



R. Carlos Nakai Concerts Sell-Out



For Native American Heritage Month, the Center partnered with the Verde Valley Sinfonietta to present a concert in Camp Verde and in Sedona. Both concerts were sold out. The featured performer was Navajo flutist R. Carlos Nakai accompanied by percussionist Will Clipman. They performed pieces with the Sinfonietta from Nakai's album "Fourth World" originally recorded with the Grand Canyon Symphony.

During the performance, a series of synchronized Southwest landscape and ancient dwelling images by photographer Larry Lindahl were displayed above the performers. Champion dancers from Indigenous Enterprises performed to open the concert and then again after the intermission.

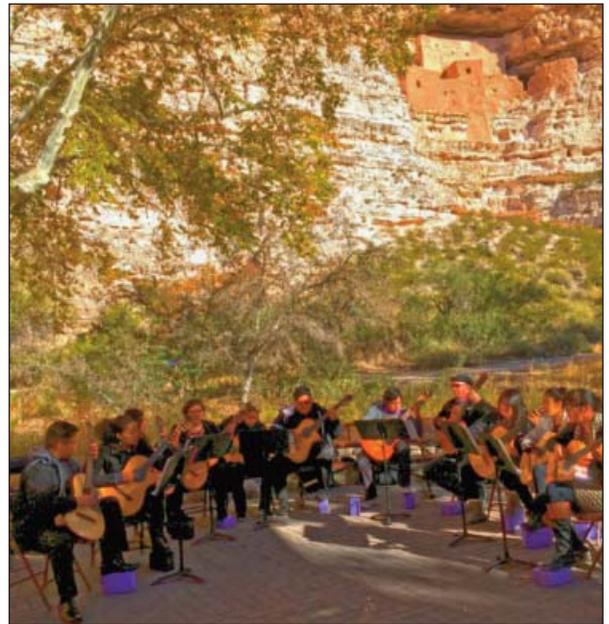


Jerod Impichchaachaaha' Tate is a citizen of the Chickasaw Nation and is dedicated to the development of American Indian classical composition. He performed two of his compositions with the Sinfonietta. Before the concert he met with youth from the Yavapai Apache Nation - and also with the Hopi musicians - for a mentoring session.



Conductor Kevin Kozacek, Will Clipman, R. Carlos Nakai and Jerod Tate

Hopi Guitar Ensemble Performs



As part of a grant from the National Park Service, the Center hosted the Hopi High School Classical Guitar Ensemble for the R. Carlos Nakai concert. The students also met for a mentoring session with Jerod Tate. On Sunday, they performed at the base of Montezuma Castle.

Center on French/German TV



Earlier this year the Sedona Chamber of Commerce referred a French TV travel show to the Center. They were filming a segment on the life of artist Max Ernst in Sedona. Since he was influenced by Native Americans and area rock art, the Center was contacted to provide some archaeological background. The program was broadcast in French and German.





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

As we welcome in the New Year, it is a time for reflection. After the Annual Meeting on January 16, the Board of Directors will evaluate both our successes and areas of improvement for 2017. We will then plan for 2018.

2017 was a busy and productive year. So many things were accomplished that as I reviewed the year to write my annual report, I was amazed. Some of the major items include finishing the archaeological survey of our property, the installation of the water main, layout of the trail and garden and the architectural maintenance at the Atkeson Pueblo site. We undertook and completed, under the watchful eye of Dr. Bostwick, a major excavation salvage project for the Prescott National Forest of the eroding Hayfield Pit House site. We also became the non-profit partner with the National Park Service. Our March Archaeology Fair was well attended. The films and lectures were very much enjoyed. In May Dr. Bostwick lead a four-day trip to Chaco Canyon, sharing all his research findings. It was the ultimate Chaco trip. We are working with Dr. Bostwick to give a lecture about Chaco Canyon for the Center.

