



MUSEUM of
NORTHERN
ARIZONA

Celebrating the Colorado Plateau



MUSEUM

NOTES

2020

Hindsight on 2020

Transforming the museum in response to global challenges

GLASS HALF-FULL OR GLASS HALF-EMPTY? AT MNA WE'RE HAPPY TO STILL BE HOLDING A GLASS! 2020 was a devastating year for many institutions as well as individuals. Across the country museums closed their doors and some still have not reopened. As many as a third of the country's museums may *never* reopen, according to a survey done by the American Alliance of Museums. MNA closed in mid-March, then managed to reopen 15 weeks later. A number of factors allow us to operate safely even as Covid-19 numbers increase.

The design of the museum building, which wraps around a central courtyard, made it possible to create a one-way route through the museum. The one-way route lets us control the flow of people into and through the building with minimal staffing. Combining that with advance tickets purchased online means we can limit how many people arrive at a given time, welcome them from behind the newly installed plexiglass screen without having to exchange payment, and provide sufficient time and space between the next group of visitors to allow for social distancing. The online ticketing system also lets us quickly adjust the number of tickets based on the current Covid-19 situation.

Since reopening in July, we've seen a total of 4,593 visitors, fewer visitors than we had in the month of May in 2019. Usually some of our summer attendance comes during our many beloved summer

events, including the Heritage Festivals and Thirsty Thursdays. This year all gatherings were canceled. For a while it seemed like *everything* would be canceled, but with creativity, courage, and ample caution we were able to find new ways to continue many museum operations, from science fieldwork to public programs. Looking back at 2020 it's amazing how much we *were* able to do.

While we are hopeful for 2021, one lesson from 2020 is how unpredictable the future is. That's why you won't find a calendar of spring and summer events in this publication, though we are busy making plans and contingency plans. Instead, we invite you to look back at a year when "unprecedented" became a cliché. To keep up to date on upcoming events and activities, make sure you are receiving the E-news and follow us on Facebook, Instagram, Twitter, and YouTube.

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Dear Members,

Last March, prior to quarantines, facemasks, and super-spreader events, we were preparing a spring issue of 'Museum Notes.' Before we could finalize the text, everything changed. To slow the spread of Covid-19 the museum closed. Along with everything else, we put this publication on hold while we dealt with the complexities of operations and funding brought about by the pandemic. We established a task force to respond rapidly as things changed. Our first priority was the health and safety of visitors, staff, and volunteers. We looked at the need to close

as an opportunity to do some much-needed maintenance and improvements in the Exhibits Building, and while keeping a strong focus on mission, MNA staff quickly adapted every aspect of our operations. Working mostly from home, the collections staff focused on the monumental task of bringing thousands of objects online. The public programs team developed online programs to fit the needs of people isolated at home. Researchers implemented new safe working practices for fieldwork, and our Finance & Development staff worked hard to keep us financially viable. The staff reimagined our annual gala to be in person and online. As the pandemic spring dragged into pandemic summer, everything changed again...and again. We were not able to hold our signature annual festivals, nor our annual Members' Meeting. We look forward to when we are all able to gather together again. When we were able to re-open in July, our Visitor Services and Facilities teams worked together to implement health and safety measures for visitors and staff, and we introduced a new online booking system.

It wasn't just that we went from solid land to shifting sands. 2020 felt as if we were landlubbers set adrift on stormy seas. Now looking back over the year, I recognize that something amazing happened. As we adjusted to the unpredictable pitching and rolling of the new reality, and as we pivoted, leapt, and pirouetted to keep up, we found ourselves dancing.

This year has been rough, but we've proven tough enough to withstand it. When Covid-19 hit we quickly put strict cost-saving measures into place. The Paycheck Protection Program helped us keep staff employed through the summer. Though we had to make some cuts in the fall and lost over \$180,000 in admissions revenue as well as a steep drop in retail sales, we are ending this year in the black, in a year when a third of the museums in this country expect they will not be able to afford to reopen. I am deeply grateful to our many donors whose generosity helped us achieve this success.

We didn't wish for this year, but we've made the best of it. I won't predict what 2021 will bring. Just keep those dancing shoes on and stay light on your feet. We'll greet the future with hope, creativity, and a few new moves.

