

Jackpot Ranch BBQ Benefit

Eighty members and guests attended our first annual Jackpot Ranch BBQ event to benefit our Capital Campaign. It is now an “annual” event due to the extremely favorable reviews by all in attendance. BBQ pork and smoked chicken with several sides were provided by the Colt Grill of Cottonwood. Musical entertainment was provided by Marie Jarreau and Reno and Sheila McCormick, who perform authentic, down-to-earth bluegrass, country and western music.



Pathway Gets Spring Clean-Up

With the help of Jerry Quotskoyva and the Camp Verde “Old Guys,” the process of cleaning up the dried “wildflowers” (aka weeds) went smoothly and quickly. Many thanks to Ray Floyd, Gary Kenfield, Johnny Stueb and Bob Winslow who are “old” guys only on their drivers license.



Spring Planting at the Garden

With Spring comes the work of cleaning the garden from last season and preparing for a new planting. The planting by the Verde Valley Ancestral Gardens was completed by their volunteers over several weeks. A bumper crop is expected this season.



Homestead Parkway Construction Continues

The pace of construction on Homestead Parkway has picked up. McDonald Brothers Construction estimates that it will be completed by the end of May. We will have some sort of “event” at the property to mark its completion so watch your emails.





The mission of the Verde Valley Archaeology Center is to preserve archaeological sites and collections, to curate the collections locally, and to make them available for research and education; to develop partnerships with American Indians, cultural groups and the communities it serves; and to foster a deeper understanding of prehistory and American Indian history in the Verde Valley through the science of archaeology.

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President's Message

Dr. James Graceffa

Welcome all new members and a thank you to all those renewing members. The first three and a half months of this year has seen an increase in new memberships and visitors to the Center. From the remarks noted on our visitor log, our docents have been doing a fantastic job. It is inspiring to read the comments. Some of the comments are "awesome place," "never knew it was here," "our docent gave a fantastic tour," "very informative" and I could go on. If becoming a docent is something you would like to do we are here to train you.

Along with increased memberships has come an increase in volunteers becoming involved in the lab. Participating as a volunteer at the Center is a great way of learning about "behind the scenes" in a museum. While handling and recording the artifacts, often, new discoveries show us the talents from our prehistoric Sinagua neighbors that have lived in the Verde Valley. These unique experiences shared in lab bring volunteers together and new friendships are established.

As always the Center offers a myriad of activities. I am hoping that in the near future we will be able to offer archaeological field activities for members. Prescott National Forest has requested that a survey be done on some sites in the Prescott Forest and we are waiting for more information so that our Director of Archaeology can make a determination as to the feasibility for the Center.

The Center sponsored many classes on different topics and led hikes to local sites the first quarter of the year. Trips to Paquime in Mexico and to the Hopi Mesas and the Grand Canyon were also enjoyed in 2019 with more to come.

Our usual annual two-day Archaeology Fair in March was replaced this year by a new format for Archaeology Month. Instead of the two-day event we had multiple events throughout the month. There were films on Thursdays and lectures on Tuesdays and classes throughout the month. March is Archaeology month, and the Center had plenty of chances for you to immerse yourself into Archaeology.

The Center also had two other special events this period. One was the Major Donor's Appreciation Reception that was held at the Center. The event was catered by Moscato Italian Restaurant and held prior to our showing of the film "Stone Age Cinema" at the Camp Verde Library. Attendees had a chance to meet and visit with Dr. Kelley Hayes-Gilpin, Professor of Anthropology at Northern Arizona University who had previously visited the rock art sites shown in the film. She was on hand to answer questions after the films showing.

The second special event, a fund raiser for our Capital Campaign, was a picnic held this spring at Jackpot Ranch in Camp Verde (photo on page 1). A barbeque was catered by the Colt Grill Restaurant in Cottonwood. The food and the live music entertainment was fantastic and enjoyed by all. For many it was their first visit to the Ranch. From the compliments and suggestions, we were told they would enjoy similar events. Thank you to all that attended.

At this time I would like to turn to a more serious problem and challenge that the Center faces. Jan Anderson, Chair of the Education and Outreach Committee, has penned a letter to members on page 3. Education is part of the Center's mission and teaching children helps them understand their part in saving the history of America. Thank You Jan. I know our membership will step up in this very important effort.