We had one of our most successful gala benefits in October. Our keynote speaker, Dr. Brian Fagan, recounted stories of archaeology from around the world and its importance to learning the history of humankind. His mention of the Center's contribution to the science of archaeology made us all proud.

In November the Center partnered with the Verde Valley Sinfonietta to bring us the renowned R. Carlos Nakai and champion dancers. The performances in Camp Verde and Sedona were totally sold out. Requests are in for the Center to do something like this again.

We were fortunate to be given a passenger van by Trans Canyon Shuttle to help launch our Archaeology Field Institute and to begin our educational Field Seminar tours. Several people are now trained and ready to lead these field seminars.

Dr. Bostwick - with the help of Jo Parish - has guided the lab work for our volunteers. Much has been accomplished on the analysis and cataloging of the Dyck collection. Dr. Bostwick continues to work with Dr. Karen Adams, an archaeobotanist, on the investigation of cotton and amaranth seeds. She discovered that these were the first domesticated amaranth seeds found in a Sinagua site. Dr. Bostwick is close to finishing a book on the Dyck Collection. We are all looking forward to reading about his new discoveries of the Sinagua Culture. This collection puts the Center on the map not only as a Museum, but also as a Research Center.

The Center is a non-profit organization and is supported only by your generous donations. This means that we depend greatly on our dedicated group of volunteers. We are very fortunate to have them: the docents, the curation and lab team, those who participate in the school outreach program, and those who help in the field, many of whom have worn more than one hat. The Center could not run without them. We give each and all our warmest appreciation.

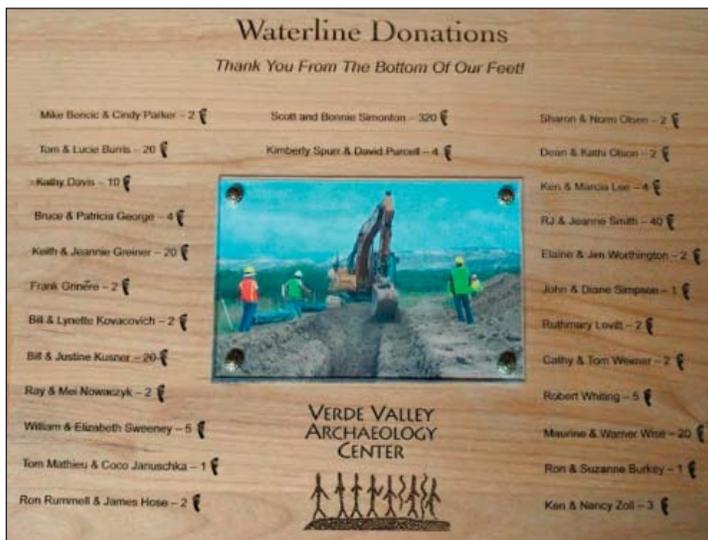
We hope to make 2018 an even bigger and better year. Many fun and work activities are being planned, and as usual volunteers are always sought after. We can find a use for any talent you are willing to share with us.

As your President I feel the need to end on a serious note. For those who do not know, only a nine acre parcel of the Homestead property was fully donated. The adjoining 6 acres, containing most of the archaeology, was partially donated but also included a \$250,000 note due in a couple of years. For the next two years the Center will work hard to raise those funds. I am confident that with your help, we can make this happen. Our members have always been very generous and have always stepped up to answer any need.

Thank you all for supporting YOUR Center.



Waterline Donors Recognized



As many of you have been following, one of the conditions for the donation of the property on Homestead Parkway was that the Center agree to put in the water mainline. The original estimate of \$75,000 ended up exceeding \$96,000. We were able to meet that additional amount through the generosity of several members who donated \$50 a foot. Members donated from one to 320 feet. The original plan was to have donors put their names on the pipe before being laid in the trench. Unfortunately, when the line was expanded from 8 inches to 12 inches, the type of pipe did not lend itself to being written upon.

But we cannot allow these generous members to be overlooked. Therefore, we have designed a special plaque that will go into the Center. The plaque will be presented at the Annual Meeting on January 16.

