



Telling the Story

THE MUSEUM
OF NORTHERN
ARIZONA

BY
SUSAN
DEAVER
OLBERDING

New Series Number 2; 1997

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PLATEAU

New Series Number 2; 1997



Telling the Story THE MUSEUM
OF NORTHERN
ARIZONA

BY SUSAN DEAYER OLBERDING

MNA Research Associate

This PLATEAU issue is dedicated to Katharine Bartlett.
Without her, neither MNA nor this monograph would exist.

COVER PHOTO CREDITS:

FRONT COVER:

LEFT: MNA COFOUNDER MARY-RUSSELL FERRELL COLTON AND UYI, YOUNGER SON OF JIMMY KEWANWYTEWA, NEAR THE HOPI VILLAGES IN 1933. (MNA COLLECTIONS C100(1933).6);

CENTER: MOVING MAJOR BRADY'S GROUND SLOTH FROM THE FLAGSTAFF WOMAN'S CLUB TO ITS NEW HOME IN THE MNA EXHIBITS BUILDING ON FORT VALLEY ROAD IN 1936. (MNA COLLECTIONS N25.89);

RIGHT: HOPI SILVERSMITH PIERCE KEWANWYTEWA AT THE 1936 HOPI CRAFTSMAN SHOW.
(MNA COLLECTIONS C100.2)

BACK COVER:

NAVAJO MEN AT A POTATO HARVEST IN 1933.

PHOTO BY J.C. CLARKE. (MNA COLLECTIONS MS254 NEG#10503)

Telling the Story

THE MUSEUM
OF NORTHERN
ARIZONA

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THE MNA EXHIBITS BUILDING IN 1948 WITH THE RIO DE FLAG IN THE FOREGROUND AND THE SAN FRANCISCO PEAKS IN THE BACKGROUND. PHOTO BY WILLIAM LIPPINCOTT. (MNA COLLECTIONS N15B.89)

SOMEONE OUGHT TO TELL THE WORLD ABOUT IT



HAROLD AND MARY-RUSSELL FERRELL COLTON
WITH THEIR SON, FERRELL, ABOUT THE TIME OF
THEIR MOVE TO FLAGSTAFF IN 1926. (MNA
COLLECTIONS MS 207-211-3(51-5))

"Someone ought to tell the world about it," wrote Harold Sellers Colton and Frank E. Baxter in a 1932 guide for the northern Arizona traveler. They eloquently described the wonders of the vast region—colors to delight the artist, Native American peoples to engage the anthropologist, traces of human occupation to occupy the archaeologist, an open textbook for the geologist, plants and wildlife to intrigue the biologist and botanist—in short, an area abundant with treasures to delight both scientist and visitor. The authors were reiterating what had already been stated—northern Arizona was definitely worth exploring.

Northern Arizona sits on part of the Colorado Plateau which extends over parts of four western states: Arizona, Utah, Colorado, and New Mexico. The section in northern Arizona features the towering volcano known as the San Francisco Peaks, the

ever-changing palette of the Painted Desert, the unequaled Grand Canyon, beautiful Lake Powell, curious Petrified Forest, lush Oak Creek Canyon, bountiful Verde Valley, and the verdant White Mountains, just to name a few high-

lights. Living amongst these physical marvels are the native peoples who, in the course of maintaining their cultural traditions, acknowledge and celebrate the natural wonders surrounding them. Elevations extend three miles vertically—from the 12,000-foot-high Mt. Humphreys of the San Francisco Peaks to the one-mile-deep Grand Canyon. In between are nearly limitless examples of the Earth's natural history, brought close together in an area that provides an unending laboratory for the inquisitive.

Into this land came Harold Sellers and Mary-Russell Ferrell Colton and their family. Dr. Colton was a zoology professor at the University of

Pennsylvania whose zest for knowledge went far beyond that field and who would be forever excited by the many research opportunities in northern Arizona. Mrs. Colton was equally intrigued by the native peoples and scenic grandeur of the region, and she spent many hours sketching and painting them. After numerous visits to the region, they moved to Flagstaff in 1926 to pursue their mutual and individual interests.

The Coltons became involved in efforts to create a local museum that would display the natural and human wonders of the area. Combining their skills and benevolence, and in response to the urging of prominent citizens of both Flagstaff and Tucson, they helped the community found the Museum of Northern Arizona (MNA) in 1928. The Museum is a regionally based institution that researches, collects, and exhibits all that represents the Colorado Plateau. Dr. Colton became MNA Director and Mrs. Colton the Curator of Art and Ethnology, allowing them to follow and explore

their respective interests in science and art, and making MNA the spirited, multifaceted institution we enjoy today. With its unique blend of science and art, MNA stands alone. At MNA, research and public exhibits intertwine with collections to present a rich, composite view of northern Arizona and the Colorado Plateau.

The Museum of Northern Arizona offers its visitors many opportunities to become familiar with the area through public exhibits and programs. At the same time, its staff and researchers continue their studies, because science, like life, is not static—it is ever-evolving. MNA continually explores ways to preserve this distinctive region and ensure that its uniqueness endures.

MNA's three components—public programs, research, and collections—complement one another in a continual circle. Scientists study the data, utilize the collections, and develop public exhibits designed to introduce the Colorado Plateau. Museum visitors, after this introduction, often seek

further knowledge, stimulating the scientists to reconsider the data and to reexamine the collections. This ongoing cycle is considered optimal for a museum, as each component is dependent upon the other. MNA is a private, nonprofit organization supported by its members and by supplemental funding. Its exhibit areas have grown from two rooms in the Flagstaff Woman's Club in 1928 to today's 24,700-square-foot Exhibits building that hosted over 91,000 visitors in

1996. On an adjacent part of the campus are its research and collections facilities.

The Museum of Northern Arizona's story follows—it deserves to be told.



MEN OF THE RAINBOW BRIDGE/MONUMENT VALLEY EXPEDITION MARVEL AT THE VIEW OF TSEGI CANYON ON THE NAVAJO RESERVATION. NAVAJO MOUNTAIN IS SEEN IN THE BACKGROUND. PHOTO BY ROBERT B. BRANSTEAD, 1933. (MNA COLLECTIONS MS 122-20)

THE FOUNDERS



HAROLD AND MARY-RUSSELL FERRELL COLTON BACKPACKING IN THE SELKIRK MOUNTAINS OF BRITISH COLUMBIA, POSSIBLY IN 1913. THEY ENJOYED OUTDOOR EXPLORING. (MNA COLLECTIONS N8C)

Harold Sellers Colton was born on August 29, 1881, in Philadelphia, the son of a very successful investment banker. He was raised in affluence, educated well, and enjoyed

the benefits of travel. At his family's summer home in Maine he developed an interest in marine life that eventually led to his becoming a scientist. Colton had studied architecture in college before discovering zoology, lessons that would later serve him well. In 1909, after earning his Ph.D., he began teaching marine zoology at his alma mater, the University of Pennsylvania. He also developed a small zoology museum in the corridors of the department, a forerunner of his later career in Flagstaff.

Mary-Russell Ferrell was born on March 25, 1889, and raised in Philadelphia. From her earliest years she sketched and painted and dreamed of becoming an artist. At fifteen she entered the highly

regarded Philadelphia School of Design and studied oil painting and water color. Although Mary-Russell was the youngest girl in her class, her talent and hard work

brought her several prizes, including a scholarship for graduate study. After graduation in 1909, she became a professional artist with a studio in downtown Philadelphia.

Harold's and Mary-Russell's paths crossed in 1910 when they met on a backpacking expedition to the Selkirk Mountains of British Columbia. Upon their return to Philadelphia, Harold wooed Mary-Russell and the two were married on May 23, 1912.

They honeymooned in the West, including several days in Flagstaff during which they climbed the San Francisco Peaks to rekindle their love of mountain climbing. They both enjoyed Flagstaff and thought that it would be a nice place to live.



HAROLD AND
MARY-RUSSELL
FERRELL COLTON
ON THEIR WEDDING
DAY, MAY 23, 1912.
(MNA COLLECTIONS MS
207-211-5(6-1))

Mary-Russell is credited for discovering an archaeological ruin east of Flagstaff that came to be known as Elden Pueblo. While horseback riding with Harold through the area in 1916, she noticed remnants of a prehistoric wall. Closer inspection yielded evidence of a multi-room complex. Harold mapped the site, naming it Sheep Hill Ruin. Jesse Walter Fewkes, a Smithsonian archaeologist led there by Harold, excavated it in 1926 and renamed it Elden Pueblo.

(MNA COLLECTIONS MS 207-211-5(6-6))



After the honeymoon they returned to Ardmore, Pennsylvania, and settled into married life at the home Mary-Russell named Singing Wood. She had a studio there and Harold commuted to work at the University. He kept his summers free and they alternated their vacations, spending a summer in Maine followed by one in the West. They had two sons, Ferrell, born in 1914, and Sabin, born in 1917. Ferrell's asthma trouble was eased when they were in the arid southwest, and this reason caused the Coltons to return often.

During the summer of 1916 the Coltons camped in Flagstaff on the Greenlaw Ranch (near today's 4th Street). Legend has it that young Ferrell picked up an object near their campsite and handed it to his father, who saw that it was a ceramic potsherd. An examination of the area revealed that it was an ancient ruin site. Excited by this discovery, the Coltons began an informal hunt for other ruins

and were delighted to find them abundant around Flagstaff. They determined to locate these ruins systematically, mapping and cataloging them, an endeavor that brought them back to Flagstaff in the summers of 1919, 1921, 1923, and 1925. In the course of these visits they developed a deep love for the countryside.

Great changes occurred in the lives of the Coltons in the early 1920s: Mary-Russell's mother died in 1922, their younger son Sabin died in 1924 after contracting valley fever in Tucson the year before, and Harold's father died in 1925. With the death of his father, Harold came into a significant inheritance, allowing him to resign from teaching and free himself from constraints of the University. The Coltons decided to move to Flagstaff for Ferrell's health, in addition to their desire to explore and map ruins in the area. Buying property north of town, they became residents of Flagstaff in April, 1926.

MARY-RUSSELL'S ART CAREER

"Mary R.F. Colton, who makes her home in Arizona, delights in sharing through her paintings the joy she takes in the scenery of that impressive part of our country," stated a newspaper clip from the 1935 "The Ten Philadelphia Painters" show that featured paintings of its members. Mary-Russell remained a member of this group and exhibited her pieces regularly in its shows from 1910 to about 1940, when she stopped painting.

