IN OLD PUEBLO’S FORUM
Traditional Arts and Crafts:
Making, Teaching, Learning, Selling

Navajo rugs for sale at the Kaibab Courtyard Shops. The arts and crafts of Native American people, such as the rugs seen here, are world famous. The sale of these authentic works of art are important to the livelihood of many Southwestern artists.

Introduction to the Forum

Old Pueblo Archaeology has for many years offered classes about traditional arts and crafts made by ancient and Native Southwestern peoples. This winter, a Native American artist asked us to consider the fact that people can abuse this learning, by becoming proficient in an art and fraudulently selling their artwork, misrepresenting it as the authentic product of an indigenous tribal artisan. Old Pueblo brought this concern to our Board of Directors and to our instructors.

The discussion that followed considered the Native American art market today, misrepresentations of artwork by non-Native American and Native American people, the value of authenticity, the cross-cultural awareness raised in craft classes, the ethics of teaching, and what should be done educationally at Old Pueblo. While this initial discussion included many people, three have contributed their written comments to this issue of the Bulletin: Old Pueblo's board member Frances Conde of the Tohono O’odham Nation; Tim Price of the Kaibab Courtyard Shops, who wrote at the request of Laurie Amado, the Shop’s owner and Old Pueblo’s Vice President; and Old Pueblo’s Educational Projects Director and Bulletin editor Eric Kaldahl.

Continued on page 2
Native American Traditional Crafts and Teaching
by Frances Conde

Native American arts and crafts have come a long way and differ from tribe to tribe (i.e., baskets, pottery, jewelry, etc.). I believe every tribe makes some sort of crafts, either to be used for ceremonies or for a living by selling their arts and crafts. Each tribe is usually known for the type of crafts they make. The Tohono O’odham, formerly the Papago Tribe, are known for their basketry and pottery making.

The Tohono O’odham have been making baskets and pottery for many years and to date are still making baskets. For the designs that are used on their baskets, the craftsman will envision how that design is going to look and sometimes may use some of the already popular designs that are known to the tribe, such as “the man in the maze.” There are four tribes who use the “Man in the Maze,” and each have their own interpretation of what it means to their tribe. A lot has been passed down from generation to generation, and a lot has also been lost.

Many years ago, if one purchased arts and crafts from a Native American, they were known to be authentic Native American made. Today, if you don’t know the difference between an authentic Native American made craft and an imitation craft, the imitation may be what you purchased. Although the designs and materials used may look like the real ones, the item may not be genuine.

Again, many years ago our ancestors only taught their crafts to members of the tribe, especially to the younger generation, so that the crafts will be carried on and not lost, for example the Tohono O’odham baskets and pottery. Today, basket making is found as part of school curriculums or in workshops offered in various places, not only to Native Americans, but also to non-Native Americans. This is not only with our arts and crafts, but it’s also with our language.

One elder’s perspective on the teachings of our arts and crafts to non-Native Americans is that it is important that they understand and respect the Native American arts and crafts, knowing the time and the materials gathered to be used. For example, basket making is very time consuming, gathering, cleaning of the materials, and preparing them for use is very hard, and many hours are spent weaving the basket until you have a finished product. Teaching the non-Native American students also helps them to better understand how we as Native Americans have survived, using a lot of what we make for our everyday living.

Teaching our Native American youth to carry out our traditions and customs is the only way our tribe can survive for years to come.

As for my personal perspective regarding the teaching of our arts and crafts to non-Native Americans, a few years ago my attitude was very negative towards this issue. I viewed it as something that was going to be
taken away from us. But as time went along, and after talking to elders who taught me to understand a lot, I have been convinced that the non-Native American needs to also understand and respect who we are and what we have as Native Americans.

Teaching our own Native American youth our culture, language, and our crafts will assure our elders, our people, that what we have will never be taken away, but also that what we have will be shared with the non-Indian cultures, so that they may understand and respect us for who we are as Native Americans.

The teachings of Native American arts and crafts to non-Native Americans may not be the same for every tribe, but as I mentioned, I am speaking only on my perspective as a member of the Tohono O’odham Nation, and what I’ve been told and what I’ve been observing for many years.

Native Americans have created beautiful pieces of art for thousands of years, and for centuries have sold or traded them to non-Native people. Crafts born of necessity, containers for cooking and storage, blankets for warmth, items of adornment, religious objects, have evolved over the centuries into works of art that can rival any in the world. Usually it is desired not only for its beauty, but also for the connection to traditional cultures it provides to the owner.