Have a pleasant and safe summer.



IN THE MUSEUM: YAVAPAI-APACHE BASKETS

Our museum collections reflect our amazing world, inspire wonder and form the foundation for scientific discovery. In each issue of the *Verde Valley Archaeologist* we explore some of the objects in our collections.



Yavapai women making baskets courtesy of Sharlot Hall Museum

If you have been to the museum since last September you undoubtedly saw the display of Yavapai, Apache and Havasupai baskets on display. The four-display wall of baskets are on loan from a basket collection at the Sharlot Hall Museum in Prescott. What you may not be aware of is that these are all referred to as “Reservation Baskets.” Both Yavapai and Apache had a tradition of cremation of their deceased along with their possessions. Baskets were not made for sale until they were marched to the San Carlos Reservation in 1875. In order to make some money while in captivity the women made baskets for sale. Therefore, the only baskets in existence today are those made during and after the march to the Reservation, thus the name.

Yavapai basketry was primarily coiled bowls, trays and ollas with intricate geometric designs. Many forms also depict animals or people. Usual Yavapai basket materials include willow, cottonwood, devil's claw, yucca and joshua tree. Baskets were used primarily for gathering food in the nearby mountains.

Apache basketry is primarily divided into four main forms:

- Apache Trays range from flat, to curved, to bowl shaped. Apache trays were originally made for winnowing grain or for food usage.
- Apache Ollas were originally used for storing grain.
- Apache Bowls can be oval, have large jar shapes, look more olla-like in design but without the neck, or can appear more tray-like without the flatness of a tray.
- Apache Burden Baskets were the last form to be made, more for tourists than for self use. Burden baskets were made as utilitarian



Assorted baskets on loan from Sharlot Hall Museum

baskets decorated with tin cones and yellow or green ocher. Most have a conical shape. Burden baskets were made for carrying wood or food. Apache Culture Director, Vincent Randall, said “In the early days, baskets had minimal designs. During reservation days and later, when the baskets became tourist items, woven baskets took on more complex designs.”

FROM OUR EDUCATION & OUTREACH CHAIR

“A central part of the Verde Valley Archaeology Center’s vision is to provide educational programs “...so the public can enjoy learning about the prehistory of the Verde Valley region.” Some years ago, in support of this objective, several volunteers created a school program dedicated to informing and inspiring local area children about the rich and unique archaeological and cultural legacy of the Verde Valley and to foster a sense of stewardship for that heritage. This outreach program was designed to align with and support the fourth grade curriculum and has been well received by teachers, administrators, and students. Over the years well over a thousand fourth grade students in schools throughout the Valley have participated in this program which consists of a fifteen minute Power Point presentation followed by a variety of hands-on activities.

Unfortunately, during this past year, we have lost some of our volunteers, and thus were unable to bring the program to as many schools as we have done in the past. Many teachers have expressed disappointment in not having us present the program to their students this school year. We are hoping that in the 2019-20 school year, we will again be able to bring this worthwhile program to the many schools throughout the valley that have enjoyed our previous visits. Anyone with an interest in archaeology and in children is welcome to join us. If you would like to support us in this effort, it takes only a short training, and time commitments are minimal of only a few days during the school year. For more information, please contact Jan Anderson at jan@nilsanderson.com or 602-677-7070.”

ARCHAEOLOGY LESSON: STONE TOOLS



When analyzing prehistoric artifacts, archaeologists divide stone tools into two categories: flaked stone and ground stone.

The major types of flaked stone artifacts are projectile points (spear points and arrowheads), bifaces (knives and awls), and unifaces (scrapers and graters). These tools were used to hunt and to process animal and plant resources, as well as to

make tools of wood or bone. Raw material used to make flaked stone tools can be fine-grained, which gives a sharp but fragile edge, or coarse-grained, which produces a durable but less sharp edge.



The task for which the tool was used dictated the choice of material type. Obsidian, which produces an extremely sharp edge, was often used to make projectile points, whereas coarse chert or basalt was better for tools used to scrape hides or carve wood. Ground stone tools include manos (handstones) and metates, as well as axes, mauls, and hoes. These tools were also made of a variety of materials such as sandstone, basalt, and quartzite. Manos used with metates to grind seeds and corn are sometimes found in sets of three, each made of a different material to produce meal ranging from coarse to fine, which could be prepared in different ways.

