



# Verde Valley Archaeologist

A Quarterly Publication of the Verde Valley Archaeology Center

## Building Occupancy Approved!

Renovations to the former Verde Valley Medical Clinic building have been completed. The banner images above include the new curation cabinets, modern rinse room, and expanded shelving for larger vessels. Other features of the new facility are shown on this page.

We continue to complete new exhibits including the Dyck Retrospective (page 6). Two exhibit rooms, as of this writing, are still waiting for display cases that were ordered in September. All other exhibits will be completed by our Grand Opening on March 18-20 (page 7).

We will begin our regular schedule starting March 5. The Center will be open Tuesdays through Saturdays from 10:00 am to 4:00 pm, Noon to 4:00 pm on Sundays and closed on Mondays. Admission fees will be \$10 for those 18-64, \$5 for those over 64, and free to children and teens under 18. Members are always free.



Hisatsinom Mural by Filmer Kewanyama has been completed



The Wolfe-Buchanan Board Room is ready for use



The Jonas Library is nearly complete



New special use curation cabinets have been installed



Xochitl Torres Small, USDA Under Secretary for Rural Development, met in the Kemper Meeting Room



The modern, expanded lab provides a comfortable work space

# Letter from the President



Happy New Year!

It is certainly a happy one for the Center. Since the last newsletter, much has happened. In late November, we had “soft” openings for our Founder’s donors, members, and the general public. There were only a couple of exhibits to see, the floors were still dusty and renovations still underway, but what was there was impressive. From then until now, every week there is something new to see. The exhibits are 90% complete while we await delivery of display cases. A Hopi mural in the lobby titled Hopi Qatsi (Hopi Life) by Duane Koyawena conveys the important elements of the lives of the Hopi people. Another mural is in the Hisatsinom “The

Ancient Ones” Gallery. This mural, painted by Filmer Kewanyama, depicts the Hopi emergence story. The Dyck collections are also on display. A lot of work done by the Museum staff and volunteers!

One of the ways we raised money for the new building was to sell “naming rights.” For various sums, donors could name a room for themselves or for someone else. There are still opportunities available. The new museum will have several exhibits for which you can purchase sponsorships. Contributions can be made in any amount. All donors will be listed on a donor plaque at the entrance to the exhibit. Donations to the Exhibit Goal amount can be made to become the "Presented By" sponsor with special recognition. Go to our website under “Campaign” for a list of opportunities. We also sold bricks with names of donors for \$250 and \$500. The bricks will be used to pave our outdoor patio, and there are still bricks left for purchase!

In January we had our Annual Meeting on Zoom. Todd Stell, Jim Hose, Kathryn Turney and I were re-elected to the Board of Directors. We also welcomed a new Board member, Jim Kemper. Ken Zoll presented a history of the VVAC culminating in a floor plan of the new Center and synopses of the various exhibits. Todd Stell, VVAC’s Treasurer, pronounced the Center’s financial position as sound and positive.

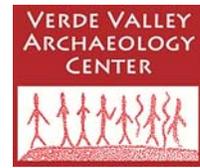
In January Ken Zoll put out a call for volunteers to docent, meet and greet, work in the lab, etc. We had an excellent response and had our first training session on February 4. We can still use more help, so if interested, go to the website under “Support,” “Volunteer” and “MyImpact.”

We have lectures lined up for almost every month of 2022. The lectures will be on the second Wednesday of every month at 6p. Lectures will be on Zoom until in person events are deemed to be safe. Mark your calendars! Dr. Paul Minnis lectured on “Paquime: A Local Perspective” on February 10. Over 80 members joined the Zoom presentation, which was a huge success. Although the Minnis lecture was not taped, a list of many other past lectures is available on our YouTube channel and can be found on our website under “Activities,” then “Lectures.”

We have also started scheduling hikes and excursions. We intend to schedule one to two a month. Spaces fill quickly, so be sure to keep your eyes on the website. They are for members only, so if you want to bring a friend, have him or her sign up as a member!

Our GRAND OPENING is scheduled for March 18-20 during Camp Verde’s Pecan and Wine Festival. Enjoy archaeology films on Friday evening, speakers and Native American Music, Hoops and More by Tony Duncan, a Native American art fair, and “A Time Gone By” benefit concert on Sunday at the Phillip England Center. Best of all, visit our new museum!