To the Native artists, their work is a way of earning a living while maintaining a traditional lifestyle, and yet their livelihood has been under attack for decades. Fakes and imitations sold by the unscrupulous or the ignorant have flooded the market, undercutting traditional artists. Machine made jewelry from the Philippines, baskets from Africa, Navajo-style weavings from Afghanistan, Kachinas from Mexico, and countless others, sold as Native American or as cheap alternatives.

For years dealers have specialized in Native American arts. Some have been greatly concerned with, and have greatly helped, the cultures that they represent. Others have not. Either out of greed or just plain ignorance, some deal in and promote imitations. This practice not only cheats the customer, but it robs traditional people of their ability to make a living.

So what can the consumer do to avoid the pitfalls inherent in the Native arts business? The easiest answer is the obvious: buy only from legitimate dealers. This of course is easier said than done. Sometimes help can be found from visitor’s centers, concierges, or from other consumers. Most of the time you are left on your own. Fortunately there are things you can do to help yourself.

Read as much information as you can about the art you are interested in. There are a lot of good books and magazines on the market. They can give you valuable information on Native cultures and their art. It is easier when you have some knowledge.
Pottery of Mata Ortiz. The pottery above originates from Mata Ortiz, Mexico. Mata Ortiz pottery is produced by Mexican artists whose style was developed in the late twentieth century, originally inspired by the pottery styles of the much older Casas Grandes (a.k.a. Paquime) ceramic tradition (A.D. 1200-1500), which in turn had artistic motifs in common with some American Southwest ceramic traditions. Reputable dealers will be able to provide the buyer with information about the artistic traditions of the American Southwest and northern Mexico, and about the artists' themselves, so that an informed purchase can be made. These vessels are on sale at the Kaibab Courtyard Shops.

If possible it is a good idea to visit several shops. Compare their merchandise and prices, talk to the salespeople and ask questions. If they are truly interested in the art they represent, they will be more than willing to provide you with information. Do they seem to know what they are talking about, or does what they have to say sound like a rehearsed sales pitch? Ask them about the piece you are interested in. Is it handmade? What are the materials? Who is the artist? What is the cultural significance of the piece? It is usually fairly easy to pick up on who is sincere and who isn’t.

There are some simple things to be aware of. Watch out for large discounts. If things are priced right to begin with, there is no room to mark down. If they carry some imitation items, you can’t really be sure of anything they sell. Look at the piece carefully, if it looks fake or poorly made it most likely is.

And finally when you have made a purchase, have as much information written down as you can from the merchant. This can aid you later if you find their claims are false.

Tim Price is the manager of the Kaibab Courtyard Shops, which are owned by Laurie Amado. Ms. Amado is the current Vice President of Old Pueblo Archaeology Center’s Board of Directors. The editor would like to thank Ms. Amado, Mr. Price, and the Kaibab staff for their contribution to this issue of the Old Pueblo Bulletin, and for allowing me to take the photographs of the artwork featured in this issue.

Rugs, baskets and other works of Native American art at the Kaibab Courtyard Shops. The Kaibab Courtyard Shops are located at 2837-2841 North Campbell Avenue in Tucson, a short distance north of the Campbell/Glenn intersection. Phone (520)795-6905.
Traditional Arts, Crafts, and Teaching
by Eric J. Kaldahl

Parents ask odd things of their children in the interest of seeing them “enlightened” about the world and all its possibilities. When I was a boy, there were these lessons and summer programs in which my folks enrolled me. These activities ranged from soccer, to woodcraft, to nature hikes, to computers, to the arts. There was, for instance, the oil painting class disaster. Being genetically unable to make a straight line with a ruler, I eventually managed to eke out something that looked like a cottonwood tree against an autumn sky. I will leave to the reader’s imagination the number of canvases, brushes, tubes of paints, and other equipment I ruined in reaching that goal.

While I never took up a brush once the lessons were finally over, that was the moment in my life when art museums ceased to be boring, and instead became filled with wonders. Having tried to do something with my own hands, however disastrous the results, taught me respect for painters and artists, and to appreciate their great talent and vision.