Mary J. Kershaw
EXECUTIVE DIRECTOR & CEO

THREE NEW TRUSTEES were approved by MNA's Board of Trustees. Welcome to:



KARLETTA JONES

Karletta is Diné of the Red House clan, born for Zia Weaver. She was raised in Standing Rock, New Mexico and spent her summers at the family sheep

camp, where her mother and grandparents trained her to be an accountant via inventory management. She earned her BS in Accountancy from Northern Arizona University and went on to earn her Certified Public Accountant license and Certified Internal Auditor license. She works in the internal audit department at NAU and served on the board of the Native Americans for Community Action from 2009-2010



KELLY DUNAGAN-JOHNSON

Family roots ground Kelly's love for Northern Arizona. Her parents met at the Grand Canyon and she grew

up in Williams. Kelly earned her BS from Arizona State University and began a career in the hospitality industry. She's worked for Marriott, Club Med, for the concessionaire in Grand Teton National Park and the \$78 billion Mars Family corporate empire. She recently left the Enchantment Group in Sedona after 18 years as the Corporate Director of Retail to manage an art gallery.



SHERRA LYON

Sherra is Vice President of Commercial Banking at Alliance Bank of Arizona. She earned her BS in Accountancy from Northern

Arizona University and is also a Certified Public Accountant and graduate of the Pacific Coast Banking School. Sherra specializes in helping businesses and non-profit organizations by providing financial tools to grow and manage their business. Sherra was born in Texas and spent her youth travelling as a daughter in an Air Force family. She returned to Northern Arizona in 1998. Sherra is the current Treasurer of the Flagstaff Downtown Business Alliance.

The mission of the Museum of Northern Arizona is to inspire a sense of love and responsibility for the beauty and diversity of the Colorado Plateau.

The museum was emptier than usual in 2020, but more people attended MNA events than ever before. They attended from the comfort of their own homes all over the world.

WITHIN A WEEK OF SHUTTING DOWN in March, MNA began producing online events. At the time the entire Flagstaff community was in lockdown to try to slow the spread of Covid-19. Since walking outdoors was one of the few ways anyone could leave their home, MNA horticulturist Jan Busco led a virtual plant walk to point out what people could see as they walked Flagstaff trails. The plant walk became the first of a series of Tuesday gardening and plant talks that continued into October, covering everything from medicinal uses of native plants to how to extend the garden growing season.

Other online programs quickly followed and everyone helped out. Paleontologist Dr. Dave Gillette created a Jr. Paleontology program. For families at home with young kids, volunteer coordinator Mari Soliday started an educational program that the Arizona Daily Sun recently compared to Mr. Rogers. Staff recorded themselves reading stories aloud for kids. Fine Arts Curator Alan Petersen gave a lesson on landscape drawing.

Others in the community helped out, from The Orpheum broadcasting a tour of *The Force Is With Our People* as part of their virtual summer camp to The Yoga Experience sharing a free online yoga class from a museum gallery and The 'Yoties broadcasting a Kennedy Center Couch Concert from the Jaime Major Golightly Courtyard. Northern Arizona University students read poetry they'd written inspired by art in the *Liberating Landscape* exhibition. There were behind-the-scenes tours of museum collections, science talks about the Grand Canyon, artist demonstrations, and even a goofy dance video.

In all, since March nearly 36,000 people have watched more than 446,000 minutes of online programming on the MNA Facebook page. Many began following the MNA Facebook page, increasing the number of followers from about 12,500 at the beginning of 2020 to more than 21,000 followers at the end of the year. Others watched the programs when the videos posted to YouTube.



Hopi silversmith Jonah Hill demonstrates tufa casting as part of a series of livestreamed artist demonstrations, which were among some of the most popular MNA programs in 2020.



Darvin Descheny uses his phone to livestream Mari Soliday for a Family Friday program. Family Fridays take place at 2:30 pm on second and fourth Fridays and can be watched anytime after that on Facebook or YouTube.

Not everything can be done online, but we found creative ways to safely hold some in-person events. After some delay, a limited session of Discovery summer camps was held with fewer than 10 students per group, primarily outdoors or in well-ventilated buildings and wearing masks. The teachers came up with clever ways for the kids to play safely, such as using hula hoops to automatically create safe distancing between the kids.

Some events, such as the annual Gala, were set up to allow a small number of people to attend in person while many more watched online. Each event was an experiment as we learned how to use the technology and find ways to keep people safe, while also offering some needed in-person interactions.