*Cheri Meyerhofer*



## Executive Director & Editor

Kenneth J. Zoll

## Deputy Executive Director

Monica Buckle

## Director of Archaeology

Kathryn Turney, M.A., M.L.S., RPA

## Director Emeritus of Archaeology

Todd Bostwick, PhD, RPA

## Director of Collections

Jeffrey H. King

## Ethnobotany / History

Robert Estrada, M.A.

## Excursion Manager

Dale Bellisfield

## Board of Directors

Cheri Meyerhofer, President

‘Prof’ Roberto Ancis, Vice-President

James Hose, Secretary

Todd Stell, Treasurer

Linda Buchanan

Gay Chanler

Linda Guarino, PhD

James Kemper

Vivian Sayward

F. Dennison Shaw, PhD

## Advisory Council

Steve Ayers

Town of Camp Verde

Stewart Deats

EnviroSystems Management

Joshua Edwards, M.S., RPA

Cornerstone Environmental

Matt Guebard

National Park Service

Stewart Koyiyumptewa

The Hopi Tribe

Peter Pillis

Coconino National Forest

Vincent Randall

Yavapai-Apache Nation

Verde Valley Archaeology Center, Inc.  
a 501(c)(3) nonprofit corporation

460 W. Finnie Flat Road  
Camp Verde, AZ 86322-7266  
(928) 567-0066

www.vvarchcenter.org

ISSN 2767-3723

Issue 40 - Volume 12, Number 4

© 2021 Verde Valley Archaeology Center



# NATIVE AMERICAN GARDEN & PATHWAY

## Winter Garden

Rob Estrada

In winter, The Ancestral Garden experiences a time of rest and renewal. When the mesquite and acacia leaves turn brown, and the pollinators are dormant, it is time to allow the soil to rejuvenate. Fortunately, our region continues to receive a healthy dose of precipitation, but the temperatures this winter have been noticeably warmer than previous years. Whereas the rain is critical for a prosperous spring, at least three weeks of nighttime frosts are necessary for some species to remain healthy and productive. Hopefully, there will be some light snow at around the 4,000-foot elevation levels.

With the assistance of a few Hopi friends, the cotton was harvested, tumbleweeds were burned, agave preserved, volunteers decorated, and soil prepared. In late November, Duane Koyamena, Samantha Koyawena, Duane Humeyestewa, and Dale Bellisfield helped with the cotton harvest. Not only was the cotton late in reaching maturity, but it is a very tedious crop to harvest. While picking the fibrous flowers, I thought of the millions of humans who were indentured for hundreds of years for this monotonous back breaking task, and how the Sinagua and Hohokam may have organized their labor force.

Copper Canyon Fire Department issued us an annual permit to burn weeds as soon as the humidity increased with the cooler temperatures. I consolidated the tumbleweeds and cuttings from the trail and ignited what amounted to a huge bonfire near the Javelina bench. On another day, Donna Ullner and I chipped the dried Bee Plants and burned them along with the corn husks where the 'Three Sisters' were grown last season. Finally, I gathered all of the thistle growing along the stockade fence on Homestead Parkway and supervised four large pyres before the rain came. The warmth from these flames sure felt good on a frosty morning.

In December, our friends at Verde River Growers delivered a full pallet of Red-Wood chips to highlight and preserve our Agave Garden. Before spreading the chips, Donna and I removed a few of the 'pups' to propagate them at home where they will have a better chance of survival. Our Agave specimens were originally



donated by the Botanical Garden of Phoenix. These varieties include the rare endemic species *Agave Verdensis*, which only grows in remote canyons that connect the Verde Valley with the Colorado Plateau, such as the Blue Grade, Red Tank Draw, and Walker Basin.

I had the pleasure of hiking up Walker Basin during the Holiday Season to see these incredible plants in their natural environment. According to Jim Graceffa, there are several cavate sites in Walker Basin. Maybe these Agave groves were planted as a renewable resource hundreds of years ago.

We also want to thank the Camp Verde Old Guys for their help in various aspects of the garden and trail. The Gator, donated by Ray Floyd, recently had problems starting. Ray and some of the guys took it to examine the problem. Turns out some mice enjoyed a meal of some of the electrical wires.



## Building Landscaping

The front of the building has been planted with several plants similar to those used by the Sinagua and Yavapai.

**New Mexico Agave** (*Agave par. neo mexicana*) and **Red Yucca** (*Hesperaloe parviflora*) Agave were used for a variety of purposes. From its leaves people obtained fibers to make ropes, textiles, sandals, construction materials, and fuel. The agave heart was roasted and eaten.