An artist called Old Pueblo Archaeology Center about our traditional technology classes. He told us that teaching people to make Native American crafts using traditional techniques can open the door to non-Native people who fraudulently present their work as authentic Native American art, depriving true indigenous artists of their livelihood. Old Pueblo needed that concern brought to our attention, and we have taken steps to address the ethical ramifications of teaching such workshops.

Old Pueblo’s Board of Directors and educators condemn the fraudulent misrepresentation of a traditional artwork’s authenticity. We endorse those honest art dealers who make it their job to know the artworks they sell and the artists who created them.

In discussion with our Board of Directors, we also broadened the issue beyond the confines of a Native American and non-Native American artist dichotomy. Emory Sekaquaptewa, J.D., is a member of the Hopi Tribe, a University of Arizona professor, a silversmith, and a member of Old Pueblo’s Board of Directors. He asked us to consider those Native American artists who carve kachina figurines, but who are not Hopi tribal members. While undeniably such figurines are of Native American authorship, the works are valued differently in the art world for being produced by someone who is not a direct inheritor of Hopi tribal tradition.

Artists draw inspiration from many sources, from their own culture and traditions, from nature, from life experiences, from the well-spring of their own imagination, and from the art of other cultures and traditions. By its nature, art of a particular style cannot be restricted to the members of any particular descent group. But when the worth of the art, as a traditional craft of a particular people, is assessed in the market, then it is imperative that an honest and full disclosure of artist’s background and experience be made to art dealer or buyer.

Old Pueblo offers classes about traditional arts and crafts for a reason. It was NEVER our intent to hand people the means to produce artwork that can be misrepresented as the authentic product of a particular Native American group. The educational goal is to use art as a bridge between people, to foster an
appreciation for other cultures and ways of life.

Art reaches across time, space, and cultures, to inspire and touch the lives of others. The student who attempts to create art in the style of another culture, however disastrous the results, develops a respect for that art style and different way of life. Such respect should lead to an admiration of true artists, and an awareness of authenticity issues when making art purchases.

I am no better at making pottery than I am at painting, but I own a collection of Hopi, Zuni, and Acoma pottery, bought from the artists themselves or from dealers I know to be honest, precisely because I appreciate their great skill and because I have learned a few things about their artistic tradition. The artworks and the traditions that produced them have greater value to me because of that knowledge. I also own artwork made by Southwestern and Mexican people that are simply beautiful, not because they are exemplars of a particular craft tradition.

Old Pueblo’s classes in traditional arts and crafts are an important vehicle to reaching our goal of multicultural awareness. From now on, all of our instructors will be providing ethics lessons in their workshops and classes, so that those students who can create art will sign their work, and present that work as their own authorship with all the information that goes along with it. Participants will also learn about the Southwestern arts and crafts market, and how crucial it is to the livelihood of Native American artisans.

To the best of our knowledge, no one who has taken any of Old Pueblo’s traditional arts and crafts workshops have ever sold their work or attempted to profit from it. It seems clear so far that those who have taken Old Pueblo’s classes wanted to learn hands-on about a craft that has fascinated them. The results of their labors have gone to their own homes and families. It is our hope that their experiences engaged their curiosity, and deepened their appreciation for the many Southwestern artistic traditions that enrich our community.

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**Raffle Prize Winners in the Fundraising Raffle held March 31, 2001**