Upon graduation with honors from the Philadelphia School of Design, Mary-Russell opened a studio in Philadelphia with a classmate. She would forever after have a studio at her home. Petite and dainty Mary-Russell was seemingly more interested in scenery and exploring than in people. She doted on her family, loved dogs and other animals, and liked to fish.

Wherever she went, her sketch box accompanied her. She would stop and make quick drawings of scenes that interested her, later transferring them to canvas in her studio. These scenes became the exquisite, finely tuned Southwest landscapes and portraits we have today. Her work concentrated upon Southwest subjects, but she also created works that featured Balinese, Hawaiian, Californian, and New Mexican landscapes. In addition, she painted portraits, sculpted wood, and made linoleum prints.

Plaudits include mention in *The Christian Science Monitor* of September 2, 1920, that printed her painting *Sunset on a Lava Field*. The author wrote:

"In her Arizona canvases, Mrs. Colton gives full sway to her love of color. One is impressed by the sense of vast remoteness that she manages to capture for these western paintings that are bringing her ever-increasing recognition."



MARY-RUSSELL FERRELL COLTON AND FRIEND ON A CAMPING TRIP
PREPARING FOR A DAY OF PAINTING IN THE NORTHERN ARIZONA
DESERT. (MNA COLLECTIONS MS 207-211-3(33-1))

A 1933 press release about "The Ten" describes Mrs. Colton:

"To Arizona now where Mary R.F. Colton lives and paints. She, of the 'Valley of the Painted Hills,' whose neighbors are the Hopis and the Navajos. Here she sees that fine combination of nature's elements, a dry climate and rarefied air that produces on one's vision colors that do not seem real...the vivid reds and oranges, the vibrant blues and purples of the desert, and huge massive banks of clouds hanging motionless over brilliantly dyed hills. Reflecting all that color in their honest weatherbeaten faces are the portraits she does of the Indians, her neighbors."

Of tremendous pride to Mary-Russell was the purchase of her painting *Rock of Walpi* in 1925 by



Katharine Bartlett joined the MNA staff as a summer assistant in 1930 with her newly awarded master's degree in anthropology in hand. Her summer job lasted for nearly six decades. While she worked primarily in anthropology and the MNA library, she also became the cement that held MNA together. She lived with the Coltons for over twenty years and was considered a member of the family.

HAROLD S. COLTON, KATHARINE BARTLETT, AND MARY-RUSSELL FERRELL COLTON ON AN MNA EXPEDITION AROUND 1935.
PHOTO BY WATSON SMITH. (MNA COLLECTIONS N8C.1)

the alumni association of The Philadelphia School of Design for Women for its permanent collection.

Along with her painting, Mary-Russell was extremely fond of the Hopi people. She was concerned for their welfare and when visiting the villages would take powdered milk for those with small children. She would also provide flour and coffee to those in need. She worked tirelessly to improve the quality of their native crafts by pro-

viding better cotton, wool, and dyes for the spinners, weavers, and basketmakers.

Mary-Russell Ferrell Colton was elected to the Arizona Women's Hall of Fame in 1981, its inaugural year, upon being nominated by Katharine Bartlett. Her many contributions to the state of Arizona include a prolific artistic record of its heritage through her paintings, her MNA exhibits and efforts that encouraged Arizona artists, as well as twenty-one articles and two books.

HAROLD'S MUSEUM CAREER

Harold Colton was once characterized as a "gentle man of science" by Ned Danson. He was interested in everything and authored over 200 books and articles in subjects like cultural anthropology, archaeology, geology, biology, meteorology, history, and art. As an example of his intense curiosity, Katharine Bartlett remembers him feeding mourning doves at the Colton House and, as the birds were eating, counting the spots on their wings. He also set up rain gauges in different elevations around the San Francisco Peaks region and would take the entire family on excursions to check the gauges. For family outings, Mary-Russell brought along a large cast-iron skillet to prepare lunch over an open fire and made scrambled eggs, sausage, and breads. No quick peanut butter and jelly sandwiches for the Coltons!

Harold loved good stories, which he told with eyes twinkling. Known as "the Doctor" to almost everyone who knew him, he had a lively sense of humor and a legendary forgetfulness exemplified by the trail of hats he left behind wherever he went.

His obituary, written by Katharine Bartlett, says, "No man in Arizona has done more to further the development of the scientific knowledge of northern Arizona, or to preserve scenic and scientific wonders of the area. His broad interests in all facets of science and art will continue to be reflected in the Museum which he founded."



HAROLD S. COLTON AND EDWARD B. (NED) DANSON IN THE MNA ANTHROPOLOGY COLLECTIONS IN 1958. (MNA COLLECTIONS N8C.1)

Edward B. (Ned) Danson, a University of Arizona-trained archaeologist with a Ph.D. from Harvard, joined the MNA staff in 1956 as Assistant Director. He succeeded Dr. Colton as MNA Director in 1959 upon Dr. Colton's retirement. Dr. Danson retired in 1975 and continues to participate in MNA activities.

THE COLTON HOUSE

In 1926, Dr. and Mrs. Colton bought thirty acres of pasture and forest land a few miles north of Flagstaff. They had camped on the site during previous summers in Flagstaff, and purchased the land upon making their decision to relocate. On this land were two camp structures earlier built by the Coltons and used as sleeping quarters and for cooking.

The next year, the Coltons bought, from Mrs. John Francis following the death of her husband,

Dr. Colton's sister, Suzanne Colton Wilson, and her family). The entire complex of buildings was named Coyote Range by Mrs. Colton to celebrate the singing of coyotes who roamed the area. Coyotes and deer were frequently seen at nearby Coyote Spring.

Malpais Manor burned on the frosty evening of December 17, 1928, because of a faulty chimney flue; igniting and blazing so quickly that the

Coltons were only able to salvage a dining room table, two Navajo rugs, and clothing. Lost were books from Dr. Colton's extensive library, many of Mrs. Colton's paintings, and most of their furniture. Fortunately, some of the paintings were stored in her studio, and Dr. Colton's papers were kept in his office, and neither of these buildings burned.

The Coltons then built what is today known as Colton House on the site of the previous Malpais Manor. Former architectural student Dr. Colton designed and sketched plans for a 6,000-square-foot Spanish Colonial Revival style home. Dr. Colton's architect brother, Ralph, turned the sketches into blueprints, and construction began in June, 1929.

Six months later, the home, which cost about \$60,000 to build, was ready to occupy. The walls were constructed of local malpais rock, with pine timbers, Douglas fir crossbeams, and aspen. Trees were cleared to enhance the view of the San Francisco Peaks from the living room picture window. The north center gable holds a 1929 inscription with the initials of Mary-Russell Ferrell Colton and Harold S. Colton.

Combining Spanish Colonial and Pueblo styles, the home is unusual for northern Arizona. The mix of features includes an arched door at the



MARY-RUSSELL'S FLOWER GARDEN IN FRONT OF THE COLTON HOUSE IN THE 1930S. (MNA COLLECTIONS MS 207-211-2(34-16))

an adjacent seventy acres with an existing house, known as Malpais Manor, and some outbuildings. The Coltons remodeled the kitchen and moved into the house in the early summer of 1926. They also moved the two camp buildings together with a two-story center section to create one structure named "Sunrise House," used as housing for hired help. Over the next two years, the Coltons built additional structures: the Annex (Dr. Colton's office), the Studio (Mrs. Colton's art studio), Pack Rat's Nest (Ferrell's playhouse), and Blue Jay (for

Mrs. Colton, who enjoyed gardening, maintained a flower garden in front of the Colton House. Chickens and turkeys were raised down the hill from the house. She would give the turkey feathers to the Hopi for use in ceremonies and sell the turkeys to Flagstaff residents. She also managed a farm at Antelope Valley Ranch, the site of today's Research Center. The farm included a dairy and crops of wheat, corn, legumes, and hay. Mrs. Colton was the lone woman farmer on the Coconino County Extension Agent's roster in the 1920s and '30s. She ended the farm business after World War II, and the farmer's house and other buildings were given to the Museum and subsequently developed into the Research Center.



MARY-RUSSELL WITH HER CROP OF CORN IN 1929. (MNA COLLECTIONS MS 207-211-2(31B-19))



MARY-RUSSELL FERRELL COLTON, KATHARINE BARTLETT, AND FRIENDS ENJOYING A SWIM AT THE COLTON HOUSE SWIMMING POOL WHICH WAS LATER CONVERTED INTO A BOMB SHELTER. (MNA COLLECTIONS MS 207-211-2(45-6))

main entry and some arched windows, extensive use of clay tile, incised beams, turned wooden spindles, beehive fireplaces, and wrought iron detailing. The Malpais Manor fireplace—originally designed by Stanford White, famous New York architect, and the only feature that survived the fire—was carefully disassembled and rebuilt to become the focal point of the new home. Dr. Colton incorporated regional design motifs as much as possible, most visibly seen in the interior beams incised with Spanish designs copied from an ancient beam found in a kiva at Oraibi on the Hopi mesas. That kiva beam is the last one remaining from the 1600s Spanish mission at Oraibi. An exact copy in size, shape, and decoration of the historic relic was placed above the picture window in the Colton living room.

Dr. Colton remained in the home until his death in December 1970, and Mrs. Colton died in 1971 after several years in a nursing home. They bequeathed the home to the Northern Arizona Society for Science and Art (NASSA) which at the time was the corporation that administered the Museum of Northern Arizona. Subsequent MNA directors resided in the home, which was also occasionally used as a conference center. In 1984, the Coyote Range complex of six buildings was placed on the National Register of Historic Places, based upon the Coltons' significant scientific and artistic contributions and also as an outstanding example of regional architecture.

RESTORATION

In 1994, Edith A. Blackstone of Plateau Winds Corporation offered to personally rehabilitate the Colton House and bring the estate back to its original condition. The house was structurally

sound, but it required modern plumbing, heating, and electrical wiring, as well as restoration of fixtures and other features. Ms. Blackstone's challenge was to preserve and maintain the historic integrity of the home; retain the quiet, simple, and elegant style of the Coltons; and upgrade the mechanical features to make the home a first-class retreat facility equipped with state-of-the-art media capabilities.