One of the hardest decisions we made was to cancel the summer festivals, which we know are important opportunities for the artists. For the Winter Market we decided to experiment with using a row of small cabins on the north side of the museum campus. By giving each artist their own shop space, we were limiting the number of people in a space. Shoppers were able to spend most of their time outside in the fresh air, then pop in and out of the small shops.

We are eager to put the pandemic behind us and are working on creative plans to allow some in-person events to return this summer, but the experiment with virtual and hybrid programming was successful enough that we will continue sharing programs online even after we can safely gather. The best example of the advantages of sharing events online was the Saturday after Thanksgiving, when we hosted a dance performance. We've held dance performances on that date for several years, often packing the Branigar-Chase auditorium to overflowing with a few hundred people. This year thousands of people watched the dance performance online and responded with heartfelt gratitude from far-off states and countries. In future years, we'll continue to share the natural and cultural beauty of the Colorado Plateau with people around the world in any way we can.

FOR UPCOMING PROGRAMS VISIT MUSNAZ.ORG

Follow us on Facebook, Instagram, YouTube or Twitter and make sure you're receiving MNA E-news.

Email membership@musnaz.org to sign up for E-news.



JOURNEY TO BALANCE: MIGRATION AND HEALING IN THREE HOPI MURALS

EPIC IMAGES BASED ON ANCIENT MURALS TELL A STORY BOTH TIMELY AND TIMELESS

Michael Kabotie and Delbridge Honanie painted together as part of an artist collaborative in the 1970s. Though they remained close friends, they didn't share a canvas again until the early 2000s, when the Museum of Northern Arizona invited them to create large-scale paintings inspired by murals excavated from Awa'tovi in the 1930s.

Those murals were found on the walls of a kiva that had been buried under a Catholic church, which itself had been destroyed during a Hopi uprising in 1700. To add to the layers of cultural and personal history, Michael's father, Fred Kabotie, was commissioned at the time to reproduce the prehistoric murals. Michael and Delbridge looked to those reproductions, as well as fragments left of the actual murals, for inspiration. They also looked to other cultures and spiritual traditions. Their goal was not to reproduce the murals that existed before, but to create something new.

"This is like dancing with Del again," Michael Kabotie said in an interview recorded shortly after completing the *Journey of the Human Spirit* panels in 2001. "This is sort of like a new way of dancing and singing that we're doing here, and also reciting poetry, because in many ways we are image poets when it comes with what we're doing with the murals. We both began portraying the beauty of things as well as the shadow side of things."

While the two Hopi artists were inspired by the murals at Awa'tovi and other Hopi murals found at Pottery Mound, they aimed to create something that would speak to all

people. They looked for the commonalities in spiritual beliefs around the world and took artistic inspiration from other muralists. They found their starting point with the emergence of people into a world already resplendent with life. But people emerge with a shadow, a Hopi word that translates to English as the "unhealed side."

Sometimes this shadow becomes too strong. People dominate each other with force. We degrade our world to feed uncontrolled consumption. Conflict and corruption take over. The ills of society manifest as illness in individuals – obesity, diabetes, addiction, and suicide.

"That represents the experience right now of the cultural shock that we are going through," Michael said during the 2001 interview, "but then apparently that always has happened because it goes back to the emergence concept, where at some point there was a cultural disintegration so we emerge to another world."

There's hope in the cycle Delbridge and Kabotie painted. It's hope that we need at this moment. Sometimes it's found along the bottom of the painting. Below the human experience that dominates the visual story is a hidden place of frogs and fragments of rainbow where the corn seed waits in the dark for a spark of light to sprout. In another of the large paintings, "Germination," the bottom portion represents an underworld, where all the pieces of the upper world exist, but pulled apart into a chaotic collage. At first

this might seem disturbing, the shapes that form butterflies and flowers above broken into colorful curves and angles. It also feels familiar at a moment when the pieces of our daily lives have been pulled apart and stuffed into our homes. We are in a forced hibernation, a time for creation, for discovering new ways to put ourselves and our society together again.

"It is in the shadow side where the raw and savage and creativity lies," Michael said, "and so it's a matter of putting things into perspective, embracing your dark side and using its power to create right knowledge and proper knowledge."

If Michael's life resonated with the journey we are all on, sadly so did his death. Michael died in 2009 during the last global pandemic, from complications of the H1N1 virus. He was 67. But for every shadow, every retreat underground, there is an emergence. Michael's sudden death prompted his son, Ed Kabotie, on a journey of his own that eventually led to an eight-year artist residency at MNA. Ed's residency officially ended this spring, just as Covid-19 hit the region.