Capital Campaign Commissions Campus Model

A picture may be worth a thousand words, but a model needs a few words. To better appreciate the vision and concept of our proposed archaeology campus this model was commissioned. It shows the components of the campus to scale, the surrounding property and the significant arroyo behind the buildings. The footprint impacts very little, if any, pit house structures that may be present beneath the surface. The model also allows a potential donor to see how “their” building would fit into the overall design.

The model is on view at the Center, so please stop by at your convenience to see where we are headed.



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

Textiles of the Dyck Cliff Dwelling

Wet Beaver Creek is a tributary of the Verde River, which drains the Mogollon Rim, located to the north, and flows south into the Salt River. During its course south the Creek encounters soluble limestone deposits which were dissolved to create caves, recesses, and cliff dwellings suitable for human habitation. Paul Dyck purchased a ranch along the Creek in 1938, and on the Paul Dyck Ranch is one of these cliff dwellings.

In the late 1950s, Paul Dyck became concerned that the cliff dwellings on his property would be pot hunted due to development in the Rimrock area. During an exhibit of his life-size paintings of Plains Indian Chiefs at the Southwest Museum in Los Angeles, Paul met Dr. Charles Rozaire, who was working at the museum at that time. Paul asked Dr. Rozaire if he would be interested in conducting a professional excavation of the cliff dwelling. During a visit to the site, Dr. Rozaire agreed.

The Dyck cliff dwelling excavations proved to be so interesting and the deposits so extensive that Dr. Rozaire conducted excavations over the course of seven seasons; in 1962, 1968 (two seasons), 1969, 1970, 1971, and 1972. These excavations recovered more than ten thousand artifacts, including a large collection of perishable materials preserved in the dry midden deposits inside the cliff dwellings.

The excavations at the Dyck cliff dwellings recovered a full range of woven materials including textiles, sandals, skirts, cords, braids, ropes, matting, bags, and nets. There is abundant evidence that an important activity in the cliff dwelling was the weaving of cotton and non-cotton textiles. Evidence for the weaving of cotton at the Dyck cliff dwelling includes cotton seeds, unspun cotton, yarn, and a variety of weaving tools including spindle whorls, spindles, wooden battens, and shed rods.

Numerous needles made from agave spines also were recovered, some which had their agave threads woven into cotton threads, suggesting they were used for sewing or making repairs to cotton textiles. In addition, a considerable amount of cotton and yucca cordage was recovered, numbering in the thousands, as were numerous pieces of cotton cloth woven with a variety of designs. Dr. Todd Bostwick, the Center's Director of Archaeology, said that "The Dyck textiles represent the most extensive and well preserved collection of Sinagua textiles ever recovered. Some of the 800-year-old textile fragments have retained their color so well they look like they were woven yesterday."



The Center has been displaying several beautiful textiles recovered from the Dyck cliff dwelling, however, textiles are fragile and subject to deterioration by improper levels of temperature, visible light, pests and pollutants. Executive Director Ken Zoll states that "the national museum standard calls for such rare or fragile textiles to not be on display for more than six months. The Center holds to this standard by rotating textiles on display." A new set of artifacts has recently been added to the display.

Among the new items is a plain weave with dark brown tie-dye pattern, shown to the left, that may represent corn kernels or snake skin, both sacred symbols. Another unusual textile is a cotton plain weave that has been dyed red internally and was then decorated with a stamp or roller leaving a black-on-red negative with a staggered motif. There is also a cotton diamond twill tapestry with blue-gray and red dye on a crème background. Both of these are shown above.



THE PAUL DYCK ART EXHIBITION

While most of our attention on Paul Dyck (1917-2006) revolves around the phenomenal artifact collection that we were fortunate to receive from his family, we should not lose sight of the fact that he was a famous and accomplished artist. While in southern Alberta, the family lived with the Blackfoot Tribe, a situation that began Paul's life-long interest in the Plains Indian culture. During his lifetime, he lived among the Cheyenne, Blackfoot, Crow, Oto, Pawnee, Kiowa, Comanche, Zuni, Navajo, Hopi and Apache.