**Banana Yucca** (*Yucca baccata*) was arguably the most useful plant to prehistoric Native Americans. The roots were pounded to make soap and shampoo. Leaves produced paintbrushes and cordage.

**Bear Grass** (*Nolina microcarpa*) is valued by Native Americans for use in basketry and regalia; as an edible delicacy; for medicinal, cosmetic, and decorative purposes; and for spiritual, ceremonial, and aesthetic reasons. Beargrass leaves are durable, yet flexible, and can be worked into tight weaves that are ideal for making baskets



# ARCHAEOLOGY 101: KNOTTED NETTING

This is an excerpt from Chapter 5 of the recently published *Ancient Verde Valley Family Life: The Sinagua at the Dyck Cliff Dwelling*.

Knotted netting is an ancient technology that involves the looping and knotting of cordage in an even and regular pattern to create an open-meshed fabric. Nets were made to serve a variety of purposes, including small and large bags, containers for gourds or other vessels, carrying bands, rodent traps, bird snares, fishing, and the communal hunting of rabbits.

Yucca fiber was commonly used to make nets in the Southwest. Apocynum fiber, cotton fiber, and human hair were also used. A variety of knotting techniques, including the mesh or netting knot, overhand knot, square knot, lark's head knot, slip knot, and granny knot were employed. Nets are typically made using a broad, flat stick called a mesh stick, which acts as a gauge to keep the mesh size uniform. The cordage was wrapped around the mesh stick at the bottom of a loop, and a netting needle was carried through and around the loop, with the resultant knot pulled tight.

The Dyck collection contains three relatively intact knotted nets and 111 net fragments. Because many of these fragments are small, such as the one shown below, it is difficult to estimate the number of nets originally present. During analysis, it was sometimes possible to match a net fragment to other net fragments from the same context, based on similar cordage thickness and knot type. The net fragments in the Dyck Cliff Dwelling collection are made of 2s-Z yucca cordage, similar to other cordage found at the site. 2z-S is a shorthand notation for 2-ply, z-spun, S-twist. (See 2s-Z insert). For cordage to qualify as a net fragment, at least one knot had to be present.

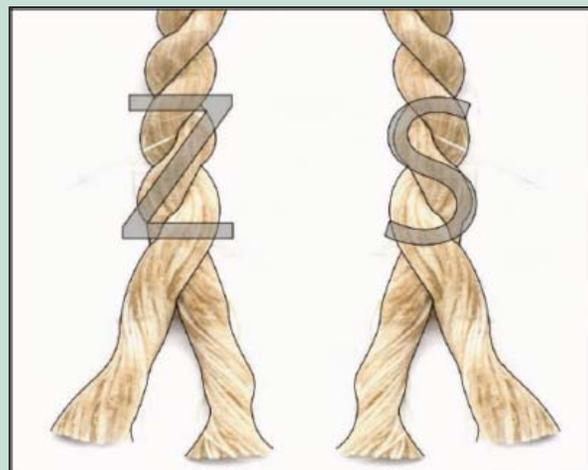
The net fragments were measured for overall length and width, string or cordage diameter, knot types, and knot interval distances. Three different knot types were identified in the Dyck nets: square, sheet bend, and overhand, with square knots the most common.



Yucca knotted net fragment with sheet bend knots

## What is 2s-Z Cordage?

A number of cordage-twisting methods were available to Archaic and Early Agricultural peoples of the Southwest. Without the use of a spindle whorl, ethnographic accounts indicate that these people practiced **thigh-rolling**<sup>1</sup> and **shin-rolling** methods of spinning and plying cordage. Although shin- and thigh-rolling activities can be combined in many ways to produce cordage, the “s-spun, Z-plied” and the “z-spun, S-plied” structures called **cable-laid**, are noted for structural durability and ease of construction.



Cordages-2s-Z-left and-2z-S -right  
by W.R. Haas - used with permission

The largest intact net from the Dyck Cliff Dwelling is (shown below) made of finely processed yucca 2s-Z cordage worked in square knots. This net is at least 1.1 yards (one meter) long and may have been used for the communal hunting of rabbits. Rabbits are common faunal remains at Sinagua sites, including the Dyck Cliff Dwelling, because they provided an important source of dietary protein and hides for making twined fur blankets.