"My father's Hopi name, Lomawywesa, means to walk in harmony and my father's greatest legacy is his own personal migration and emergence from the dark side into the renewal of life," Ed said. "When I began my career as an artist, he told me to always remember that art is not a career. Art is a journey. As I embark on my own artistic path, I'm recognize through my father's example that our life message is the most important element of our work."

For a virtual tour of the *Journey to Balance* exhibition visit the MNA Youtube channel

A portion from the underworld in the "Germination" painting, where disparate pieces provide raw materials for new creativity.



Teachers, online school means you can take students anywhere
Why not "bring" them to the Museum of Northern Arizona? No buses needed!

Kids can ask questions, see real objects relating to your lesson, and try hands-on activities developed by museum educators.

Email tours@musnaz.org to learn more and arrange a virtual museum visit for your class.

LIBERATING LANDSCAPE

An exhibition of women artists of Northern Arizona
1900-1940



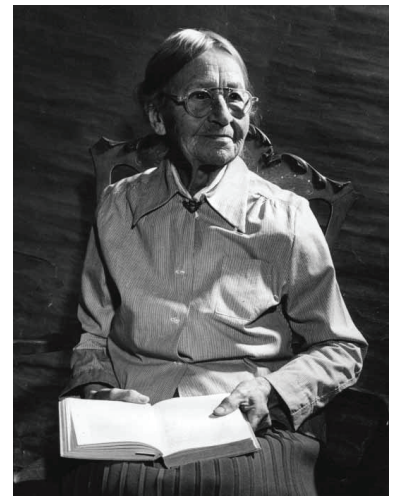
Nampeyo

Photo by Kate Cory

NAMPEYO FROM THE TEWA VILLAGE OF HANO, AND KATE CORY FROM QUEENS, NEW YORK. These two women, born within 12 months of each other but thousands of miles apart, would both become well-known in the 1900s for art they created on the Hopi Mesas.

Of the six women artists featured in the *Liberating Landscape* exhibition, these two cross paths in intriguing ways.

We know they met, for Cory took photos of Nampeyo and mentioned her several times in her diaries. We know the railroad that brought collectors to buy Nampeyo's pottery was the same railroad that brought Cory in 1905.



Kate Cory

By then, Nampeyo was already famous, her photo used to promote tourism to the area and her pottery displayed in the National Museum.

Nampeyo had learned to work clay into pots as a child, along with the other womanly skills of her culture: grinding corn, making piki, carrying water up from the springs. Once she became a wife and mother, Nampeyo created pottery for her family to use and also sold pottery to the trading posts. As this market for pueblo pottery developed, she continued to perfect her technique and style, gaining notice from collectors for her skill and artistry. She would pick up potsherds from ancestral sites and use their markings to develop new designs.

Cory had studied art at Cooper Union and been making a living painting pottery that she sold from a small shop in Queens. Unmarried and in her 40s, she was already living outside the norms of a society that considered women physically weak and suited primarily for domesticity. Art was considered appropriate as an accomplishment, along with music, dance and languages, but wasn't expected to be a career.

"Society in those days was a perfectly competent, perfectly complacent, ruthless machine. A girl had no chance against its fangs. No other desires – say to paint, or to write – could be taken seriously," wrote Virginia Woolf.

Clearly Cory didn't mind leaving those constraining concepts

behind, because when she heard of an artists' colony starting on the Hopi Mesa, she bought a train ticket and packed her bags.

Even when it turned out Cory was the only artist to do so, she stayed for seven years, living, painting, and taking photos among the Hopi. She had a small room.

"You reached it by ladders and little stone steps," she wrote, "and made your peace with the growling dogs on the ascent; but oh! The view when you got there."

The Hopi called Cory "Paina Wuuti," or painter woman. She'd become an accepted outsider, a position that perhaps felt more comfortable than being a misfit insider in New York.

Cory was just the first of many women artists who would escape the constraints of the Eastern society by traveling west to Arizona. Mary-Russell Ferrell Colton came from Philadelphia and quickly stripped to her bloomers to explore the mountains and mesas. Lillian Wilhelm fell first for the land and then for a wrangler named Jesse Smith. The self-described "respectable British spinster" Nora Lucy Mowbray Cundell visited from London one year with her sister and brother-in-law, then returned the next August to stay, driving alone from New York to Marble Canyon in a Ford Coupe filled with paints.