The Colton House is now used for three primary purposes. The first is as a residential facility for guests of the Museum, such as national and international scholars, governmental and foreign dignitaries, and special guests of the community. Second, the home is used as an intimate retreat center for small seminars and symposia, mostly Museum-sponsored gatherings of scientists, educators, tribal officials, and artists. And third, the restored home is used for private receptions for special guests of the Museum and surrounding community. All activities, which are conducted under the aegis of the Museum, are in keeping with its research and educational purposes.

Guests are attended by the Colton House's resident manager. Inquiries about activities at the house may be directed to the MNA Administrative Services Coordinator at 520/774-5211, ext. 202.

Some of the original outbuildings are also being renovated for use today. Dr. Colton's office, known as the Annex, is being converted to a dormitory residence for visiting scholars. The original barn is also being reconstructed as a residence.

The Coyote Range complex is now being integrated into a neighborhood of custom homes known as Coyote Springs. Homes built in this development will adhere to the Colton House and MNA Exhibits building style in their design and siting.

FLAGSTAFF AND THE ESTABLISHMENT OF MNA



"A happy accident... would take me...to and through Arizona..." said forester Bernhard E. Fernow in 1897, writing about his trip with biologist C. Hart

Merriam to explore Arizona. Fernow told the National Geographic Society about his delight at the unique environs of Arizona and desire to return as often as possible. He was not alone in this thinking as heightened awareness of the area brought more and more researchers. Scientific study of northern Arizona had begun in the 1850s with government-sponsored road and railway surveyors who preceded the settlers. The surveyors' reports to Washington, D.C., describing the natural wonders of the Flagstaff area and the Colorado Plateau, prompted other scientists to explore the area.

Construction of the transcontinental roads and railroads brought the first settlers to Flagstaff in the 1870s. Laborers, shopkeepers, and saloon owners

RAINBOW BRIDGE/MONUMENT VALLEY EXPEDITION
ARCHAEOLOGISTS D.W. CONNELL, E.P. HUNT, AND S.B.
CHANDLER EXAMINING POTTERY FROM AN EXCAVATION.
PHOTO BY ROBERT B. BRANSTEAD, 1933. (MNA COLLECTIONS
MS 122-1)

liked its scenic location at the base of the San Francisco Peaks, which offered a permanent water supply. The town's remoteness caused less-than-desirable residents

to appear, providing Flagstaff with its share of rough-and-rowdy early days. Additional settlers moved in and earned a living from the natural resources of the area, including timber and grazing land.

By the time of the Coltons' arrival in 1926, the 4,000 Flagstaff residents were encouraging the newly arrived educators, scientists, and artists to help steer their town away from its wild-west beginnings. In Flagstaff, the Coltons sought avenues to pursue their respective interests of science and art. Both believed that they should help others and use their time and money for the accomplishment of lasting contributions. In Flagstaff, they saw propitious opportunities for all of their interests.



PAINTING: OLD FLAGSTAFF BY GRACE REID. (MNA FINE ARTS COLLECTION)

Dr. Colton made an immediate connection in Flagstaff scientific circles during the first summer they camped in Flagstaff, due to a letter of introduction from Professor Edward S. Morse, a personal friend of both Dr. Colton and Percival Lowell, to Dr. V.M. Slipher of Lowell Observatory. The Observatory, founded in Flagstaff in 1894 by Percival Lowell and the site of pioneering astronomical work, is located in Flagstaff specifically for the clear skies that present opportunities for unclouded space study.

One early regional study in July, 1889, was by biologist C. Hart Merriam, who had a \$600 budget to study 5000 square miles in Arizona. His field laboratory ranged from the top of the Peaks to the desert of southern Arizona. He was amazed that elevation varied so much in just a few hours of travel. His analysis of the region led to his identifying six of North America's seven biological lifezones.

Northern Arizona Normal School, later Arizona State Teachers College and still later Northern Arizona University, opened in the fall of 1899 with classes for those preparing to be teachers. Its faculty contained a few scientists and artists. Beginning in 1929 with Lyndon Hargrave, MNA anthropology staff donated their time to teach classes at the college, with Dr. Colton underwriting the costs. This continued until the 1950s, when NAU finally supported an anthropology faculty.

Henry H. Robinson arrived in Flagstaff from Yale University in 1901 for a summer's work of graduate studies on the San Francisco Peaks volcanic field. He returned for the following two summers to complete his dissertation on the geology of the Peaks. His work preceded, by nearly half a century, the establishment of the U.S. Geological Survey, which still maintains a facility in Flagstaff.

The youthful U.S. Forest Service established the nation's first forest research experiment station in nearby Fort Valley at the request of Flagstaff lumbermen T.A. and M.J. Riordan, who sought the answers to why the ponderosa pine trees, once so profuse, were not regenerating after logging. Station Director Gustaf A. Pearson began studies into this problem in August, 1908. He served as an ex-officio MNA Trustee until his retirement in 1945 and today has a building at the Research Center named after him.

Pearson also helped Dr. Colton and former Lowell employee Andrew E. Douglass to pioneer studies in tree-ring dating. Pearson provided Douglass with tree-boring equipment, which Douglass used to perfect the science of determining the age of trees based on their growth, greatly aiding researchers in dating archaeological sites. Douglass experimented with trees on MNA property, and the first tree-ring conference was held in 1934 under pines near the Colton House.

Perhaps the most visible scientific presence in northern Arizona contributing to the evolution of MNA was that of the geologists and archaeologists who arrived in Flagstaff via the train in early summer, where they purchased supplies that were taken to remote sites located out on the Plateau. Then, in late summer, the bearded, sandy, and windblown scientists returned with boxes and crates filled with materials removed from the sites. Flagstaff residents watched with resentment as "their" artifacts disappeared when the men boarded the trains to return to eastern museums with their finds. Thus began the desire for a local place where regional materials could be housed, studied, and displayed.

“HUMIOVI”—

THE LITTLE SEED THAT GERMINATES



In 1921 or before, the Coltons met a fellow amateur archaeologist and Flagstaff postman, J.C. Clarke. This meeting resulted in correspondence about protecting northern Arizona's resources, including establishment of Wupatki National Monument in 1924 with

Clarke as custodian, and creating a museum in Flagstaff. Townspeople had long expressed anger at seeing items removed from local sites, both archaeological and geologic, and transported to eastern museums and institutions, but had not exerted the effort to begin a museum and keep the artifacts in Flagstaff.

Clarke and *Coconino Sun* editor Fred S. Breen, however, did start a museum in 1924 in a room at the Flagstaff Woman's Club on West Aspen Street. Mrs. Clarke, a Woman's Club Board member, sug-

MNA'S LOGO IS AN ADAPTATION OF A HOPI DESIGN ON THIS POTTERY JAR PURCHASED BY THE COLTONS IN 1912. DR. COLTON SKETCHED A SIMPLIFIED DESIGN FROM THE JAR, WHICH WAS MADE BY LEGENDARY HOPI POTTER NAMPEYO. THE LOGO HAS BEEN SOMEWHAT ALTERED THROUGH THE YEARS, ALTHOUGH IT REMAINS TRUE TO THE ORIGINAL DESIGN. THE JAR IS NOW IN MNA'S ETHNOLOGY COLLECTION. PHOTO BY MARC GAEDE, 1973. (MNA COLLECTIONS E105A.279)

gested that possibly the Club could be used for this community project. The Coltons donated money for shelving for the display of materials collected by Clarke and Father Cyprian Vabre, whose extensive archaeological collection had been donated to the

Woman's Club upon his death. The displays only described the items shown and had no other interpretive programs. The project faltered from inattention.

The little museum was still intact when the Coltons moved to Flagstaff in 1926, and they were inspired to assist in efforts to expand it. Dr. Frank C. Lockwood, of the University of Arizona in Tucson, and Dr. Colton discussed the Coltons' interest in enlarging the museum while horseback riding around Flagstaff. Dr. Lockwood was to present a



HOM SCHOOLCHILDREN IN FRONT OF MNA IN 1934 WHEN IT WAS LOCATED IN THE FLAGSTAFF WOMAN'S CLUB. NOTE THE LONG TAILS ON THE MNA LOGO. (MNA COLLECTIONS C21-1)

luncheon talk to the Flagstaff Chamber of Commerce and he proposed mentioning the idea during his speech. Dr. Colton agreed, and upon concurrence by program chairman and Arizona State College president Grady Gammage, the seed was planted. The concept was greeted with enthusiasm and a planning committee was formed at the luncheon. Dr. Colton was part of the committee with other community leaders, and the group began meeting in August 1927 to determine what the museum should be.

At the initial session, Dr. Colton spoke in favor of a center that was educational and cultural and incorporated archaeology, natural sciences, and art. He further sought a site for visiting researchers to stay while in the area, and encouraged the promotion of native art. Mrs. Colton, in a letter to the editor of the *Coconino Sun*, favored a museum that fostered the revival of native art while

also serving as a cultural center that showcased Flagstaff's taste and vision.

Gammage and other committee members thought the museum should be an adjunct of the college and limit its scope to a display of artifacts. The Coltons argued for a broad-based independent institution that would participate in both science and art, their own particular interests, plus public programs and research. The Coltons' views were accepted and on December 16, 1927, the constitution and bylaws of the Northern Arizona Society of Science and Art (NASSA) were adopted. On May 15, 1928, the first Board of Trustees was elected, the name "Museum of Northern Arizona" was chosen, and the new Museum was ready to begin operation. Dr. Colton was appointed President of the Society and unpaid Director of the forthcoming Museum because of his prior museum experience at the University of Pennsylvania

plus his zeal for the project. He was a good choice for the Director position, according to Katharine Bartlett, as all the others involved in the early organization had other full-time pursuits. She added that Dr. Colton was fascinated with the whole MNA idea, and it became his career, his hobby, and his life.

It took only one year to move the reorganized Museum from concept to reality. The first issue of *Museum Notes* (the beginning of a prolific publications program) was published in July, 1928, and the Museum opened in two rooms of the Flagstaff Woman's Club on September 6, 1928, with a lecture by University of Arizona archaeologist Byron Cummings about his summer's work of excavation at Turkey Hills Pueblo east of Flagstaff. The written records say "a large crowd" attended the opening.

Initial exhibits included the geologic story of the San Francisco Peaks; the vegetation zones from the bottom of the Grand Canyon to the top of the Peaks; contemporary Hopi and Navajo wares; a wildflower display; fossil tracks on slabs of rock;



HAROLD AND MARY-RUSSELL FERRELL COLTON AT THEIR SEDONA HOME. (MNA COLLECTIONS MS 207-211-3(49-1))

and an archaeological display of material from the Wupatki ruins. Within the first year, Museum events included public lectures, traveling exhibits from the American Federation of Arts, an art class, and the first Arizona Artists Exhibition. These events defined MNA's mission to tell the world about northern Arizona and the Colorado Plateau.