1988 *Sahuaro Forever*
Sumi-e acrylic on board

Paul's family returned to Europe in 1921. Being descendants of Sir Anthony Van Dyck (1599–1641), his family decided that Paul was to train to be an artist. At age 12 he was sent to apprentice with his Uncle Johann van Skramlick, a well-known European portrait painter. At 15 he trained at the Munich Academy. Paul returned to New York in 1934, where he stayed for about three weeks, but then went to South Dakota to see his friend, One Elk, a Lakota Sioux holy man. Paul married One Elk's daughter, Fawn. The Sioux people gave him the name Rainbow Hand, an appropriate name for a person who created beautiful paintings.

In 1935 Paul's wife died in childbirth. In despair, he traveled by motorcycle throughout the West for the next several years, returning to the East in winter to do freelance illustration work. While he was travelling on his motorcycle he would make Indian sketches and sell them for 50 cents, or trade them for meals and other necessities. Paul settled in Rimrock in 1938. Using the money he earned from advertising illustration work, he purchased a 312-acre ranch that had fallen into disrepair. He worked on the ranch until 1942, when he went into the Navy, returning to his ranch after World War II. He spent the rest of his life working the ranch, raising horses and planting crops, as well as painting in his studio on the ranch.



1979 *Sweet Grass Horse*
Watercolor on board



1980 *Water Girl of Zuni*
Sumi-e on board

In 1953, Paul took up painting as a full-time career. He largely painted on board in the Old Master tradition or utilized the Japanese Sumi-e ink techniques, but he also worked with acrylics. Paul became well-known as a painter and ultimately had 65 one-man exhibitions all over the country, including New York, Chicago, Los Angeles, and Tucson. His paintings are included in the collection of the Phoenix Art Museum, the Museum of Northern Arizona, and the Tucson Museum of Art.

In 2016, the Paul Dyck Foundation Research Institute of American Indian Culture gave the Center three original oils. One has been on display at the Center near the artifact collection. As part of Arizona Archaeology and Heritage Awareness Month, the family has graciously loaned three additional paintings for temporary display.

The Paul Dyck Celebration of Archaeology in Art

The Paul Dyck
Celebration of
Archaeology
in Art

March 17-18, 2018
Camp Verde, AZ

CALL FOR ARTISTS

Verde Valley Archaeology Center
vvarchcenter.org/artshow
Deadline February 3, 2018

In his paintings, Paul Dyck was a chronicler of Native American people. These same people have shaped the landscape of the Sedona/Verde Valley area. They have left their imprint through their dwellings, markings on rock, and the terracing of the landscape. Art can provide a visual interpretation of the landscape of these past people and is aided by the scientific interpretation of archaeology. In recognition of Paul Dyck as both an artist and preservationist, the Center is renaming the art show that accompanies its annual Archaeology Fair as the "Paul Dyck Celebration of Archaeology in Art." The goal of this Celebration is to demonstrate the relevance that the past has for today's contemporary artists.

The theme is "Art Inspired by Archaeology and Archaeology as Art." Subject matter is limited to archaeological topics, including ancient dwellings, rock markings (rock art), landscape with archaeological features, or ancient American Southwest textiles and pottery. We will be accepting applications from artists meeting this theme through

February 5. Native American artists will receive preference for at least 50% of the spaces. See the website for the application to this juried show. Prizes will be awarded based on how well the art meets the theme.