It was the young women, not the young men, who needed to go West to escape society's most stringent constraints. A woman might not have a room of her own in Arizona, but she would at least have room to roam and freedom to be an artist.



THANK YOU



THANK YOU for your continued support, especially during this extraordinary year.
We sincerely hope that you and your family are staying safe and well.

We have been exploring multiple scenarios to *Keep the Music Alive* and to keep you connected, whether that is through *FSO Strong video series with performances, our free online chamber concerts, virtual concerts streamed to ticket holders and more!*

You, our subscribers and supporters, are at the heart of our success!

Please consider making an end of year donation at www.flagstaffsymphony.org

Until it is safe to perform live again, all performances will be online, and tickets for our virtual concerts will be sold on the FSO website. The NAU Ticket Office is closed.



NAMINGHA INSTITUTE

Applications due March 5

MNA IS ACCEPTING APPLICATIONS for the Namingha Institute Master Class. So named for the Namingha family and funded through a generous endowment given by Phil Smith, the Namingha Institute celebrates the region's diverse artistry while nurturing young artists.

This residency is open to artists 18 years of age or older currently pursuing a degree in the fine arts, or who have recently completed course work at an art institution. Six students will be selected to participate in the two-week residency, held at the Museum of Northern Arizona from June 3 to 17, 2021.

The selected students will participate in one-on-one classes with master artists Dan and Arlo Namingha and benefit from a challenging and stimulating environment to explore their artistic interests through various media. Applications are due by 5 pm March 5. Find the application at musnaz.org or email deshcheny@musnaz.org

DAN NAMINGHA is an internationally known artist whose works are in significant collections throughout the world. He has been painting and sculpting professionally for close to 50 years. He is from the Tewa-Hopi tribe. He attended the Institute of American Indian Arts, University of Kansas and the American Academy of Art in Chicago.

Dan has had one-man exhibitions at museums such as the Fogg Art Museum in Boston, MA, the Reading Public Museum in PA, the Palm Desert Museum, Palm Springs, CA, the Carnegie Mellon plus numerous others. His works are in numerous collections such as the Denver Art Museum, New Orleans Museum of Art, the British Royal Collection, NASA Art Collections, Sundance Institute, and numerous US embassies. In 1983-1986 he had an exhibition sponsored by the United States Information Agency that traveled throughout Europe.



Paintings drying outside the Colton Studio during the first Namingha Institute

ARLO NAMINGHA has been showcasing his art professionally for over 20 years in exhibitions across the world including Santa Fe, New York, Monaco, and Japan. His work also resides in several permanent museum collections as well as several international U.S. Embassies. He is Tewa and Hopi from Ohkay Owingeh Pueblo, New Mexico and Polacca, Arizona and comes from a long line of artisans. Dan Namingha is his father and his great, great, great grandmother is Nampeyo, who is recognized for reviving the traditional styles of Hopi pottery making.

JUNIOR INDIGENOUS ART EXHIBITION AND COMPETITION

FINE ART CATEGORY, AGE 12 & UNDER



"BEHAVE; STAY HOME; TSAAVEYO"

By Yukva Coochyamptewa, Age 11
First place

Second place Yesina Rodrigues, Age 11 for "Tree of Youth"
Honorable Mention Mervin 'Hobbes' Nelson, Age 4 for "Water Spout"

FINE ART CATEGORY, AGE 13-18



"REJUVENATION OF LIFE"

By Brandon R Charlie, Age 13
First place

Second place Joaquin Suniga for "REBIRTH"
Honorable Mention Sooya Davis for "Comanche"

CULTURAL ART CATEGORY, AGE 13-18



"SMOKE SWIRL MOUNTAIN"

By Titus Bert, Age 16
First place

Second place - Nigel James, Age 16 for "Transcendence"

A special thank you to our judges, Alan Petersen, Michelle Tsosie-Sisneros, and Gerry Quotskuyva. See all the art submissions on the MNA Facebook page

New website

Working primarily from home in 2020 gave the MNA collections team time to focus on a Herculean task – preparing collections records to be brought online. A few years ago, the records were migrated into a new version of MNA’s Argus collections management software. The new Argus.net system offers the capability to create public access to records, but the collections records couldn’t be put online as they were. Amassed over nearly a century, these records contained inconsistencies that didn’t matter when they were paper files accessed by staff and researchers. To go online, the formatting of the records needed to be standardized and many objects needed to be photographed.