Dr. Colton retired as Director on December 31, 1958, thirty years after he had helped create MNA. He continued his research and served as president of NASSA

until his death on December 29, 1970, at age 89. Mrs. Colton served as Curator of Ethnology and Art until 1948. She suffered failing health for many years until she passed away in 1971. In addition to their lifetime gifts, both Coltons left substantial endowments to ensure that the Museum would carry on after their deaths. The Coltons' dream evolved into a regional institution that introduces, studies, and preserves northern Arizona and the Colorado Plateau and its diverse attributes.

ORIGINAL MISSION STATEMENT, 1928

"To increase and diffuse knowledge and appreciation of science and art and to maintain in the city of Flagstaff a museum; to collect and preserve objects of art and scientific interests; to protect historic and prehistoric sites, works of art, scenic places and wildlife from needless destruction; to provide facilities for research and to offer opportunities for aesthetic enjoyment."

REVISED MISSION STATEMENT, 1994

"The purpose of the Museum of Northern Arizona is to provide leadership in advancing new and multidisciplinary knowledge through research; fostering social development, equality and change; protecting the heritage and environment of the Colorado Plateau; and providing a forum for the free exchange and exploration of multicultural societal issues for all people."



MNA STAFF IN 1936: BACK ROW, LEFT TO RIGHT: L.F. (MAJOR) BRADY, JOHN C. MCGREGOR, MARY-RUSSELL FERRELL COLTON, HAROLD S. COLTON, KATHARINE BARTLETT, VIRGIL HUBERT; FRONT ROW, LEFT TO RIGHT: JIMMY KEWANWYTEWA, LYNDON L. HARGRAVE. (MNA COLLECTIONS N8C.1)

THE PUBLIC PROGRAMS



EDMUND NEQUATEWA MAKING A DRUM AND JIMMY KEWANWYTEWA CARVING A KATSINA DOLL IN 1934.
(MNA COLLECTIONS E100.33)

EARLY STAFF AND EXHIBITS

Colton hired a few staff members to establish the Museum and institute public and research programs. Longtime MNA friend Watson Smith's portraits of these legendary figures in *The Story of the Museum of Northern Arizona* is worth repeating:

Katharine Bartlett: as nearly all things to the Museum as it is possible for one person to be, anthropologist, meteorologist, ethnologist, amanuensis, social secretary, laconist, and bibliophile.

Lionel F. "Major" Brady: schoolmaster, classicist, philosopher, gadgeteer, rock-hound, paleontologist-at-large, intimate of the Darwin family, humorist, raconteur, pipe-smoker extraordinaire, and motorist diabolique.

Lyndon Lane Hargrave: the little giant, ornithologist, archaeologist, and as first staff member the precursor of a line of distinguished successors.

James Kewanwytewa: Mr. Hopi, exemplar of the bridge between two cultures, at odds with neither, sculptor, singer, devoted servant, and friend to man.

Edmund Nequatewa: wise counselor, interpreter of his people, ethnologist, philosopher, folklorist, and ever dependable aide.

Edwin D. McKee: reputed assistant to Paul Bunyan in the digging of the Grand Canyon, master interpreter of northern Arizona's geologic past.

Ideas flowed at MNA staff meetings held weekly around the Colton dining room table. The staff worked together and helped one another—the geologist sat at the entrance of the Museum and greeted visitors, the botanist took weather recordings, and the archaeologist painted exhibits.

Along with their research duties, staff prepared the permanent and temporary or "special" exhibits, usually based on someone's particular interests. A potential project was discussed at staff meetings and then worked into the schedule. The staff member with the special interest wrote the label copy and found appropriate items to display. Permanent exhibits were, and still are, designed to introduce



MNA'S TREASURE CHEST IN 1934 AND SOME OF THE ITEMS INCLUDED IN IT. (MNA COLLECTIONS C-20.2)

MNA visitors to the natural and human resources of northern Arizona and the Colorado Plateau, while temporary exhibits amplify MNA activities.

Mrs. Colton, as Curator of Art and Ethnology, oversaw the exhibits. To fulfill the MNA mission to define art with a capital "A," she offered art programs, encouraged local artists, both native and Anglo, and worked to bring outside art exhibitions into northern Arizona. In 1929, she started the Arizona Artists Exhibition to give local artists a venue for displaying their work. This show continued for about a decade. Also for a few years, she arranged for traveling exhibitions through the American Federation of Arts which brought international displays of high quality paintings, etchings, and lithographs to Flagstaff.

Her interest in promoting local art led to the establishment of the Junior Art Show in 1931. Artwork by grade school children from all northern Arizona schools was displayed and celebrated; some are now a part of the Museum's Fine Arts Collection. Mrs. Colton was highly concerned by the public concept of art being "a frill" and not a part of a well-rounded education, and her tireless efforts toward both the teaching of art and the Junior Art Show exemplify her desire to alter this perception. The Junior Art Show closed in 1976 after four decades at MNA. It has since evolved into the Student Art Exhibition of Northern Arizona, and has been shown annually at the nearby Coconino Center for the Arts.

To assist youth art training, in 1934 Mrs. Colton assembled a collection of simple artistic objects and the techniques for developing them into a "treasure chest" that traveled to area schools. This wooden trunk contained supplies, samples, and instructions that helped the teacher offer basic art training. The trunk idea received national attention for its innovativeness.

Since the Museum's move to its larger quarters on Fort Valley Road in 1936, MNA exhibits have focused primarily on Colorado Plateau features and subjects of local interest. Cooperative work with other Flagstaff scientific institutions was featured in a 1958 timber exhibit that coincided with the 50th anniversary of the Fort Valley Forest Experiment Station. A similar exhibit is being considered for the near future.

In 1980, the Museum acquired a grant from the National Endowment for the Humanities for a new permanent anthropology exhibit entitled "Native Peoples of the Colorado Plateau." This exhibit relates the story of man's habitation of the Plateau and includes artifacts, photographs, maps, and explanatory panels. It offers the visitor a thorough introduction to prehistoric and historic populations.

The other permanent exhibit is on natural history and was revamped in 1992 with funding from the National Science Foundation (which Dr. Colton

and Gus Pearson were involved in establishing in the late 1940s). The exhibit's focal point is a freestanding, three-dimensional skeletal cast of a life-size Jurassic dinosaur, and it features interactive kiosks and interpretive panels for geology and biology.

Currently, the Museum mounts an average of four to six major special (temporary) exhibits per year. While curators, educators, and other staff members assist with preparation, specially trained exhibits staff now create and install the exhibitions.

CRAFTSMAN EXHIBITIONS

HOPI CRAFTSMAN EXHIBITION

"We are scientific and artistic..." Mrs. Colton once said. Her concentration on preserving and promoting native art, particularly that of the Hopi, evolved into a Craftsman Exhibition that was first held on the July 4th weekend in 1930. Mrs. Colton chose to work with the Hopi because of her personal friendships with many of them. Also, due to their remoteness, the Hopi lacked a market for their traditional items since traders purchased souvenir-type items and not utilitarian goods. Mrs. Colton felt the Museum could provide a profitable and educational venue for them, while helping to preserve their craft heritage. MNA staff members traveled to the Hopi villages and explained their idea, depending upon Edmund Nequatewa's interpretive skills to encourage participation by the Hopi craftsmen. The Hopi were reluctant in the first few years, but soon willingly entered their products in the Exhibition. Several journeys before and after the Shows were necessary, and were always eventful, with staff traveling cross-country and camping out.

Dr. Colton saw this venture as a scientific experiment, designed to preserve traditional handicrafts like piki trays and yucca baskets, while developing a market for these traditional items (and replacing "touristy" items in the process). Mrs. Colton studied native dyes and found sources for cotton and wool for hand spinning and weaving. Dr. Colton investigated pottery firing techniques and discussed them with

the potters. Quality was emphasized and encouraged, and prizes were awarded. Craftsmen were encouraged to submit items used in daily life (e.g., plainware pottery) as well as finely decorated materials that collectors might purchase. They were also encouraged to sign their work. The community supported the Shows, and over the years, the Hopi Craftsman Exhibition became a local tradition.

The criteria of the Hopi Craftsman Exhibition were listed in 1931 as follows:

1. to encourage the manufacture of objects of artistic and commercial value which have fallen into disuse and are becoming rare;
2. to stimulate better workmanship;
3. to encourage the development of new forms of art of purely Indian design; and
4. to create a wider market for Hopi goods of the finest type.

In 1959, Mary-Russell Ferrell Colton received a Certificate of Appreciation for her work with native arts and crafts from the Indian Arts and Crafts Board of the U.S. Department of Interior. She left a legacy of pioneering assistance to preserve and, in some ways, direct native crafts.

Hopi men and women who were superior craftsmen were invited to travel to Flagstaff in MNA cars and demonstrate their talents during the



TO ENCOURAGE THE USE OF HOPI TRADITIONAL CRAFTS, MRS. COLTON HAD WOVEN FABRIC MADE INTO UPHOLSTERY AND PILLOWS AND USED IN NON-HOPI WAYS. A CHAIR AND A THREE-SEAT SOFA FEATURED HOPI-WOVEN FABRIC; A COFFEE TABLE WAS INLAID WITH HOPI TILES, AND CERAMIC JARS WERE MADE INTO LAMP BASES. PHOTO BY KATHARINE BARTLETT. (MNA COLLECTIONS N8A.18)



MRS. COLTON, NED DANSON, BILL LIFE, CLAY LOCKETT, AND BARTON WRIGHT JUDGING ENTRIES FOR THE 1956 NAVAJO CRAFTSMAN EXHIBITION. PHOTO BY CHRISTY G. TURNER II. (MNA COLLECTIONS C200.13)

annual Hopi Craftsman Exhibition. This participation by demonstrators continues as an important part of MNA visitors' ongoing fascination with MNA's successors to the Craftsman Exhibition.