GROUND STONE TOOLS <i>"Tools produced by pecking or grinding stone materials."</i>		Abrading Stone Used to grind, smooth, or shape objects such as stone, antler and wood. 	Axe Has a sharp bit with hafting element present. 	Bead Used for necklaces, bracelets 	Cylinder Usually made of polished hematite
Hammerstone Used with antler flaker to make stone tools. Antler tool >3" wide, round shape	Hoe Hafted to a stick for digging 	Indeterminate Groundstone Shaped and ground pieces of stone - unknown use 	Lapstone Held on lap and used as a work surface 	Maul Blunt bit with hafting element present (e.g., grooved, notched) 	
Mortar and Pestle Used to grind up materials (e.g., seeds, pigments, etc.) 	Palette Stone Shaped slab used for paint pigments 	Pendant Used as an ornament	Mano: Biscuit Oval cobble, but smaller than a one-handed mano (<3" in diameter) Used with basin metates in Archaic time period. 	Metate: Basin Used for grinding up roots, seeds, and berries with biscuit or one-handed mano in a circular motion. Basketmaker II-III (AD 1 - 725)	
Pipe 	Plug Used as canteen stoppers 	Mano: One-handed Larger than a biscuit mano (>3" in diameter) 	Basin Metate Used with basin metates in Archaic time period.	Trough Metate Used with trough and slab metates in later time periods.	
Polishing Stone Smaller stones used to polish pottery Larger stones used to polish floors, walls, and hides 	Sandal Last Shaped slab used as template for making yucca sandals? 	Shaped Disk Circular disks used as jar stoppers or vessel covers 	Mano: Two-handed (trough) Upcurved ends from grinding in a trough 	Metate: Trough Used with a one-handed mano or a two-handed trough mano for grinding corn with a back-and-forth movement. Pueblo I - II (AD 725-1100)	
Shaped Slab Flat pieces of stone used as palettes, work surfaces, etc. 	Stone Ball <3" in diameter (possible hammerstone?) 	Tether Stone Used to tether turkeys (light enough for birds to walk around, but not fly away) 	Mano: Two-handed (slab) Flat profile from grinding on a flat slab 	Metate: Slab Used with a one-handed mano or a two-handed slab mano. Has a larger surface area that is more efficient for grinding corn. Late Pueblo II-III (AD 1100-1300)	



INTERNATIONAL ARCHAEOLOGY DAY BENEFIT

Ninth Annual International Archaeology Day Benefit

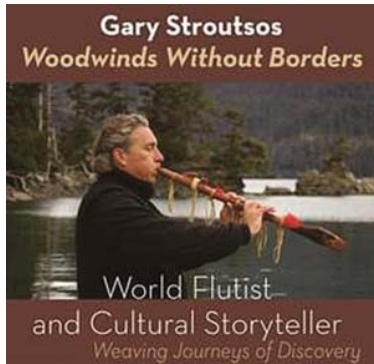
Theme: Building A Legacy

Saturday, October 19, 2019
Sedona Poco Diablo Resort

6:00 PM Cocktails, Silent Auction, Wine Pull and Raffle

7:00 PM Plated Dinner

8:30 PM Entertainment by
Gary Stroutsos

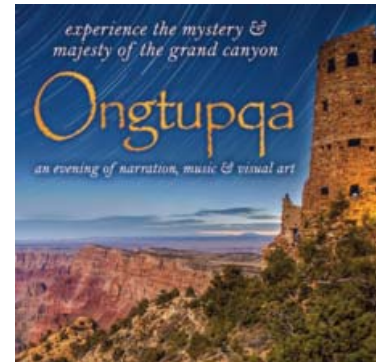


Recording artist Gary Stroutsos, master of the Native American flute, will bring his musical talent to our Ninth Annual International Archaeology Day Benefit. Stroutsos brings a rare gift to the world with his music. With influences spanning rock, jazz, Latin, West African, Indian, Zen, in addition to his work with American Indian cultures throughout the West - he has consistently translated world music into music of the heart.