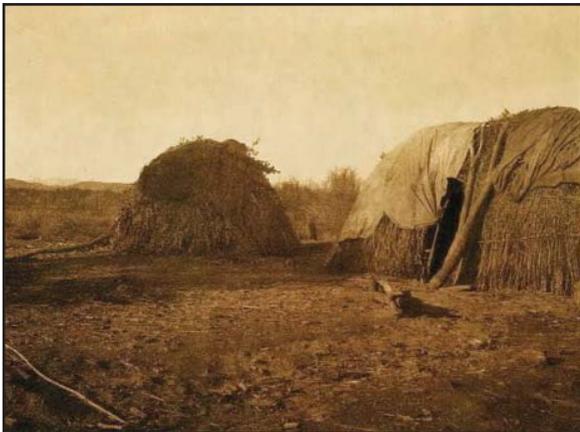
Prehistoric Yavapai: A Perspective from the Yavapai People

by
The Yavapai Culture of Camp Verde

In the beginning we the *Nyahv gab by-ab Abaja* “People of the Sun” (Yavapai) lived in the underworld at Aha gihs gy-wah (Montezuma Well). This place of Emergence is sacred to the Yavapai People; its water carries a special blessing.

Our Creation Story is told by the Elders of our Yavapai People: “Long after everything was created, *Grubm widd-ab-mab pukwia* was chosen from among her people to survive a Great Flood that was to come. She and a woodpecker climbed out of the great hole on a corn stalk. A log was hollowed out and packed with food and water so she and the Woodpecker could survive the flood. For forty days and nights it rained while they remained cozily in the log. When the water receded, *Grubm widd-ab-mab pukwia* and the Woodpecker landed in what is known today as the San Francisco Peaks; afterwards, Woodpecker led her to Boynton Canyon in Sedona, Arizona which became the Yavapai’s first home. *Grubm widd-ab-mab pukwia* is known as White Changing Woman and all Yavapai are believed to have come from her.

Unlike other tribes, our Yavapai People do not have a migration story, and historical documents state that we have lived in this area since time immemorial. Our pre-reservation Yavapai People occupied an area of approximately 12 million acres in Central and Western Arizona which included the Sonoran Desert, the Colorado, Verde and Salt Rivers. The springs, streams and seasonal tanks of water were free flowing all year so there was an abundance of wild game and plant foods which supplied our people’s needs. Though our Ancestors were primarily hunters and gatherers, we also practiced agriculture.



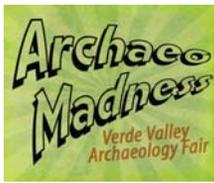
One of the first recorded accounts of the Yavapai in the Verde Valley date to 1583 during which time the Spaniard Espejo’s Expedition was looking for valuable ores. On May 8th they found the ores that they had been searching for. Three centuries later, the Verde Valley would become the locale of a booming copper camp in Jerome, Arizona, in the heart of Yavapai Territory and that was the beginning of the end of our Yavapai People’s Homeland.

The encroachment of white settlers looking for riches of mineral wealth brought with it mining camp settlements in the Yavapai’s hunting and gathering territories. Food became scarce, so the Yavapai in search of food for their families turned to looting the white settler’s cattle and other goods. Up until the early 1860’s, before European contact, our Yavapai ancestors had little contact with white people and lived a mobile life with a light footprint on the land.

From 1863, Indian hostilities resulted from the establishment of mining camps on our Ancestral Lands, which then resulted in the “round-up” of our people and the Apache to the Rio Verde Reservation near present-day Cottonwood, Arizona.

In November 1871, by Executive Order under President Ulysses S. Grant, the Rio Verde Reservation was established. It was comprised of 10 miles on each side of the Verde River and extended 40 miles long. By April 1875 that same Order was revoked and 5,000 Yavapai and Apache were force marched 180 miles (on foot) by the U.S. Cavalry to San Carlos, Arizona Territory. We were to remain there for twenty-five years until we learned the “White Man’s Ways.”