Mrs. Colton believed the quality of Hopi silverwork could be greatly improved, and in 1938, initiated an idea to instruct smiths on a technique more distinctly related to Hopi culture. Competent Hopi smiths were employed in curio shops to make "Navajo style" jewelry, which left few skilled smiths on the reservation. MNA staff member Virgil Hubert sketched designs that were related to Hopi patterns and Mrs. Colton wrote and sent photos to all the silversmiths she could find, offering to buy a piece from each smith who would try the suggested designs in an overlay technique. Several pieces arrived over the next few years. At the onset of World War II, many young Hopi men went into the military or worked in war plants and the project stopped. After the war, the Indian Arts and Crafts Board gave funds for a class in silvermithing to be taught by Hopi artist Fred Kabotie and Paul Saufkie, a fine silversmith. These two men considered the new style of silver design excellent and

taught three classes of nine months each to about sixty young Hopi veterans. They formed the Hopi Silver Craft Guild, and sent many superior pieces of silverwork to the Hopi Craftsman Shows. They sold so well that soon MNA discovered Navajo smiths were using the designs and overlay techniques. The techniques are still used today.

NAVAJO CRAFTSMAN EXHIBITION

The Navajo Craftsman Exhibition was initially begun in June, 1936, by Sallie Brewer and her husband, Jim, while they lived at Wupatki National Monument. Nearby Navajos were invited to sell their goods to Flagstaff people who traveled to Wupatki to shop and mingle with the Navajo. MNA helped organize this endeavor, as close ties were maintained between the two organizations' personnel. Mrs. Colton and Navajo Peshlakai Etsedi judged the entries and MNA provided prize money. A hogan was constructed and furnished with typical Navajo household items for the visitors to see, and several ramadas shaded demonstrators, visitors, and crafts from the sun. Although originally designed as an annual event at Wupatki,

World War II intervened so that regular Shows did not begin until MNA began hosting the event in 1949. It has since become an annual Exhibition held in late July or early August.

The Craftsman Exhibition was primarily geared to the western Navajos, who did not have the same opportunities for sales as the eastern Navajos with their close proximity to Gallup and Santa Fe. Collecting trips differed from those for the Hopi Show because the Navajos were nomadic and were scattered over a much larger territory. MNA staff worked with the Navajo Arts and Crafts Guild and, later, with reservation traders to find materials to enter into the Exhibition.

ZUNI CRAFTSMAN SHOW

On Labor Day weekend in 1987, MNA initiated the Zuni Craftsman Show, and over 250 contemporary Zuni jewelers, carvers, painters, potters, and weavers brought their intricate wares to MNA. The Zuni traditionally bartered with traders and not consumers, so this Craftsman Show offered opportunities to interface directly with the public. The popularity of Zuni fetish carvings of animals and figures important to Zuni culture has resulted in flourishing sales. Zuni traditional weaving had all but died out until the creation of the Zuni Show; subsequent sales have contributed to a resurgence of this skill among Zunis.

FESTIVAL OF PAI ARTS

In fall 1996, a craftsman show of the Hualapai, Havasupai, and Paiute artists was begun at MNA to celebrate the exquisite basketry, beadwork, and split twig figurines of these people of the Grand Canyon. More than 1,000 visitors enjoyed this glimpse into Pai culture, and the Festival is now a permanent event of the MNA summer season.

In 1995, the traditional summer Craftsman Exhibitions were revamped into a new format, the Heritage Program, that honors Native American artistic creativity as well as MNA's history of sup-



THE OLLA MAIDENS PERFORMING AT A ZUNI CRAFTSMAN SHOW. (MNA COLLECTIONS)

port for art. The Heritage Program Marketplaces are held on or near the traditionally established weekends. Demonstrators, artists, and performers continue to gather for these juried celebrations of their talents. A gallery exhibit entitled *Enduring*

MNA staff members Al Whiting and Volney Jones rented a building outside the Hopi village of Shipaulovi in the 1930s. The two were conducting an ethnobotanical study of Hopi agriculture (Whiting worked with wild plants and Jones with cultivated plants) and needed a place to put their bedrolls plus store specimens as they helped with the fall harvest. The following spring, MNA staff again rented the structure as a site to call home during the Hopi collecting trips. Katharine Bartlett recalls Hopi youngsters bringing them bouquets of flowers, which MNA staffers considered a sweet gesture. They soon realized, however, that Al Whiting had given the children presents if they brought him botanical specimens.

Creations, featuring master works by Hopi, Navajo, and Zuni artists, is open throughout the summer. As items sell from this exhibition, new pieces replace them, providing summer visitors with an ever-changing display of the best work to be found among the native peoples of the Colorado Plateau.



"THIS MUSEUM DISPLAYS IDEAS, NOT THINGS," ANNOUNCED THE PLAQUE THAT WEL-
 COMED VISITORS TO THE MUSEUM FOR FIVE DECADES. THE PHRASE WAS FIRST READ BY
 KATHARINE BARTLETT IN A PUBLICATION OF THE ACADEMY OF NATURAL SCIENCES OF
 PHILADELPHIA IN THE 1930S. SHE THOUGHT IT CAUGHT THE ESSENCE OF MNA'S MIS-
 SION AND SUGGESTED ITS USE. NOTE THE HAND-PAINTED HOPI TILES BORDERING THE
 CASE. (MNA COLLECTIONS N25.26)

MOVING TO A NEW EXHIBITS BUILDING



MOVING MAJOR BRADY'S GROUND SLOTH FROM THE FLAGSTAFF WOMAN'S CLUB TO ITS NEW HOME IN THE MNA EXHIBITS BUILDING ON UNPAVED FORT VALLEY ROAD IN 1936. (MNA COLLECTIONS N25.89)

MNA's burgeoning exhibits, collections, and visitors soon took over the entire Woman's Club. This, combined with the fact that storage of collections at Flagstaff's Monte

Vista Hotel was ending as the hotel's own business expanded, prompted the Coltons to donate thirty-three acres of their Antelope Valley Ranch land in 1934 for construction of a building specifically designed for storage. A small residence for Jimmy Kewanwyteewa (usually called "Jimmy K.") was built near the storage area and christened "Humiovi" (Hopi for the "little seed that germinates") at the winter solstice.

Next, Dr. Colton designed a Museum Exhibits building in a Spanish Colonial/Pueblo Revival style. He added it to the existing storage area and created a complete Museum building at a cost of \$20,000. The construction of this building

allowed the Museum to finally house exhibits and collections under one roof. The spring 1936 opening was held over several days, with the first night as a private reception for

American Association for the Advancement of Science (AAAS) conference attendees; the next day was an opening exclusively for MNA members; and the following day the Museum was opened to the public.

The main entrance was so located that visitors would immediately see the San Francisco Peaks upon entering the Museum's front door. The original rooms included today's main entrance with an upstairs loggia used as a sitting/reading room, the anthropology gallery to the right of the main entrance, and the geology gallery to the left. The present Bookstore was used as a work area and the current Museum



VIEW FROM THE MNA EXHIBITS BUILDING ATTIC ONTO THE PATIO DURING THE 1940 HOPI CRAFTSMAN EXHIBITION. THE STAGE AREA TO RIGHT OF CENTER HAS SINCE BECOME PART OF THE SPECIAL EXHIBITS GALLERY. (MNA COLLECTIONS C100.3)

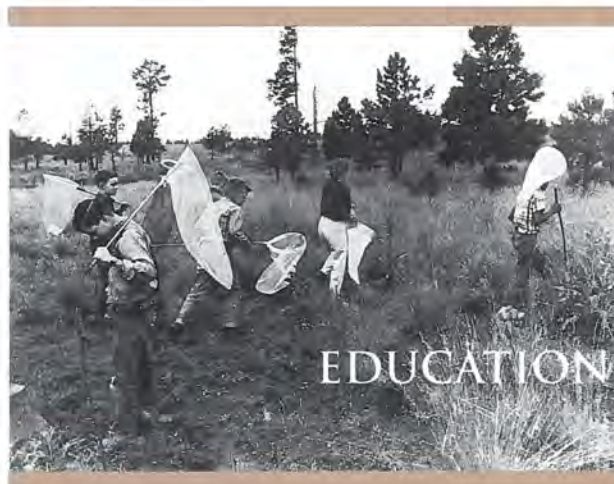
Oraibi-born Jimmy K. joined the staff in 1930 and remained at MNA until his death in 1966. He did maintenance duty on the grounds and served as unofficial greeter to weekend visitors. His singing and katsina carving made him a popular part of the visitor's experience. He is noted as the first katsina carver to initial his work—a detail Mrs. Colton and other MNA staff encouraged with the artists. Both Jimmy K. and Edmund Nequatewa had assisted Lyndon Hargrave and Andrew Douglass with the 1928 National Geographic Beam Expedition at Hopi. Hargrave then recommended Jimmy and Edmund be hired as MNA staff.

Shop was the original storage building. A walled patio was also included.

Additions through the years have included offices, a photographic studio, wings for the eth-

nology gallery, the Museum Shop, and work and office areas. The Museum now has 24,700 square feet and houses galleries, the Bookstore, the Museum Shop, education classrooms, an auditorium, and offices. The building was placed on the National Register of Historic Places in 1993.

Branigar/Chase Discovery Center: This newest addition to MNA public facilities features an auditorium, fine arts gallery, multipurpose rooms, dressing rooms, kitchen, courtyard and outdoor activity area, and offices. It also has satellite broadcast and special multimedia capabilities. The reception area features a one-third-size replica of the Colton House living room and fireplace. The building, which opened in August 1995, is named for long-time MNA friends: the Harvey W. Branigar and David D. Chase families.



EDUCATION DIVISION

MNA EDUCATION CLASSES ENJOYING THE NORTHERN ARIZONA OUTDOORS. (MNA COLLECTIONS N27.2)

"...[T]o enhance the public's understanding..." is the purpose of MNA's Education

Division. The Education Division, officially begun in 1975, continues Mrs. Colton's original goals of interpreting the natural and cultural heritage of the Colorado Plateau by organizing public lectures, art classes, and activities to accompany exhibits. The initiation of the Education Division meant a sustained program of classes and events for adults and children. Today's classes include art and science programs, educational outings, workshops, and excursions onto the Colorado Plateau.

The Ventures program, originally called Expeditions, opens the northern Arizona and Colorado Plateau backcountry to those wishing to hike, bike, ride, and get close to nature. Led by scientists, historians, or writers, the programs include Colorado River raft trips, hikes in Canyon de Chelly, Navajo Mountain to Rainbow Bridge llama-supported journeys, Grand Canyon Rim-to-Rim

hikes, visits to Native American artists, and photographic excursions. These programs

attract people from all over the world who appreciate an intimate look at the Colorado Plateau.