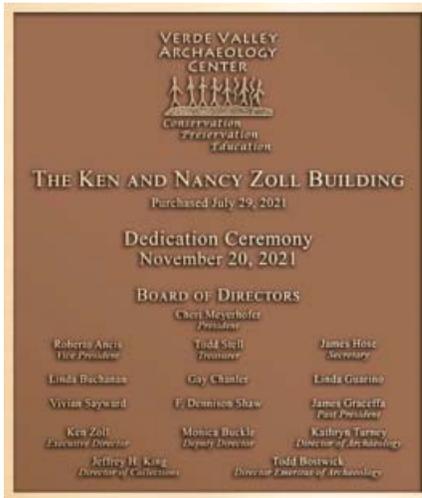


Yucca or agave cylindrical net with sheet bend knots for holding gourd or another container



## The Ken and Nancy Zoll Building

Cheri Meyerhofer



Ken Zoll is one of the founding members of the Verde Valley Archaeology Center (VVAC). He wrote the concept paper in August of 2010 and prepared the Articles of Incorporation in September of that same year. Other founding members included Jim Graceffa, Linda Buchanan, Sharon Olson and Steve Ayers. Ken became Treasurer and Jim Graceffa was President. In

2013 Ken assumed the role of Executive Director and has worked in that position on a volunteer basis ever since.

Ken and Nancy retired to the Village of Oak Creek in 2004. Ken had a 35 year career with the Railroad Retirement Board and had also been the Executive Director of a Presidential Advisory Commission for President George H. W. Bush. A hobby astronomer, Ken had expected to relax in Arizona while staring at the night sky. Instead, he soon became involved with the Friends of the Forest and became a docent at the V bar V and Palatki heritage sites. This led to involvement with the Archaeology Society chapter in Sedona and eventually to the founding of VVAC.

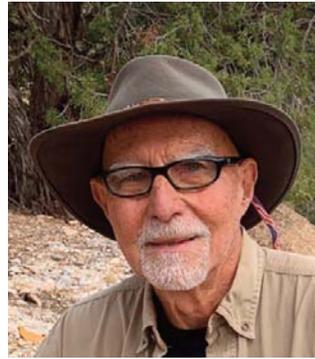
Ken has become the “face” of VVAC. He has written several publications on archeoastronomy and is seen as an expert. As a result, he is invited to speaking engagements throughout the Southwest including as an Arizona Humanities presenter and Road Scholar for Northern Arizona University.

Ken has not only kept the organization viable for the past 12 years, he has had the vision, creativity and the perseverance to grow the organization and make our current building and activities a reality.

Ken has never taken a salary. His hours and work have been strictly on a volunteer basis. He has had minimal paid staff and some dedicated volunteers to assist him. During this time Nancy has supported Ken, encouraging him when there were troubled times and traveling with him to speaking engagements. Both have given up opportunities for travel and relaxation in retirement that they might have shared, had Ken’s dedication to making the Center a reality not been so strong.

Several months ago the Board of Directors decided to recognize Ken’s contribution to the Center by naming the building “The Ken and Nancy Zoll Building.” This is their legacy to the archaeological community of the Verde Valley and beyond.

## Meet Our New Board Member



**Jim Kemper** has a BS in Finance and a JD from Indiana University. After graduating from law school, he served as a Law Clerk with the United States 7th Circuit Court of Appeals in Chicago. Jim then joined Ice Miller LLP becoming a partner and then the Managing Partner.

Before retiring he represented multinational corporations and not-for-profit institutions in the areas of corporate and tax law. He has served on various not-for-profit boards and as an officer for various institutions including: Butler University, Orchard Country Day School (currently Governor Emeritus), Stanley K. Lacy Leadership Alumni Association, Corporate Community Council of Indianapolis, Crossroads Rehabilitation Center, Inc., Central Indiana Easter Seal Society, Inc., FBI Citizens Academy Alumni Association in Indianapolis, and the Leadership Council of the Osher Lifelong Learning Institute (Sedona) of Yavapai College. Jim’s interest in Native American art and history began when he joined the board of director of the Eiteljorg Museum of American Indians and Western Art in Indianapolis and has continued since moving to Sedona. In Sedona Jim is active in the Sedona Westerners where he has become an Honorary Member (for his various leadership positions) and with the Friends of the Forest Sedona. Jim’s passions include hiking, long distance cycling and lifelong learning.



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 contribution to the Endowment Fund online at [www.verdevalleyarchaeology.org/endowment](http://www.verdevalleyarchaeology.org/endowment), by mail, or as part of your estate planning. Thank you!