He has more than 30 recordings to his credit, plus the sound tracks of several films including the Ken Burns PBS documentary, *Lewis and Clark: The Journey of the Corps of Discovery*. Never satisfied to rest on his accomplishments, Stroutsos took up the classical Chinese xiao and dize, bamboo flutes rarely heard outside of the Far East. Not long after, one classical master of these flutes, named him the best contemporary player in the world.

Stroutsos has performed throughout North America and in the Far East. He has played at the White House for President Clinton and is a frequent headliner and master-of-ceremonies at flute festivals throughout the country. He continues to work in each of the genres for which he has become known. He continues to push musical boundaries while maintaining his romantic style.

Gary is currently working with the Center and the Hopi Cultural Preservation Office on returning the long-lost Hopi Ancestral flute, found in the 1930's in Broken Flute Cave, back to Hopi and instructing today's Hopi youth to play this culturally important instrument. Gary, along with Hopi Tribal Co-Chairman, Clark Tenakhongva and Matt Nelson, recorded the album *Ongtupqa* in the Watchtower at the Grand Canyon. This was the first recording ever allowed within the Watchtower.



Gary will bring, play and tell the story of the Hopi Long Flute. This performance alone will be worth your ticket.

Menu

Mixed Field Greens Salad with sprouts, cucumbers and tomatoes
topped with a Balsamic Vinaigrette Dressing
Grilled Salmon with Lemon Beurre Blanc OR
Tender Medallions of Beef with Bordelaise Sauce OR
Grilled Southwest Eggplant with Poblano Chili Vegan Cream Sauce
Chef's Choice of Chocolate Dessert

Tickets will be \$125 (\$75 tax-deductible) and be available for sale on August 1.

Silent Auction, Wine Pull and Raffle

We will repeat last year's popular and successful Silent Auction with many new choices. Likewise, the Raffle will be available again with many fine items. New this year will be the Wine Pull. Fifty bottles of wine will be displayed and numbered in sealed wine gift bags. Numbered wine corks for \$20 each can be drawn for your winning wine. The value of each bottle will range from \$15 to \$50 with a chance to select a \$100 bottle.



THE ARCHAEOLOGICAL RECORD - THE CAMP VERDE METEORITE

Some of you may remember that the Center was able to acquire the Camp Verde Meteorite for an exhibit, in cooperation with Arizona State University's Center for Meteorite Studies. The exhibit opened on March 1, 2015 and continued through August 30.

In 1915, George Dawson, "an amateur collector of Indian relics" uncovered a stone-lined cist in "a ruin along Clear Creek east of Camp Verde." It was described as "a little pocket in the earth walled and covered over with flat rocks." Covered in about 15-18 inches of loose dirt he found a "feather cloth" and inside the cloth was a large "oak leaf-shaped" object that was eventually determined to be a nickel-iron meteorite.

In 1935, Dr. Henry Nininger (1887–1986), a self-taught meteorite scientist and collector, heard about the item. He visited the location of the find with Mr. Dawson in the 1930s. Dr. Nininger recounts how they "reached the crumbled walls of a small room, in the corner of which there was a slight depression and several flat stones protruding from the drifted dust and debris." He gathered an assortment of pottery sherds which he sent to archaeologist John Cotter at the Tuzigoot National Monument. Mr. Cotter advised Dr. Nininger that the pottery sherds were dated from the 10th and 11th century.



After visiting the site, Dr. Nininger purchased the meteorite for \$75. In order to acquire the meteorite on loan, an insurance rider for \$58,000 was required. The meteorite weighs 135 lbs. and is 23.6 in. long, 11.8 in. wide, with a maximum thickness of 5.5 in. Its location was eventually verified as being from the John Heath Ruin off F.R. 618.

Dr. Lawrence Garvie, Research Professor at the ASU School of Earth & Space Exploration, has studied the meteorite and confirmed that it is identical to the Canyon Diablo meteorite from Meteor Crater east of Flagstaff. But how did a 135 pound meteorite make its way 100 miles from Meteor Crater to Camp Verde without the use of wheeled conveyance or beasts of burden over mountainous trails? It is not inconceivable that it could have been carried but Dr. Garvie believes that it is more likely a fragment of the original 300,000 ton meteorite that separated from the main mass as it broke apart in the atmosphere and landed closer to Camp Verde. Recent studies suggest that the Canyon Diablo meteorite was not a single mass but a "meteorite swarm" that descended toward Earth. This type of meteorite remains mostly intact until impact, although fragments have been known to break away during atmospheric entry. Further studies suggest that the meteorite came from the Southwest.