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<tr>
<th>PRIZES</th>
<th>WINNERS</th>
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<tr>
<td>&quot;Mischief Maker&quot; ancient Mimbres pottery designs quilted wall hanging</td>
<td>Betty J. Lindsey,</td>
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<td>hand-stitched especially for Old Pueblo Archaeology Center by Janine</td>
<td>Sierra Vista, AZ</td>
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<td>Holzman and Carolyn O'Bagy Davis from an original design by Linda</td>
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<td>Oehler Marx</td>
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<tr>
<td>Gift certificate worth $590 for two people to go on a guided tour of</td>
<td>Rosemary Bergeron,</td>
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<td>historic Spanish Colonial missions in Sonora, Mexico in 2001, donated</td>
<td>Hot Springs, AR</td>
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<tr>
<td>by the Southwestern Mission Research Center, Tucson. SMRC’s Sonoran</td>
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<tr>
<td>Missions tour is internationally renowned as one of the most</td>
<td>Beatrice A. Kabler,</td>
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<tr>
<td>educational (and entertaining!) history tours offered in the Arizona-</td>
<td>Green Valley, AZ</td>
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<td>Sonora borderlands.</td>
<td>Tony Curnette,</td>
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<tr>
<td><strong>Round glass-topped table with steel petroglyph-design legs</strong> made</td>
<td>Lexington, KY</td>
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<tr>
<td>&amp; donated by Mike Chumbley, MC Metal Art, Prescott Valley, AZ</td>
<td>Robert Rand,</td>
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<tr>
<td><strong>Navajo ye'ii figure plate-steel sculpture</strong> made &amp; donated by Mike</td>
<td>Pepperell, MA</td>
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<td>Chumbley, MC Metal Art, Prescott Valley, AZ</td>
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<tr>
<td><strong>The Many Faces of Mata Ortiz book</strong> by Susan Lowell, Jim Hills,</td>
<td>Gerald S. Hilker,</td>
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<tr>
<td>Jorge Quintana Rodriguez, Walter Parks, and Michael Wisner, with</td>
<td>Green Valley, AZ</td>
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<tr>
<td>photography by W. Ross Humphreys and Robin Stancliff, <em>autographed by</em></td>
<td>Barbara Harper,</td>
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<tr>
<td>Susan Lowell, donated by Treasure Chest Publications, Tucson</td>
<td>Tucson</td>
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<tr>
<td><strong>Prehistoric Casas Grandes-style pottery bowl replica</strong> by potter</td>
<td>Linda Jolle,</td>
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<tr>
<td>Sabino Villalba de Mata Ortiz, Chihuahua, Mexico, donated by Carolyn</td>
<td>Phoenix</td>
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<tr>
<td>O'Bagy Davis, Tucson</td>
<td>Jeff Mills,</td>
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<tr>
<td><strong>Hand-built salt-glazed yellow-ware straight-neck pottery jar</strong> made</td>
<td>Sharon Templeton,</td>
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<td>&amp; donated by John Guerin, Tucson</td>
<td>Phoenix</td>
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<td><strong>Hand-built earthen, salt-glazed pottery &quot;seed jar&quot;</strong> made &amp; donated</td>
<td>Joan Hood,</td>
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<td>by John Guerin, Tucson</td>
<td>Tucson</td>
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<tr>
<td><strong>Hand-built mottled-finish, copper-salt-glazed pottery &quot;seed jar&quot;</strong></td>
<td>Tom Peckham,</td>
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<td>made &amp; donated by John Guerin, Tucson</td>
<td>Tucson</td>
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<tr>
<td><strong>Hand-built Mimbres Corrugated-style pottery bowl</strong> made &amp; donated by</td>
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<td>John Guerin, Tucson</td>
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<tr>
<td><strong>Hand-woven Hopi Indian rug measuring 39&quot; X 2'5&quot;</strong>, purchased in the</td>
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<td>1950s at the Museum of Northern Arizona Hopi Crafts Show, still in</td>
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<tr>
<td>new condition, donated by Richard and Nathalie Woodbury, Anherst, MA</td>
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<td>**The Hohokam: Desert Farmers and Craftsmen. Excavations at Snaketown,</td>
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<tr>
<td>1964-1965 book by Emil W. Haury, donated by Austin B. Lenhart, Tucson</td>
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A Memorial to William “Scotty” Scott

Old Pueblo Archaeology Center’s staff and many of our volunteers who knew Mr. William Scott and had opportunities to excavate with him at the Sabino Canyon Ruin were shocked and saddened when “Scotty” passed away in March. Scotty was a mild-mannered and jovial inspiration to us all, and we will really miss him.

Shortly after Scotty’s passing his wife Frances very thoughtfully provided Old Pueblo Archaeology Center with donations totaling a substantial sum in memory of her husband, noting that he had wanted to leave Old Pueblo with something to help us continue offering the archaeology education programs that he loved so much. Mrs. Scott’s contribution was has since been augmented with donations from Lou and Phil English, Warren R. Fugett, Betty F. Prince, and Old Pueblo’s board president Jim Trimbell. (Scotty and Jim were close friends who had both piloted planes for Northwest Airlines. Scotty was the pilot who was credited with keeping his cool when his airplane was hijacked by the legendary “D. B. Cooper” over the northwestern U.S. years ago.) The fund now totals over $800.