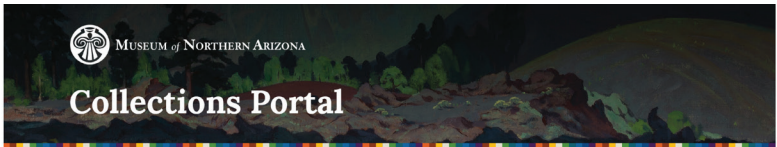
After nine months of work, nearly 4,000 records are ready to be made public, including everything from projectile points, pottery, and paintings to fossils and botanical specimens. In all, about 1% of the records in the database are ready to be made public, and more will be added each week. The first items brought online are some of the most popular, including Mary-Russell Ferrell Colton’s artwork, the museum’s world-class collections of katsina dolls and Navajo textiles, and the extensive collection of carved fetishes.

NAVAJO TEXTILES

Perhaps the most impressive and anticipated part of the online collection will be the Navajo textiles. “The Museum of Northern Arizona is home to one of the largest and most important collections of Navajo textiles in the world,” according to Dr. Laurie Webster, an expert on Southwestern textiles. Dr. Webster first documented the 700 Navajo textiles at MNA in 1988. The collection has since grown to about 1,000 weavings and contains examples ranging from the late eighteenth/early nineteenth century to the present.

“For me, having the Navajo textiles online is significant and closes the circle with this collection,” wrote Collections Director Elaine Hughes, who has overseen the decades-long project to catalog the textile collection, funded by grants from the National Science Foundation, National Endowment for the Humanities, Marshall Fund, and Museum Loan Network.

The access to the online collections is expected to launch



We are happy to share a portion of our collections online with researchers and visitors. Within this Collections Portal you can browse selected highlights that staff have put together, or browse and search by collection type.

Please note that what you see here does not represent the entirety of our collections and we are continually adding new records. Feel free to [contact us](#) if you are searching for something specific or have questions about our holdings.

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OUR COLLECTIONS HIGHLIGHTS BROWSE AND SEARCH BY COLLECTION MY FAVORITES



What We Collect

The Museum of Northern Arizona is dedicated to the preservation, research, and interpretation of items of natural and cultural significance on the Colorado Plateau, a geographical region spanning northern Arizona, southern Utah, southwestern Colorado, and northwestern New Mexico.

We house a diverse array of collections including:

- archaeological and ethnographic items such as pottery, stone and bone tools, baskets, jewelry, katsina (or katsina) dolls and other carvings, and textiles
- geological and paleontological specimens including rocks, minerals, meteorites, animal and plant fossils, and fossil tracks and trails
- botanical and zoological specimens representing thousands of plant and animal species
- fine art created by Native American and non-Native artists including drawings, paintings, prints, sculpture, and mixed media
- archival materials such as correspondence, research and field notes, unpublished manuscripts, photographs, slides, and sound, film, and video recordings

[Learn more](#) about how we collect and preserve these significant materials, how to access and use our collections, and tips for caring for your own items.

in early 2021, along with a new MNA website. Among the special features of the online collections will be the ability to create and print out a list of favorite items.

The online collections won’t include all of MNA’s collections, because MNA cares for some items that are not meant to be made public. This includes locality data for specimens or sites protected by law. MNA consults with Tribes before displaying items that could be culturally or personally sensitive.



Gunnar Widforss

The Museum of Northern Arizona has the world’s largest collection of paintings and archival material related to Gunnar Widforss, the Swedish-American watercolor artist who became known as The Painter of the National Parks in the 1920s and 30s. The collection includes 22 original works of art depicting the Grand Canyon, Mesa Verde, the San Francisco Peaks, and other scenes from the region. Now those paintings are online, along with more than 1,200 other paintings and drawings by Widforss that MNA Fine Arts Curator Alan Petersen tracked down from private and public collections around the world.