To try to determine how the meteorite came to Camp Verde, our Executive Director Ken Zoll, studied a variety of meteorites found in Arizona that have been identified as part of the Canyon Diablo meteorite but were far from the debris field that stretched nine miles around Meteor Crater. In addition to the Camp Verde meteorite, three others have been found in or near Sinagua dwellings. These include the Bloody Basin meteorite, the Strawberry meteorite and the Fossil Springs meteorite. Were all of these transported to these Sinagua sites or were they chance landings? Ken found that four other Canyon Diablo meteorites were found south, and two north, of the Crater but none were associated with any Sinagua site. Plotting all nine meteorite locations on Google Earth, and drawing a line southwest of Meteor Crater, suggests that all of these Canyon Diablo meteorite fragments fell apart from the mass prior to reaching Meteor Crater. Therefore, it is most likely that they were found locally by the Sinagua rather than being manually transported to their final locations.

Ken presented a paper with this conclusion at the 2019 Conference of the Society for Cultural Astronomy of the American Southwest on April 27 at Northern Arizona University.



THE REMINGTON STATUE



Ever wonder about the Remington statue outside the Center's building? Frederic Sackrider Remington (October 4, 1861 – December 26, 1909) was born in Canton, New York. Remington took art classes as a freshman at Yale. He decided he was less interested in still life in his art training and more fascinated with action drawings. At the age of 19 he decided to head west in search of frontier adventure and fortune. There he found the inspiration to become an artist.

Remington lived in Kansas from 1883 to 1885. He first invested in a sheep ranch near Peabody. He continued his sketching, but soon found he disliked ranch life. Remington sold his interest in the ranch and returned east to acquire more money. He returned to Kansas City and bought a hardware store, also becoming a silent partner in a saloon. In 1884 he married Eva Caten. Unhappy with Remington's cartoons at the time and his involvement in the saloon, she returned to New York. Alone amid failing businesses, Remington was motivated to rely on his sketches for income.



Virtually a self-taught artist, Remington was soon receiving national acclaim for his paintings and illustrations. In 1886 Remington's work was reproduced on a full page in Harper's Weekly. The magazine sent him to Arizona as a correspondent to cover the war against Geronimo. Although he did not encounter the Apache leader, he took photographs and made notes about the landscape and its coloring.

Remington was an illustrator, sculptor and writer who specialized in depictions of the American Old West, specifically concentrating on scenes from the last quarter of the 19th century in the Western United States and featuring images of cowboys, American Indians, and the U.S. Cavalry, among other figures from Western culture.

Remington cast 22 different subjects. The first foundry with which he worked was the Henry-Bonnard Bronze Company in New York. Four different sculptures were cast in bronze, starting in 1895, using the sand-casting method. They were *The Broncho Buster*, *The Wounded Bunkie*, *The Wicked Pony*, and *The Scalp*. In 1900 Remington began working exclusively with the Roman Bronze Works, New York. They produced his bronzes using the lost-wax bronze casting process until his death in 1909. Remington's widow, Eva, authorized the foundry to continue casting Remington's bronzes, until her death in 1918. By direction of Eva Remington's will, the foundry destroyed the molds shortly after her death.



"The Cowboy" is the quintessential essence of Frederic Remington's life work. Turning from his saddle, the solitary trooper contemplates with a brusque stare. Feeling a tug on its bit, his horse neighs and slows its pace. Poised to confront, equipped to defend, The Cowboy is a masterful vision of Remington's craftsmanship and understanding of Western themes. The Cowboy is Remington's single monumental sculpture. Twice life-size, it was commissioned for Fairmount Park, by the Fairmount Park Art Association in Philadelphia where it still resides.

This Remington reproduction was purchased by the John W. Kenyon Family of Camp Verde for \$12,000 in Temecula, CA and donated to the Town of Camp Verde in 2002.



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October 19, 2019
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