Old Pueblo Archaeology Center has decided that contributions in memory of Scotty will be used to provide opportunities for classrooms of children from areas of great economic need to participate in Old Pueblo’s archaeological field schools as Scotty had done, or to come to Old Pueblo to learn about archaeology by participating in our Open1 mock archaeological dig education program. To help bolster Scotty’s support for archaeology education programs, Old Pueblo asks our other supporters to make contributions to the Scotty Memorial Fund. If you would like to help our younger generation learn and appreciate more about Arizona’s archaeology and cultures by contributing to this fund please send your check to Old Pueblo Archaeology Center at PO Box 40577, Tucson AZ 85717-0577; or call Old Pueblo’s executive director Allen Dart at (520) 798-1201 if you would like to make a donation by using your Visa or Mastercard.

Old Pueblo Archaeology Center’s Board of Directors

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Hopi Kachina figurines and Navajo rugs at the Kaibab Courtyard Shops.
Volunteer Spotlight on Ivan and Della Curnutte
by Eric J. Kaldahl

Della said that it didn’t take much to hook her. As a girl, she always had to be a proper young lady, and archaeology has been a great opportunity for her to play in the dirt. But more than that, Della said she is an explorer by nature, always curious about what’s to be found over the next hill or around the next bend. While archaeology is hard work, the reward is seeing what is in the next shovel full of dirt or the next excavation unit. Archaeology is a never ending source of discovery.

When he was younger, Ivan hiked the fields of Kentucky looking for arrowheads, but he never encountered a public program like Old Pueblo’s until he started wintering in the Southwest. Archaeology gets him outside and exploring the past, a topic that has always fascinated him. He looks forward to getting back to archaeology each year.

Both Ivan and Della have teaching backgrounds. Della was a practicing registered nurse for 10 years, working in operating rooms and emergency rooms. For another 27 years she worked in schools, developing a vocational curriculum in health services for junior and senior high school students. Her health service training program was an important pilot program, duplicated throughout the state of Kentucky. Della won Teacher of the Year awards four times over. Ivan worked as a high school coach for 10 years, and for another 15 years served as an assistant principal and athletic director. He retired in 1988.

In addition to volunteering at the Sabino Canyon excavation, Ivan has volunteered at OPEN1 since the program’s inception. He says that he likes to work with kids, and his favorite thing about the program is the big smile on a child’s face when they discover something for the first time.

I asked Ivan and Della what they liked about volunteering at Old Pueblo. They said that they enjoyed the people here, and the wonderful laid-back atmosphere. They look forward to Old Pueblo moving on to other sites, where new things can be uncovered. They would like to see Old Pueblo grow, with expanded facilities that can serve more learners both young and old.

They left new volunteers with some advice on their last excavation day of the season: “Take the public excavation program, and then follow Old Pueblo’s archaeologists around on their research projects. Get ready to work, and to enjoy life, because it IS enjoyable.” Sara was right about the two of you...thanks Ivan and Della for being part of Old Pueblo!
SUMMER TIME FUN FOR KIDS AND ADULTS!

Colossal Cave Desert Survival

The Colossal Cave mountain park program will be held for 4 days in June. Children learn about traditional means of desert survival, including gathering plants, growing gardens, making pottery, stone tools, and much more! The class meets for 4 days from 8-12, June 5-8, 2001, at Colossal Cave Mountain Park. To register call Colossal Cave at (520) 647-7121. Colossal Cave is located at 16711 E. Colossal Cave Rd., in Vail, AZ.

Sabino Canyon Ruin Public Excavation

Old Pueblo Archaeology Center is offering public archaeological dig opportunities and a guided tour at the Sabino Canyon Ruin in June. Excavations at this site that was a vibrant Hohokam Indian village between A.D. 1000 and 1350 have recovered thousands of pottery, stone, bone, and seashell artifacts and have revealed prehistoric pithouses, apartment-like housing compounds with adobe and rock walls, ancient canals, and even two dog burials.

Sabino Canyon Ruin dig sessions are scheduled for June 9 and 23. These sessions are taught by professional archaeologists. A one-day session costs $35/person to non-members. To sign up for both days costs $50/person and includes a 1-year Old Pueblo Archaeology Center membership. These are the last two excavation days that will be held by Old Pueblo at the Sabino Canyon Ruin.

Registration in advance is required. Please call Old Pueblo Archaeology Center to reserve your place in the program.

OPEN1 Four-Day Programs

Once again, this summer, Old Pueblo is offering a four-day program for children at our mock archaeological dig site OPEN1. This year two sessions are offered in conjunction with Pima Community College Community Campus.