Classes for both adults and children are part of the Discovery Program, offering titles like "Nature Walk at Marshall Lake," "Chavez Pass Archaeology," and "Roles of Hopi Women." Each summer, science day camps teach children about the biology, archaeology, geology, and ecology of the region with classes such as "Insect Safaris."

Since 1975, regional residents have served as MNA docents (a word that means "teacher"), leading hundreds of schoolchildren and other groups through the Museum yearly, and assisting with other MNA interpretive functions. The docent program has grown over the years, and now consists of two years of intensive training. Upon completion of the program, docents are well-versed in almost every aspect of the Colorado Plateau.

No one knows all of the Plateau—Everett Ruess in the 1930s said:

"Here I wander in beauty and perfection...All is made for man, but where can one find surroundings to match one's ideals and imaginings?...how much better to be where all is beautiful and unscarred."

We must be content with exploring a small portion of the region, hoping we absorb a bit of its commanding presence, and also learning more of ourselves in the process.

A spring Youth Arts Celebration premiered in May, 1996 as an introduction to the summer Heritage Program. This event builds on the former Junior Art Show and applauds the diverse creativity of youth. Along with submitting visual art for jurying, young musicians, dancers, and actors present programs geared to appreciative audiences of all ages. Student artists may also choose to sell their artwork through this weekend show. With this program, Mrs. Colton's founding philosophy that art is



AN MNA ADULT PHOTOGRAPHY CLASS ON LOCATION. (MNA COLLECTIONS)



ARCHAEOLOGIST DR. RICHARD AMBLER DEMONSTRATING PREHISTORIC CORD MAKING DURING AN MNA EDUCATION CLASS. (MNA COLLECTIONS N27, 1)

Public lectures, summer concert series, and temporary exhibitions abound at MNA, many of them geared toward youthful viewers such as the recent *Jim Gary's Twentieth Century Dinosaurs*, displayed during 1996–97 and featuring life-size dinosaurs made from delightfully painted recycled car parts.

for all of us is kept marvelously alive and present in contemporary times and minds.

Another annual event, the MNA Open House, is held at the beginning of October and provides the public with the opportunity to go behind the scenes to tour the research and collections areas. Free admission with special lectures and activities make this afternoon even more festive.

The MNA Education Division continues to expand its programs in an ongoing effort to integrate the arts, sciences, and humanities as they concern the study of northern Arizona and the Colorado Plateau—both its heritage and contemporary issues.

THE RESEARCH PROGRAMS

"Meanwhile the work goes quietly and steadily on, as the great scroll of the pre-historic southwest unfolds at the touch of the Science of man," wrote Charles Amsden in 1927 in his account of the first Pecos Archaeology Conference, which Dr. Colton attended. Amsden's phrase aptly describes Dr. Colton's philosophy toward scientific investigations in northern Arizona as part of MNA's mission.

As MNA Director, Dr. Colton believed that the Museum should be a research institution as well as a storehouse for historic objects. He quickly organized the scientific part of the operation into wide-ranging studies by hiring research staff, seeking visiting scientists to stay and work at MNA, encouraging the publication of research efforts, establishing programs to support students, and hosting scientific conferences. He himself



WATSON SMITH, (LEFT) AND ROY CRAWFORD TRENCHING A REFUSE SITE DURING THE RAINBOW BRIDGE/MONUMENT VALLEY EXPEDITION. SMITH, A LONGTIME SOUTHWEST ARCHAEOLOGIST, SERVED AS ACTING DIRECTOR FOR ONE SUMMER AND ALSO AS AN MNA TRUSTEE FOR MANY YEARS. PHOTO BY CLIFFORD BOND, 1935. (MNA COLLECTIONS MS122-1659)

became involved in many personal projects, from the study of volcanoes to the classification of potsherds. He led excavations and other scientific activities and assembled an outstanding library of scholarly works. Through his tireless work,

MNA came to be known as an important research institution that emphasized cooperative work with similar organizations and academic facilities.

Dr. Colton's office at Coyote Range (the family's residential complex) was the initial site for his research efforts. Collections were stored there, as well as at the Flagstaff Woman's Club and the Monte Vista Hotel. Construction of the Exhibits building allowed for almost-adequate storage space (some collections remained at Colton's office) and provided offices for staff researchers.

After World War II, collections facilities moved again to what became known as the H.S. Colton



THIS HAND-ADZED SQUARE-LOG HOUSE WAS BUILT IN 1886 BY EARLY FLAGSTAFF SETTLER THOMAS FORSYTHE McMILLAN AS PART OF AN ORIGINAL 160-ACRE HOMESTEAD. AFTER HIS MARRIAGE IN 1888, McMILLAN COVERED THE LOGS WITH SIDING AND BUILT A LEAN-TO AT THE BACK OF THE HOUSE. WHEN THE COLTONS PURCHASED THE PROPERTY IN 1927, THE HOUSE WAS IN DISREPAIR, SO THE COLTONS RESTORED IT AND USED IT AS HOUSING FOR SUMMER VISITORS AND, LATER, AS THE BIOLOGY LAB AND COLLECTIONS AREA. ONCE COLLECTIONS AND RESEARCH WERE MOVED TO THE RESEARCH CENTER, IT BECAME HOUSING FOR MNA ASSISTANT DIRECTORS. THE MUSEUM RECEIVED A MATCHING GRANT FROM THE STATE HISTORIC PRESERVATION OFFICE IN 1976 TO AGAIN REFURBISH THE HOME AND NEARBY SAN FRANCISCO SPRING. NOW KNOWN AS THE "HOMESTEAD," THE BUILDING IS LISTED ON THE NATIONAL REGISTER OF HISTORIC PLACES. PHOTO BY MARK MIDDLETON, 1976, (MNA COLLECTIONS N15C.68)

Research Center upon Mrs. Colton's closure of the Antelope Valley Ranch and donation of the buildings to NASSA. The farm buildings were converted into research offices, laboratory space, and collections storage. New buildings were also constructed for the constantly expanding Museum complex. This conversion took several years to achieve, but by 1953 the Research Center was operating. MNA collections, research areas, and administration moved across the road from the Museum into separate quarters at the Research Center.

Colton hired archaeologist Dr. Edward B. (Ned) Danson as Assistant Director in 1956 in preparation for his moving into the MNA Directorship upon Colton's retirement at the close of 1958. Danson was familiar with MNA and its unique role as interpreter of the Colorado Plateau. Danson's challenge was to build on MNA's reputation as an influential regional center of scientific and artistic endeavors. Field schools designed to encourage students' training blossomed. The campus was active year-round, but the summers, with visiting scholars and students crowding all of the facilities, were especially lively.

Graduate students eagerly sought summer assignments at MNA, and many now say that those summer experiences were far better than any classroom. The opportunity to work with well-known researchers, and participate in discussions in informal settings gave the students knowledge and inspiration they would otherwise have missed. The summer pay was nil and housing was minimal, but the students didn't mind—they wanted the experience.

To encourage discussion and further learning amongst the scholars and students of various disciplines, weekly seminars were scheduled. These informal talks gave researchers the opportunity to lecture on their studies, as well as offered a stimulating atmosphere for the researchers and students. Other interested people (from NAU, USGS, Fort Valley Experiment Station, and Lowell Observatory) were invited and all would mingle afterward while enjoying tea served from a sterling silver teapot.

One of those scientists who brought students to MNA was Vincent Schaefer, who built an Atmospheric Science Research Center on the MNA grounds as an adjunct of State University of New York (SUNY) in the 1960s. He believed the MNA campus to be the best outdoor field laboratory for studying atmospheric sciences. His summer work with his students continued many of Dr. Colton's earlier meteorological studies, and Schaefer also delved into studies of cumulus clouds and thunderstorms.

Other scientists visiting over the years have included: Sam Welles in vertebrate paleontology, Gladys Reichard in Navajo ethnology, Mischa Titiev in Hopi ethnology, Carl and Florence Voegelin in linguistics, Bob Black in Hopi music, and S. Keith Runcorn in paleomagnetism. The campus was abuzz in the 1950s, '60s, and '70s with the intellectual discourse of multidisciplinary research.

RESEARCH DIVISIONS

Research divisions (formerly called departments), which were established to support MNA's mission of preserving and protecting Colorado Plateau resources, include anthropology, biology, geology, and art, among others, and have been added to, deleted, or altered to accommodate staff and budget limitations.

ANTHROPOLOGY

The Division of Anthropology has encompassed archaeology, physical anthropology, linguistics, and ethnology over the years. Staff has fluctuated from one to 100 as activities dictate. Dr. Colton's approach to archaeological research was to systematically survey sites, looking for a base of patterns or tendencies. This was a continuation of his and Mrs. Colton's personal survey work initially begun in 1916 and later transferred to MNA.

Dr. Colton concentrated on excavating smaller sites around the region that yielded cultural knowledge, unlike other scientists who sought large sites and glamorous artifact treasures. Funds for excavations, which were carried out by students and volunteers, were donated by the Coltons or their family. Larger excavations that took place during the 1930s were funded by federal Work Projects money that supported Civilian Conservation Corps (CCC) labor for archaeological work at Wupatki, Keet Seel, and Walnut Canyon.

Lyndon Hargrave's and Dr. Andrew Douglass's tree-ring research complemented archaeology by providing precise dating of beams found at the

ruins studied. Several tree-ring collecting projects, most notably the National Geographic Beam Expedition, allowed MNA's Hargrave and Dr. John C. McGregor to formulate a complete chronology of prehistoric occupation in northern Arizona. These collections are now at the University of Arizona tree-ring laboratory.

In the 1950s, the beginnings of contract, or salvage, archaeology began at MNA, primarily under the direction of Dr. Colton's successor, Dr. Danson. Whereas excavations were initially performed at sites considered critical for the information they yielded, salvage work documented all sites in an area threatened with destruction or total loss. After surveying all sites and evidences of past occupation, salvage archaeologists excavated only the more important ones. This type of grant-funded work added many more archaeologists to the MNA campus for several decades.

The Division's current focus emphasizes theoretical models of social organization in the southwest. Plans include an expansion of the MNA Research Associate and Scholar-in-Residence programs plus the development of new partnerships to advance new national cultural policies.