# THE PAUL DYCK RETROSPECTIVE

Monica Buckle



The Verde Valley Archaeology Center and Museum (VVAC) will open a comprehensive exhibit entitled *Paul Dyck: A Retrospective* featuring select paintings and personal memorabilia that showcase Paul Dyck's impressive artistic career and his legacy. The retrospective is made possible through the generosity of The Paul Dyck Foundation Research Institution of American Indian Culture, Tucson Museum of Art, Western Spirit:

Scottsdale's Museum of the West, and private collectors. **The Member-Only Preview will be on Friday, March 4, at 6:00 pm.** The Retrospective opens to the public on Saturday, March 5th.

Paul Dyck was an iconic American painter who embodied a trailblazing spirit. Through his art he captured the essence of the American West. Dyck had an affinity for the natural environment, and a love and a kindred connection to Native Americans. He devoted much of his life ensuring the continuity of Native American culture, Peoples and communities. Dyck lived with several Plains Indian tribes and was the adopted son of the Sioux warrior One Elk, and was also the adopted son of the Blackfeet artist, Lone Wolf.

Dyck's enchantment with the West ultimately lured him to Arizona, where he settled in Rimrock. He owned a 320-acre working ranch that bolstered his art studio. His ranch was located approximately ten miles north of the Verde Valley Archaeology Center and Museum.

Paul Dyck: A Retrospective inaugurates the fine art galleries at VVAC's new building. The fine art galleries are dedicated to provide exceptional exhibitions and programming to the Verde Valley and Sedona communities and the public at large.

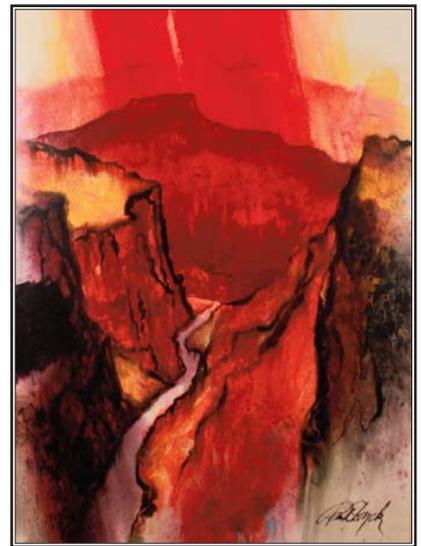
## About Paul Dyck (b. 1917 – d. 2006)

Born in Chicago on August 17, 1917, to European immigrants, Paul Dyck's early years were spent in Minnesota, before the family returned to Europe in 1921. Dyck grew up in Prague, and from an early age expressed a talent in art. His mother fostered his interest in the arts and encouraged him to study under his uncle's

instruction. His uncle was a classical painter and influential in teaching Dyck various European techniques. At seventeen he returned to Chicago.

His first job was as a shoe salesman and he managed to save enough to buy a bus ticket to South Dakota. His desire was to visit One Elk, a Lakota Sioux man Dyck had previously met in Europe. One Elk had been traveling in a Western show across Europe when Dyck was a student. Dyck traveled to South Dakota and became a guest of One Elk and his family on the Standing Rock Reservation. His time with One Elk was a catalyst to his lifelong passion for painting Native American Peoples and collecting Plains Indian art. Dyck also fell in love with One Elk's daughter Fawn. Paul and Fawn got married; however, eighteen months later Fawn tragically died during childbirth. In despair, Dyck "gravitated from one reservation to the other."

Over the next few years, he spent time among the Cheyenne, Blackfeet, Crow, Pawnee, Comanche, Zuni, Navajo, Hopi and Apache. Dyck's Sioux brothers named him Wi-'hun-ke E'ta'pa, translating to Rainbow Hand. Dyck said: "It is the Plains Indians who understood the necessity for balance in nature and in life. When they reigned, the land was not despoiled. They were completely in tune with nature."

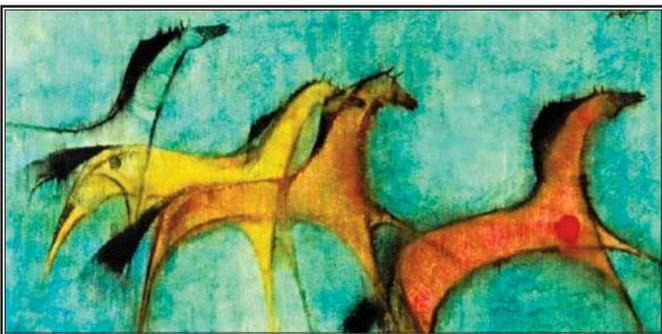


*River of Life*, Collection of The Paul Dyck Foundation Research Institution of American Indian Culture

In 1942, Dyck purchased an Indian Motorcycle, left the Dakotas and became what he called a "Motorcycle Joe", traveling and exploring the Southwest. In Joseph City, Arizona, Dyck became friends with a gentleman who ran a trading post. who told him about an available ranch near Camp Verde called "Hole in the Rock." The ranch's name was given due to several uninhabited Native American cliff dwelling sites. Dyck journeyed to the ranch and immediately wanted to purchase the property. However, at that time he did not have the funds to acquire it. Six years later in 1948, Dyck purchased the ranch.