All classes meet from 9-11 a.m. at Old Pueblo’s office, located at 1000 E. Fort Lowell Road. Although the activity area is in the shade, children and parents are encouraged to bring water bottles.

Session 1: June 11-14
Session 2: August 6-9

To register your child, call Pima Community College Community Campus at (520) 206-6468. For children 8 years and up. For program details, call Old Pueblo’s office and ask for Bridget at (520) 798-1201.

Borders Books and Music Kids Program

Old Pueblo’s Bridget Nash will give a free presentation about the ancient Hohokam for children. She will be presenting the program from 12:30-1:30, July 14 at the Borders bookstore at 4235 N. Oracle Road, and again 12:30-1:30, July 21 at the Borders bookstore in the Park Place Mall.

FAREWELL ALLEN DENOYER!

Allen Denoyer, master flintknapper, will be moving to Wyoming this fall. Allen has been a great resource in our local schools, universities and colleges. One of the premier flintknappers in the nation, Old Pueblo has been fortunate to have him as an instructor, and the creator of many of our teaching replicas. At the right are a few of Allen’s signature pieces on display at Old Pueblo’s office.

All the best Allen! You’ll be missed.

Replica spear points by master flintknapper Allen Denoyer. From left to right: Scottsbluff, Eden, Agate Basin, Hell Gap, and Clovis point replicas made with traditional tools. Each point took 1-2 hours to make.
THANK-YOU ELECTROLUX!
Old Pueblo Archaeology’s Historical Survey Map Microfiches and New Microfiche Reader

Old Pueblo Archaeology Center recently acquired a full set of microfiche cards containing copies of all of the historical Arizona land survey maps that were produced by the now-defunct U.S. General Land Office and later by the Bureau of Land Management (BLM). These maps and surveyors’ notes, the originals of which are now archived at the BLM State Office in Phoenix, contain a wealth of information on the locations of Arizona structures, roadways, and other cultural features that are now considered historic and so are potentially eligible for listing in the National Register of Historic Places.

Since we acquired the microfiche copies of the maps Old Pueblo has sought the donation of a microfiche reader for our office so that we won’t have to risk damaging or losing our historical map microfiches by allowing users to take them out of the office to view them on fiche readers at the University of Arizona or Tucson Public Libraries.

We are delighted to announce that the Electrolux home products company of Bristol, Virginia, and its distribution director, Mr. Eddie Huff, have come through and donated a new Bell & Howell C100 microfiche reader to Old Pueblo Archaeology Center. This fiche reader has already proved to be a valuable addition to Old Pueblo, allowing us much easier access to the information in the historical government maps.

As a not-for-profit organization founded to help protect and preserve archaeological sites, promote understanding of traditional cultures, and involve the public in archaeology and history, Old Pueblo Archaeology Center is willing to allow other organizations and individuals to utilize our new fiche reader donated by Electrolux L.L.C. The only restrictions are that the use must not be for commercial or individual gain, and an advance appointment for using the machine is required.

We offer our sincere thanks to the Electrolux corporation for making this opportunity possible.

Moving on Out:
Closing the Sabino Canyon Ruin Excavation

Over six years ago, Old Pueblo began its public excavation program at the Sabino Canyon Ruin. Numerous pithouses, masonry rooms, roasting pits, compound walls and thousands of artifacts later, the excavation program is coming to an end June 23, 2001.

The Sabino program has served as an important educational tool for many adults and children. Some 950 students have taken part in the excavations.

Over that same period, the Sabino Canyon Ruin served over two thousand adults and children with educational site tours. Our thanks to the Fenster School for making this important resource available for public education in Tucson.

Old Pueblo has some important work ahead, including the backfilling of the Sabino Canyon Ruin excavations, the development of interpretive materials, the analysis of the collection, and preparing the reports of our research.

While that work proceeds, the public excavation program will be moving to a new location next year, probably to the northwest side of the Tucson metropolitan area. The schedules will be changing, and we look forward to pioneering some new program offerings for adults and school groups.

The next issue of the Bulletin will provide details of our membership about the next public excavation.