MARCH 17-18 2018

SNEAK PEEK

SEE WEBSITE FOR COMPLETE SCHEDULE



Saturday, March 17

10:00 am - 11:30 am - LECTURE

William Russell, PhD

North-Central Arizona's Pre-Hispanic Ritual Racetracks

Between A.D. 1250 and 1450, a large number of ceremonial racetracks were built at and between villages in north-central Arizona. This assemblage began as a relatively dispersed collection, stretching from the Sedona area down to Cave Creek and from the Bradshaw Mountains to the Mazatzal Wilderness. Over time, the racetrack network grew in intensity but became spatially focused atop Perry Mesa, along the middle Agua Fria River.

Noon - 1:30 - LECTURE

Todd Bostwick, PhD

Ancient Waterways of Life: Hohokam Irrigation Systems of the Salt River Valley

The ancient Hohokam inhabitants of the Salt River Valley constructed an extensive system of irrigation canals that allowed them to live and prosper in the arid desert for a thousand years, a remarkable achievement for a pre-industrial society. More than a century of research by archaeologists and geomorphologists has revealed that Hohokam farmers built the largest network of canals in the New World, with more than 1000 miles of canals constructed between AD 500 and 1450.

2:00 pm - 3:30 pm - FILM

Out of the Mayan Tombs (54 minutes with 46 optional minutes of extras)

Over the past 50 years, thousands of exquisitely painted Maya vases, almost all looted from royal tombs, have flooded into the world's public and private collections. These amazing works of art, filled with humor and mystery, have opened an extraordinary window on the Maya past. But the race to unearth these treasures has destroyed ancient temples and palaces, culminating in the takeover of entire ancient cities by looter armies. *Out of the Maya Tombs* enters the world of the vases to explore the royal life and rich mythology of the Maya, as well as the tangled issues involved in the collection and study of Maya art. The story is told by villagers, looters, archaeologists, scholars, dealers and curators. For each, these vases have a radically different value and meaning.

Sunday, March 18

10:30 am - 11:30 am - FILM

Mount Nemrud: The Throne of the Gods (52 Minutes)

Located in one of the most remote areas of Eastern Turkey and considered the eighth wonder of the ancient world, Mount Nemrud has been shrouded in mystery for more than 2000 years. Widely believed to house the undisturbed tomb of its builder, Mount Nemrud has puzzled researchers for more than a century. Antiochus, a self proclaimed King and God, ruled over Kommagene, a small buffer kingdom situated between the Roman and Parthian Empires during 162 BC and 72 AD. He initiated a cultural and religious reform that culminated in the building of Mount Nemrud, his greatest achievement.

Noon - 1:30 pm - LECTURE

Don Liponi

La Rumorosa Rock Art Along the Border

Don Liponi will discuss the book "La Rumorosa Rock Art Along the Border," a survey of Kumeyaay and related artwork in Southern California, Colorado River Corridor, Western Arizona and Baja California. It is the first publication to focus on the indigenous rock art of this region. This book is testament to the historical permanence of Kumeyaay culture, and how art creation can help oppressed societies to survive cultural genocide committed against them. Almost none of the sites and photographs has ever been published.

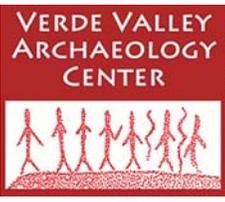
2:00 pm - 3:30 pm - LECTURE

Dave Dove

Four Corners Research - Archaeology in the Mesa Verde Region

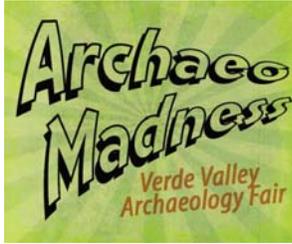
During the 10th and first half of the 11th Centuries, Champagne Springs Ruins and Mitchell Springs Ruin Group were the largest aggregated villages in the Northern San Juan Region. Evidence suggests one was built in a location designed to take advantage of enhanced hunting opportunities, while the other was built where it could take advantage of enhanced farming opportunities. The slide show and lecture presentation highlights the ongoing research at these two community centers.





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Verde Valley
Archaeology Fair
March 17-18, 2018

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