In 1943, Dyck felt compelled to serve in World War II and enlisted in the Navy. With Dyck's artistic background he was as an illustrator for training manuals and instructional books.

Almost a decade later in 1953, Dyck was inspired to pick up his brush and paints again. In a short amount of time he produced a large body of works and was soon sought after by art dealers, galleries and collectors.



*Tipi Horses*, Collection of the Tucson Museum of Art





**Native American Art Show**

Saturday and Sunday, 10 to 4  
Center's front parking lot  
Fourteen invited artists will show  
and demonstrate their art

**Raffle**

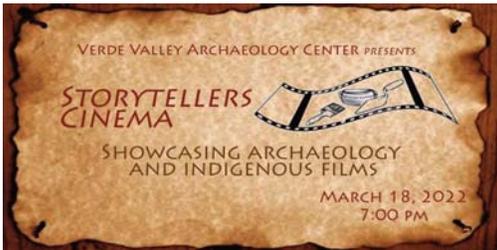
Gift Baskets raffle will run  
beginning March 5

**Lectures and Demonstrations**

- “Prehistoric Obsidian Exchange in West-Central Arizona”
- "Arizona Ballcourts as Revealed through Photogrammetry and Ceramic Analysis"
- “For the Love of Turquoise”
- “Plants of the Mojave Desert and the Traditional Tribal Uses”
- “The Mystery of Lulu Verde”
- “Early Agriculture Along the Santa Cruz River in Tucson”

**See the website for more details**

**Phillip England Center for the Performing Arts - 210 Camp Lincoln Road - Camp Verde**



**Friday, March 18, 7:00 pm**

The task of archaeology and cultural preservation is to discover and preserve our shared heritage. In pre-Covid time, the Center would periodically hold an Archaeology Film Festival, and occasionally a Native American Film Festival. With our new venue and additional staff resources, it has been decided to once again offer archaeology and Native American films. The Center will host the Storytellers Cinema every October. To kick off this event, we will hold a Storytellers Cinema Preview of shorts as part of our Grand Opening Celebration. The aim of the Storytellers Cinema is to present archaeology and Indigenous history to the general public through films made by archaeologists and Indigenous people, assuring the promotion and the spreading of these films.



**The Sacred Hoop Dance**

**Saturday, March 19, 7:00 pm**

Experience the rich culture of Native America through the songs, stories, and dances of Tony Duncan Productions. We dance to the four directions to share the stories of our ancestors. We sing songs of celebration as we honor the strength and beauty of our indigenous brothers and sisters. We gather around our elders and listen to the stories passed down from generation to generation. Filled with knowledge and wisdom these stories of creation, warriors, and tricksters have captivated audiences far and wide. As we listen to the calling wind we hear the melodies of the Native American flute. Songs of courtship, meditation and healing are heard deep in the canyons of the Southwest. All of life dances in a sacred circle as a season gives way to the next. We sing, we dance and we celebrate this journey called Life.



**Sunday, March 20, 3:00 pm**

This benefit concert for the Verde Valley Archaeology Center features over 20 local musicians from Flagstaff to Prescott. They have offered to perform as a benefit to the VVAC, in the Grand Ole Opry-style of each performing two to three songs before moving off stage for the next performer, making a non-stop 2-1/2 hour program of lively entertainment.

Performers include: Christy Fisher, Kris Baldwin, Gary Simpkins, Kathi Bellucci, Jo B & Walton, Lee Zimmer, Matt Fabritz, Paul Simons, Reno and Sheila McCormick, Ron McLain, The Salt Miners, The Eclectics, Tony Cook, The Thrifties.



Please Support Our Business Members



Find us on Social Media

Facebook.com/verdevalleyarchaeologycenter  
YouTube: AZarchaeologyVVC  
Instagram: vvarchcenter  
Twitter: @vvarchcenter1