Petersen spent nearly a decade researching Widforss’ life and work, including traveling to Sweden to meet Widforss’ relatives. In October 2020, Petersen introduced the online catalog of Widforss’ work, which includes biographical information, timelines putting the art into a historical context, and ephemeral materials. The catalog is a lush visual adventure, moving as Widforss did from the homes, hills and harbors of Europe to the cliffs and canyons of the American west. Visit the Gunnar Widforss Catalogue Raisonné through www.musnaz.org or at www.gunnarwidforss.org

OUR COLLECTIONS HIGHLIGHTS BROWSE AND SEARCH BY COLLECTION MY FAVORITES

BOTANY TYPE SPECIMENS
ETHNOGRAPHIC CERAMICS
KACHINA (KATSINA) DOLLS
MARY-RUSSELL FERRELL COLTON ARTWORKS
NAVAJO (DINE) TEXTILES
PALEONTOLOGY HOLOTYPE SPECIMENS
PUEBLO STONE CARVINGS

MNA's collection of Navajo (Dine) textiles is one of the largest in the nation with around 1,000 weavings spanning the 19th century to the present. Approximately half of these weavings are accessible at this time but more selections will be added, so visit again to see additions. [Learn more](#) about our weavings and the evolution of this dynamic art form in an in-depth report by Dr. Laurie Webster.

[Print](#) [Save to Favorites](#) [Browse](#)

Found 917 record(s)

1 2 3 4 5 6 7 8 9 10 < >

Catalog No.	E19
Object Name	Blanket, Saddle Throw, Saddle Blanket
Category	textiles
Style	Banded, Late Classic Period Textile (1868-1880), Transition Period Textile (1880-1890)
Material	wool
Description	4 Ply Germantown Yarn, Commercial Yarn, Handspun Yarn, Synthetic Dye, Natural Fiber Color, Native Dye, Indigo Dye, Wool Weft, Wool Warp
Artist	Unknown
Culture	Navajo
Date	ca 1875-1885, 1889
Dimensions	L: 98.00 cm, W: 77.50 cm
General Description	The following is from Laurie Webster's 1988 analysis. Banded blanket with central band of serrated zigzags. Central band consists of blue and white concentric zigzags, flanked by dark blue and blue-green broken stripes, on a salmon pink ground. Other bands consist of salmon, blue, green, dark blue and white stripes against a white ground. Small areas of dark blue at corners suggest that zigzag design was repeated at both ends. This textile, along with E20 and E21 were purchased with a horse and saddle in Flagstaff, AZ in 1889 by Vernon Bailey. Bailey was Chief Field Naturalist for the U.S. Biological Survey in Washington, D.C. Fine, even weave. Commercial yarns are fine, 4 ply Germantown yarn. Salmon raveled?, wool is a spin. Tassels are missing.



Insects from Grand Canyon photographed by Dr. Gary Alpert

Invertebrates

MNA biologists have created an online database, BioMNA.org, for the museum's extensive invertebrate collection. BioMNA.org is in many ways the culmination of a life's work. So far it contains 118,562 records for 3,230 taxa, all searchable and georeferenced. Among the records are thousands of observations and notes amassed by Dr. Larry Stevens through his research in the Colorado River Basin, the 627,000 km² drainage basin of the upper Colorado River. These notes provide unique information on the distribution and elevation range of many insects not available anywhere else and will provide a baseline for future studies of climate and land use changes.

Funded by the National Science Foundation, BioMNA.org will be exportable into the MNA Argus system and will be accessible to anyone with an interest in invertebrate biodiversity, ecology,

biogeography, or conservation in the Southwest. Jeri D. Ledbetter and Benjamin Brandt designed the database.

"This is the largest single contribution to our understanding of the biodiversity of the Grand Canyon region ever," said Stevens.

Stevens has been researching in the Colorado River Basin for nearly five decades, spending time in the field as Ecologist for Grand Canyon National Park and as a river guide on the Colorado River, as well as conducting extensive exploration of the region's plant and animal life in its wild lands, its mountains, springs, streams, and lakes. Still, "there is so much more to do" Stevens says. Nonetheless, "BioMNA.org will serve not only as a legacy, but also the foundation of understanding invertebrate biodiversity and response to climate transition in this vast, diverse, and rapidly changing river basin."

Plants

This fall, botany collections manager Kirstin Phillips completed a four-year project to assess and catalog 5,401 plant specimens. Some of the plants were originally collected nearly 100 years ago.

"It was really a fun project because as I was opening these boxes I didn't know what was going to be inside them," Phillips said.

In the end, Phillips and the volunteers and interns working with her added more than 4,500 specimens to the Walter B. McDougall Herbarium, which now holds more than 43,000 plants, approximately 27% of the estimated total flora of the Colorado Plateau. The plant records were also added to SEINet (swbiodiversity.org), an online plant specimen database supported by the National Science Foundation. While digitizing the type specimens as part of a pilot digitization project, Phillips found an additional 38 type specimens, which are important to botanists because they serve as reference points when a plant species is first named. That brings the number of botany type specimens to 55.