THE RAINBOW BRIDGE/MONUMENT VALLEY EXPEDITIONS IN THE 1930s SOUGHT COLLEGE-AGED MEN WHO WANTED EXPERIENCE WORKING IN THE AREA. THIS NATIONAL PARK SERVICE-FUNDED PROGRAM, INITIATED BY ANSEL HALL, ASKED STUDENTS TO PAY THEIR OWN EXPENSES AND SPEND THE SUMMER DOING RESEARCH IN ARCHAEOLOGY, BOTANY, ZOOLOGY, BIOLOGY, AND ORNITHOLOGY IN ANTICIPATION THAT THE REGION MIGHT BECOME A NATIONAL PARK. MNA'S OWN LYNDON HARGRAVE WAS CHIEF OF ARCHAEOLOGY FOR THIS EXCURSION FOR SEVERAL YEARS, AND SOME PROJECT PARTICIPANTS LATER WORKED AT MNA. IN THIS PHOTO MULE-, FORD-, AND MANPOWER ARE EXERTED IN MONUMENT VALLEY SAND. PHOTO BY CLIFFORD BOND, 1936. (MNA COLLECTIONS MS122-1884)

MNA established a ceramic repository in 1932 to house samples of all Southwest ceramic potsherds to be used in establishing and describing type and ware classifications, which Dr. Colton and Lyndon Hargrave began following the 1927 Pecos Conference. This important contribution to southwest archaeology is in continuous revision as new evidence emerges. The collection of over 19,000 pieces documents every known Anasazi ceramic variety and is used for comparison, illustrations, research, and conferences.

COLLECTIONS

The first items placed in the anthropology collections were historic Hopi ceramics collected by Lyndon Hargrave in the 1920s. The Coltons also added pieces, and items were donated by Flagstaff residents, giving Curator Katharine Bartlett plenty of material to catalog and organize. She also collected rare and unusual ethnographic items for inclusion into the collections, cataloged items recovered from archaeological excavations, and instituted conservation policies which had been nonexistent upon her arrival at MNA. She, like all MNA Curators, chose the materials for public exhibits that were designed to educate visitors about the area's past.

MNA archaeological collections contain over 140,000 cataloged artifacts gathered from over sixty years of fieldwork, principally of Anasazi, Sinagua, and protohistoric cultures of the southern Colorado Plateau. These collections, most of which are held in trust for federal agencies or Native American tribes, are the largest at MNA, and care and conservation of the irreplaceable objects is continual. Since the 1980s, funding has been received from various sources to computerize collections records, provide conservation work, and make the collections more accessible to researchers.

Ethnology

As Curator of Art and Ethnology, Mrs. Colton worked with Edmund Nequatewa to record Hopi legends and folklore and document traditional methods that were quickly being lost. She developed a market for Hopi silverwork and other crafts, and purchased items for the MNA ethnological collections. Dr. Colton's primary contribution to ethnology is his classic compilation of Hopi katsina dolls. Subsequent staff and researchers with specific expertise in Colorado Plateau Native Americans have contributed further information to MNA's ethnological knowledge and collections.

Ethnology today is directed by the Senior Archaeologist, who also serves as the Curator of Anthropology. Several Research Associates work in specific areas of the collection.

COLLECTIONS

MNA's ethnological collections consist of over 10,000 pieces chronicling the lives of Native Americans on the Colorado Plateau. The collections of Hopi pottery (1,500 pieces) and Navajo textiles (750 pieces) are outstanding in terms of collection size, quality, and documentation, and they attract many scholars.

Over the years, all MNA collections have been increased by donations and gifts as well as purchases by the Collector's Club—a group of MNA friends who have contributed money specifically

for the purchase of items for the collections. Collections have also come to MNA in other ways. In 1962, Dr. Danson reported on MNA's acquisition of old Hopi materials from a man on his way to California who found himself stranded in Flagstaff with tire trouble. He sold the materials to the Museum for enough money to continue his journey.

Botanist Walter Byron McDougall was mandatorily retired from the National Park Service when he reached 72 years of age in 1955. Because he still wanted to work, he wrote Dr. Colton offering his help in botany. Dr. Colton replied that if Dr. McDougall worked a bit in the Herbarium, he could have MNA housing. Dr. McDougall accepted the terms and was soon working full-time as the sole botany staff member. He remained at the Museum until his death in 1980. In his 90th year, he published the classic Seed Plants of Northern Arizona, typing all 1,828 pages of the manuscript himself.

BIOLOGY

At MNA, biology is an aggregate term for the study of biology, botany, and zoology in northern Arizona and upon the Colorado Plateau. Staff shortages at MNA have meant inconsistent coverage of collections and research over the years, but work somehow continues, usually with little or no funding but with the continued dedication of researchers and volunteers.

This Division's beginnings are credited to Lyndon Hargrave, who was hired as an archaeologist, but who also developed MNA's biological research programs and systematically established complete collections of fauna of the Colorado Plateau. Environmental concerns in the 1970s led to a boom in money, staff, and research for awhile, as the science of ecology became the recipient of government funds. For the past decade, this Division has been maintained by a retired zoologist and the MNA Collections Manager. Future plans

When Hollywood filmmakers wanted to blow up the side of Sunset Mountain (now Sunset Crater) as part of an avalanche scene in a movie, Flagstaff townspeople objected. Fortunately, the U.S. Forest Service was able to prevent dynamiting due to the land's inclusion in the Coconino National Forest. Discussion soon swelled in support of designating the crater as a national monument. Dr. Colton and Dr. Charles Park, a University of Arizona geology student who worked at MNA, made a careful study of the crater soon after the suggestion of its being a national monument. They wrote a concise report of all the interesting features of the crater and its lava flows and, with the U.S. Forest Service, sent a letter and the report to the National Park Service in Washington, D.C. After a relatively short period, Sunset Crater received national monument status.

Later, Major Brady and an Australian friend were hiking near Sunset Crater and noticed potsherds entangled in upturned tree roots. Lyndon Hargrave and his crew then surveyed the area for pre-eruption settlement evidence and several excellent sites were found and subsequently excavated. This research and involvement in the preservation of Sunset Crater boosted MNA in the eyes of the Flagstaff community.

call for continued monitoring of endangered plants and species, and developing a Biodiversity Institute of the Colorado Plateau.

Botany

The Coltons began collecting area plants and trees in the 1920s, and area teachers would sporadically volunteer to help with the collections, but it was 1935 before the first Curator of Botany, Alfred F. Whiting, was brought on staff. He remained with the Museum until 1943 and, in that time, trebled the collection, published his important *Ethnobotany of the Hopi*, and studied Havasupai ethnobotany. He returned to MNA in 1975 after retirement and continued his studies in biology and anthropology.

COLLECTIONS

The botany collections of 57,500 specimens include the Walter B. McDougall Herbarium of over 29,000 specimens in a study collection of plants from northern Arizona. The Herbarium is especially strong in Grand Canyon plants and endangered species.

Zoology

Dr. Colton concentrated more on archaeology after his move to Arizona than on zoology. MNA zoology was pioneered by Lyndon Hargrave who built the Museum's collection in vertebrate zoology, with a special emphasis on ornithology. He is credited with developing the archaeo-ornithology field.

COLLECTIONS

The Zoology collections contain 15,500 specimens of southwestern fish, reptiles, birds, and mammals. Lyndon Hargrave's collection focuses on southwestern bird osteology. Insects of the Grand Canyon make up a 20,000-specimen collection.

GEOLOGY

Lionel "Major" Brady joined MNA at its founding in the late '20s as expert archaeologist, but then became Curator of Geology in 1930, holding that



DR. COLBERT EXPLAINS A MASTODON JAW TO SCHOOLCHILDREN IN THE MNA PALEONTOLOGICAL COLLECTIONS.
(MNA COLLECTIONS)

title until 1954 when he became the Curator of Paleontology. Major Brady's contributions to regional geologic history include the discovery of a ground sloth fossil which was used in MNA exhibits for many years. He prepared the fossil in the storefront of the Monte Vista Hotel much to the delight of passersby.

Dr. Edwin D. McKee, MNA Assistant Director, was also a geologist who concentrated on stratigraphy and sedimentation of Colorado Plateau geology, particularly in the Grand Canyon. He and Brady established a broad foundation upon which succeeding MNA geologists built further research programs. The Colorado Plateau offers unlimited opportunities to study the earth's history and hence attracts top scientists. MNA's leadership and cooperation in this discipline over the decades have led to several significant geologic and paleontological

Dr. Edwin H. (Ned) Colbert has been Honorary Curator of Vertebrate Paleontology since 1970. Prior to that time, he was a Columbia University Professor of Vertebrate Paleontology and simultaneously served as Curator of Fossil Reptiles at the American Museum of Natural History in New York. Internationally admired for his decades of work, he is credited with popularizing the dinosaur for today's audience with his superb writing skills and high level of productivity (over 400 books and articles). His wife, Margaret, is known for her artistic depictions of dinosaurs in his publications as well as for her weaving skills. The Museum recently established the Edwin H. Colbert Chair in Vertebrate Paleontology to honor this exceptional scientist, another scholar who "retired" to MNA to continue research. Holders of the Colbert Chair will live in the original barn, to be restored into a residence, at the Colton House complex.



MAJOR BRADY EXAMINING A FOSSIL SKULL IN THE MNA COLLECTIONS IN 1970. (MNA COLLECTIONS N7.1)

discoveries. The MNA Geology Division continues to actively participate in research expeditions and hold national and international symposia.

Most recently, the Colorado Plateau Institute of Paleontology has been established to better define the research program within the MNA Geology Division. Programs in paleontology, stratigraphy, and sedimentology give the Division a multidisciplinary approach to its study of the Colorado Plateau.

COLLECTIONS

The geology collections include over 15,000 paleontological specimens of vertebrates, invertebrates, microfossils, and plants, representing every geologic period exposed in the southwest. An additional 12,500 mineral and rock specimens provide an overview of the Colorado Plateau's geologic formation and history.

FINE ARTS

This important area was not considered a major portion of MNA collections until the 1960s when donations and funds began to support a western and Indian art collection. Key to this was the

acquisition of the Katherine Harvey Indian art collection and Clay Lockett's Indian crafts collection. The collections now include many of Mrs. Colton's paintings and other significant Colorado Plateau work. Staffing for this collection has usually been filled by knowledgeable, dedicated volunteers although a Fine Arts Curator was hired for a short time in the early 1990s. Future plans with increased collecting and expanded educational and public programming will further utilize the holdings. The Museum's current Deputy Director, Dr. Edwin L. Wade, an internationally renowned scholar in Native American art and culture, is responsible for the continued development of the Museum's fine arts and ethnology collections and is integral to the establishment of several other MNA initiatives.

