumed a diverse diet that included cultivated corn, squash, gourds, beans, and possibly cotton seeds, plus wild resources such as acacia beans, agave, yucca, walnuts, piñon nuts, acorns, mesquite pods, hackberry seeds, juniper seeds, wild grapes, prickly pear, and cholla.

Additional plant resources were likely used at the dwelling beyond those that have been identified, including leafy greens and grass grains, because pollen samples and soil samples processed through flotation devices (see *Flotation* insert) were not collected by the Rozaire excavation teams.

The dwelling inhabitants presumably cultivated their fields near their habitation rooms. Paul Dyck believed that the Beaver Creek floodplain, where he farmed, was used by the Sinagua for agriculture. Several digging sticks were recovered from the dwelling which were used for preparing the soil and digging holes to plant seeds. Gravel islands within the braided stream of Beaver Creek could have been farmed, and agricultural features such as rock alignments are present on the east side of the Dyck property where the mesa is not as steep as the west side and where farmers could take advantage of rainfall runoff to water their crops. The mesa tops on both sides of Beaver Creek also provided farmland for the Dyck inhabitants.

It is reasonable to assume that the inhabitants of the Dyck Cliff Dwelling had access to plentiful animal resources. In total, 1,009 animal bones and bone fragments were analyzed from the dwelling faunal assemblage. The assemblage contains 25 identifiable species, including at least 16 species of mammals, 7 species of birds, 2 species of fish, and 3 species of reptiles.

Bone tools can be made from fresh bone or from bone left over after food preparation and consumption. Most of the worked bone tools were made primarily from deer or pronghorn, although a few were manufactured from the bones of rabbits, a medium-sized bird, and a raccoon.



What is Flotation?

Flotation is a frequently used method in archaeology which separates small organic material, such as seeds, bone and shell, from soil by using water. The goal of flotation is to collect small artifacts, plant materials, and small animal bones that would normally be lost during excavations and screening. Samples of soil (from 1-2 gallons) are taken from each level of each excavation unit and then processed later using flotation. Flotation works on the principle that organic material such as burnt or carbonized seeds, charcoal, and some animal remains are lighter than inorganic materials, such as soil and stone, and will thus float on the top of water while the rest will sink. Although there are many ways of floating soil samples, the most low tech and affordable involves using buckets to agitate the soil and separate the heavy material (heavy fraction) from the light material (light fraction). The water containing these remains is poured into increasingly finer screens with fine fabric liners. Then the plant remains are dried and identified.



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