The Sabino Canyon Ruin 1920-1921 from a map by A.E. Douglas and H.B. Leonard. The Sabino Canyon Ruin has been the subject of numerous investigations over many decades, Old Pueblo’s being just the latest.
The Old Pueblo Archaeology Center Membership Program

Archaeology Opportunities is a membership program for persons who wish to support Old Pueblo Archaeology Center's education programs, and perhaps even experience for themselves the thrill of discovery by participating in our research.

Members get to participate in archaeological excavation and survey projects and can help study and reconstruct artifacts in the archaeology laboratory. Benefits include:

- Opportunities to participate in Old Pueblo Archaeology Center's Sabino Canyon Ruin excavations up to 10 days per year*, and in Old Pueblo's other archaeological digs, surveys, and research programs.
- Invitations and discounts for field trips and other archaeology events.
- A 20% discount on Old Pueblo Archaeology Center's publications, merchandise, and courses.

More importantly, membership fees support Old Pueblo Archaeology Center's programs.

Supporters of Old Pueblo Archaeology Center, February 22-May 31, 2001

Volunteers: A total 526 recorded volunteer hours were donated to Old Pueblo Archaeology Center during this period, including 327 hours spent in Sabino Canyon Ruin excavations (by Ellen Bolduc, Mary Boyd, Michael Buzek, Marc Callis, Joan Clark, Chuck & Reba Clow, Della & Ivan Curnutte, Drame Curtis, Khanh Dang, Dave Dechant, Susie Dredge, Janet Fabio, Tom Franco, Kathi Greenaway, Sam Greenleaf, Diana Hulsey, Don Ivey, Mary Jo Aber, Anna Katie Taffs, Aaron Krebs, Doug Lindsay, Scott Millard, Judith Parker, Karen Peitsmeyer, Gail Roper, Jacob Schumaker, Steve Stacey, Kirsten Tobin, Tom Todd, & Reiah Zurita) and 199 hours in the office and lab (Peggy Bommersbach, Donna Cousilich, Brad Freeborn, Heidi Lorenz, Maragaret Nagore, Jacob Schumaker, Linda-Marie Small, Kirstin Tobin, & Reiah Zurita). Unlogged volunteer hours were contributed by Laurie Amado, Frances Conde, JoAnn Cowgill, Carolyn Davis, George Cunningham, Dola Mae Moore, Bridget Nash, Tim Price, Robin Rutherford, Emory Sekaquaptewa, Marc Severson, Steve Stacey, Jim Trimbell, & Reiah Zurita; and -- AGAIN -- by Carol Richardson, Cell McPherson, Bess Puryear, & Bess's husband, who have faithfully done the Old Pueblo Archaeology bulletin bulk mailings for years! We suspect many more hours were volunteered but not recorded by these and other folks.


We sincerely thank all of these contributors & volunteers and apologize if we have failed to acknowledge other supporters.
The Old Pueblo Archaeology Center Membership Program

*Archeology Opportunities* is a membership program for persons who wish to support Old Pueblo Archaeology Center's education programs, and perhaps even experience for themselves the thrill of discovery by participating in our research.

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<th>Annual membership rates</th>
<th>Annual subscription (4 issues)</th>
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*Every membership category includes 1-year subscription to *Old Pueblo Archaeology*. Each "Friend" membership receives *Old Pueblo Archaeology* & 20% discounts but does not allow participation in Old Pueblo Archaeology Center’s excavations.

*Old Pueblo Archaeology* is the quarterly bulletin of Old Pueblo Archaeology Center, a 501(c)(3) nonprofit corporation. Questions, comments, and news items can be addressed to editor Eric Kalda at Old Pueblo’s address shown above, or by calling (520) 798-1201, faxing us at (520) 796-1966, or by e-mail (oldart@mindspring.com).

The Old Pueblo Archaeology Center Home Page (www.xstarnet.com/nonprofit/oldpueblo) is posted for free by The Arizona Daily Star newspaper and is maintained by volunteer J. Steven Stacey (e-mail JSSStacey@aol.com).

Subscription/Membership Application

**Archaeology Opportunities Enrollment/Old Pueblo Archaeology Subscription Form**

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Enclosed is my payment for:

- Archaeology Opportunities membership* (Category: ) ** $
- Old Pueblo Archaeology bulletin subscription only ($10.00/year)
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**TOTAL ENCLOSED** $

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** If you are requesting a Household, Contributing, Supporting, or Sponsoring membership, please list all household members who will receive membership benefits in the box at right.

Questions? Call Old Pueblo at (520) 798-1201