COLLECTIONS

2,000 paintings and sculptures document the emergence of fine art among Native Americans during the early 20th century. This collection complements MNA's ethnology collections, and also includes work by early Anglo artists that date from the 1860s.

LIBRARY

For many years, Dr. Colton maintained at his office an extensive personal scientific library which he made available to MNA staff. Following the 1934 construction of the Exhibits building, some of his library holdings were moved there for staff and members' use. In 1953, construction of the Research Center administration building allowed the library to be consolidated into one accessible to staff and docents. Katharine Bartlett moved at this time from Anthropology to oversee the MNA Library. She cataloged and organized it

into an unmatched collection of materials concerning the Colorado Plateau.

COLLECTIONS

The manuscript archives contain original source material in the form of papers, letters, manuscripts, field notes, historic photographs, and sound recordings. The photo archives consist of over 250,000 southwestern images on a multitude of subjects studied by MNA staff and researchers.

PUBLICATIONS

"Research without provision for publication is a waste of time," according to Dr. Colton, who produced an MNA publication even before the doors first opened in 1928. Publications have continued since then in a progression of formats. *Museum Notes*, originally a monthly publication distributed to members that briefly told of MNA events and research, was renamed *Plateau*, and published quarterly beginning in the 1930s to better define topics as MNA research expanded its geographic boundaries. *Plateau* again changed in the 1970s to a color publication that focused on specific topics such as Navajo weaving, Hopi katsina dolls, or the geology of the Grand Canyon. This publication recently evolved into an intermittent research publication on topics of interest to the general public. *Museum Notes*, now titled *MNA Notes*, has resurfaced as a quarterly newsletter and keeps MNA members informed of news and events throughout the Museum.

The *Bulletin* series (occasional publications) are technically and scientifically oriented. *Bulletins* are

compiled numerically, and after six decades, *Bulletin No. 60* was just published in the fall of 1996.

A new members' magazine, *Cañon Journal*, premiered in 1994 as a semiannual publication about the lands and people of the Colorado Plateau. The *Journal* is filled with historic and contemporary photographs, articles of interest for residents and visitors, and is produced in collaboration with the Grand Canyon Association. As of spring 1997, this publication will be known as *Plateau Journal* and include cooperative participation by additional Colorado Plateau associations, museums, and national parks and monuments.

Editorial work was another duty originally assigned to Katharine Bartlett or, if she was unavailable, another staff member. By the 1950s, activity with publications required the establishment of a department and in 1956 the first full-time editor was hired. In 1978, the Museum Press was founded to publish books on Colorado Plateau subjects, but budget shortfalls caused this program to end in the 1980s.

TODAY AND TOMORROW



THE BRANIGAR/CHASE DISCOVERY CENTER.
PHOTO BY TONY MARINELLA. (MNA COLLECTIONS)

Dr. Colton established the precedent for the MNA Director to serve as unofficial steward of northern Arizona, and the geographic boundaries have now spread to include the Colorado Plateau. Director Michael J. Fox is often called upon by national officials for timely and thoughtful representa-

tion of the intricate affairs of the Plateau. Over the years, MNA has expanded its vision of stewardship to embrace the much larger relationship that exists between the Plateau and the global arena. Hence, the redefined MNA Mission Statement in 1994 portrays the Museum as more than a regional institution; rather, it intends to equip itself with tools and programs that will enable it to enhance national awareness of contemporary issues. A "Year 2000 Plan" outlines MNA's immediate future objectives.

Dr. Colton's successors have brought their own individuality to the place while maintaining MNA's role as the primary storyteller. Some directors have emphasized research, others the public programs, and today's administration seeks to balance the two. The Museum upholds its tradi-

tions while inaugurating new programs that reflect a maturing conception of its purpose and its role as an educator. The Museum administration continues the legacy of nurturing cooperative efforts with other institutions in northern Arizona and elsewhere, and has several initiatives in the planning and implementation stages.

The Board of Trustees comprises regional scientists, business people, educational leaders, community volunteers, and tribal leaders. This Board provides direction and sets policy based on staff

input. Several Board members also volunteer at MNA to fully understand daily operations, recognizing that staff members are, in many ways, the Museum's greatest asset, given their passionate commitment to the Museum and its work.

Much of MNA's funding continues to derive from a membership program with varying levels of patronage. About 4,800 MNA members support

With the 1994 revision of MNA's Mission Statement, new programs have begun or are planned. Some of these are outlined below, listed under the appropriate section in the Mission Statement.

The innovative MNA Alumni Association began in 1995 with the goal of bringing together former MNA staff, researchers, volunteers, and

"...TO PROVIDE LEADERSHIP
IN ADVANCING NEW
AND MULTIDISCIPLINARY
KNOWLEDGE THROUGH
RESEARCH;..."

the institution and are provided with benefits such as free admission, publications, discounts in the Museum shops, and invitations to special events. The membership program is included in the Division of Marketing and Public Relations. A separate development office raises additional funds through grants and an annual giving program. Additional institutional patronage comes from a mix of private support, including foundations, major individual and corporate contributors, Trustee donations, retail operations, exhibitions revenue, governmental support, and admissions.

Volunteers help in the collections areas, or as docents, and in additional areas, assisting the limited number of staff members in their efforts to fulfill the Museum's broad scope. In the nearby town of Sedona, a group known as the Muses meets regularly and supplements MNA's programs in several ways, including a Sedona Lecture Series each winter.

"...FOSTERING SOCIAL
DEVELOPMENT, EQUALITY
AND CHANGE;..."

Board members to form a productive group that supports the Museum and its many programs. The group is managed by a committee composed of alumni with the help of MNA staff. Each Alumni Association member receives a semiannual newsletter that announces the whereabouts of alumni and current activities of MNA, an invita-

tion to an annual Alumni Association gathering held in conjunction with MNA's Open House, and a complimentary copy of any *Plateau* published. At the October reunion, the association presents the J. Ferrell Colton Outstanding Alumni Awards to recognize deserving alumni. This association is unique to private museums, and both MNA and the



SCHOOLCHILDREN TRY HANDSPINNING DURING
A TOUR AT MNA. PHOTO BY TONY MARINELLA.
(MNA COLLECTIONS)

association hope for many collaborative ventures allowing the diverse people who have graced MNA's campus over the years to participate once again. One immediate plan is to resurrect the summer weekly seminar program using the impressive research talents present in the alumni ranks.

The Colorado Plateau Institute of Paleontology has been recently formed to increase

research and public programming in paleontology. A Biodiversity Institute for ecological studies is planned to utilize MNA's outstanding biology collections, past research, and future role of protecting the environment of the Colorado Plateau.

Following Dr. McDougall's precedence of living on the MNA grounds during his retirement, an Adult Living/Mentoring Center is planned. Independent living apartments plus assisted care

“...PROTECTING THE
HERITAGE AND
ENVIRONMENT OF THE
COLORADO PLATEAU;...”

units are proposed as housing for retired scholars and others who still wish to pursue research or educational interests utilizing MNA's extensive collections and library. At the same time, these learned people will assist current staff and associates, and become mentors of students in the community.

Flagstaff Arts and Leadership Academy, a charter school for students in grades 9-12, opened on the MNA campus in fall 1996. The school focuses on integrating the arts and sciences into the overall curriculum with a more hands-on learning environment than a student would normally receive in a traditional setting. MNA's long commitment to arts and science education will superbly support this focus while also allowing students and MNA staff to work together in applicable areas of Museum operations. This unique partnership between a museum and a public school has attracted attention nationwide.

The Cultural Stewardship Institute will provide summer workshops and other forums that focus on issues arising from NAGPRA (Native American Graves Protection and Repatriation Act), using MNA's collections as the basis for dialogues and case studies related to actual institutional and tribal situations of repatriation. It will also work on subjects pertinent to the Museum's

multidisciplined approach in supporting education and the multi-cultural needs of the Colorado Plateau.

MNA will develop INSIGHT at Canyon Forest Village, a unique educational and experiential center that will introduce the Colorado Plateau to the millions of visitors to Grand Canyon National Park. Through the skillful application of technology and personal sensory experience,

“...AND PROVIDING A
FORUM FOR THE FREE
EXCHANGE AND
EXPLORATION OF
MULTICULTURAL SOCIETAL
ISSUES FOR ALL PEOPLE.”

INSIGHT visitors of all ages will be afforded a once-in-a-lifetime opportunity to engage in the vast geologic, natural, and cultural history of the creation of a land and its shaping for a future yet to be determined.

MNA's rich tradition of public, research, and collections projects keeps the institution at the forefront of innovation. MNA seeks to preserve its heritage while it adapts to future opportunities and remains committed to serving its constituents. Undoubtedly, MNA will continue to “tell the world” about northern Arizona and the Colorado Plateau.

MNA Directors:

Dr. Harold S. Colton 1928-1958 (Emeritus 1959-1970)

Dr. Edward B. Danson 1959-1975

Dr. Hermann K. Bleibtreu 1975-1980

Dr. David D. Chase (Acting) 1980-1981, most of 1983

Robert N. Bowen 1981-1982

Philip M. Thompson 1983-1992

Michael J. Fox 1993-present



THE COLTON HOUSE AS IT APPEARS TODAY. PHOTO BY PETER BLOOMER OF HORIZONS WEST.

AUTHOR'S NOTE

I have been fascinated with northern Arizona since my move to Prescott in 1966. Circumstances required me to go to southern California where I earned a B.A. from San Diego State University. I was finally able to return to Flagstaff in 1985 with the goals of working at MNA and earning a graduate degree at NAU. I have accomplished both.

My time at MNA led to meeting Katharine Bartlett and since then, I have spent many pleasant hours asking her ques-

tion after question. She meticulously read over a draft of this manuscript and scrutinized every word and its meaning, and suggested ways to correct and clarify the information. I am indebted for this.

Katharine has an incredible memory, quiet demeanor, and delightfully subtle humor. She continually negates her own contributions to MNA's history, and I continually try to emphasize her importance. I tremendously admire and respect her.

Dick and Sherry Mangum furnished the section on the early years of the Coltons, and I

appreciate their input. Special thanks also go to Kate Sibley, Mike Fox, Ben Smith, Barbara Thurber, Carol Burke, Ed Wade, and Tony Marinella for their enthusiastic support.

This manuscript fulfills a dream of mine to share MNA's evolution with all those who pass through its doors. My hope is for readers to understand MNA's roots and celebrate its future. MNA is magical—may you feel its spirit.

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