Phillips was also able to reconnect some historic records in



Backlog of plant specimens before being catalogued (left) and then after being properly processed and stored in the Walter B. McDougall Herbarium (right).

MNA's archives with the plant specimens, including matching ethnobotanical field notes taken in the 1940s by MNA Curator of Botany Alfred Whiting with the plants he'd collected.

They also processed 62 mycology specimens (mushrooms). The 230 fungal specimens in the herbarium are accessible online at mycoportal.org.

Now properly stored in the herbarium, these specimens will last for hundreds of years. The project was funded through a grant from the Institute of Museum and Library Services.



MNA archaeologists documenting a prehistoric habitation on the rim of Glen Canyon, with the Henry Mountains in the background

SOME JOBS ARE DIFFICULT TO DO FROM HOME. It's impossible to excavate an archaeological site from your living room or sample spring water from the kitchen tap. MNA scientists were planning their summer fieldwork when stay-at-home orders were implemented in March and they had to figure out how to continue during a pandemic.

Overall, working outdoors at a remote site is one of the safest places to be during a pandemic. However, in the past MNA archaeology and biology field teams often spent time together in close quarters, first crowded together in a single vehicle on the long drive to the location, and then camping together in the field. Before embarking this year, the science teams developed new protocols to make sure they would be Covid-safe. To start with they kept the field teams small, with just two to four people, and they drove separately to the field sites.

"Everyone is fully self supported, so there's no sharing of water or kitchen facilities while camping," said Kim Spurr.

Larry Stevens, MNA Biology Department's curator and field crew leader agrees. "In the field, all staff stay socially distanced and do not share vehicles or equipment, like measuring tapes, clipboards, and GPS units," he says.

In the field they stay socially distanced and don't share equipment.

"It has taken some work," Kim said. "It's not natural for us not to cluster around and look at the map. Instead now you have to set it down and everyone look at it, but it has been really nice to be able to continue working and feel like we're contributing."



ARCHAEOLOGY

Following these protocols, the archaeology team had a productive field season, including excavating one site that will be impacted by road construction near Roden Crater, studying geomorphic threats to Wupatki Pueblo, assessing visitor impacts along the Lake Powell shoreline, and documenting artifacts associated with Route 66.

"We managed to get out into the field and walk many miles for four different projects," said Kim Spurr. "It was challenging, but we did it."

RODEN CRATER

The Archaeology team excavated one site that will be impacted by road construction near Roden Crater, including a midden. This excavation will help us understand how the Ancestral Puebloan (Kayenta branch), Cohonina, and Sinagua cultures interacted and lived along the Little Colorado River east of Flagstaff. The ce-

ramic artifacts found indicated that the site residents were not part of the Sinagua culture, but were related to people living a bit farther north.

WUPATKI

Kirk Anderson worked with colleagues from Northern Arizona University to create high-resolution maps defining threats to Wupatki Pueblo from water erosion. Due to NPS restrictions on flying drones they pioneered "drone-on-a-stick" technology to facilitate the mapping. The NPS will use this information to develop strategies to reduce risk to the archaeological resources.

WALNUT CANYON

After three years, MNA completed a Historic Furnishings Report for the Ranger Cabin at Walnut Canyon National Monument. Built in 1904, this log cabin will eventually be opened by NPS as a ranger-led tour to highlight the history of protection and visitation at the prehistoric sites protected by the monument.

GLEN CANYON

MNA archaeologists have nearly completed a multi-year project to resurvey sites at the Glen Canyon National Recreation Area and evaluate the effects of livestock grazing, changing water levels, and visitors on archaeological sites over the last 60 years. Many of the sites are remote and required multiday boating and/or backpacking trips to reach them. This



summer the MNA archaeology team assessed 100 sites in Glen Canyon, adding to more than 400 sites monitored in the previous four years. They surveyed 640 acres at Muley Point, Utah, where they documented 53 sites that span several thousand years of activity including hunting, seed collection and processing, and raw material procurement.

Based on their findings and extensive work by previous researchers, the MNA team created an Archaeological Resource Protection Plan for Glen Canyon National Recreation Area. This document will help the NPS identify and prioritize areas in need of archaeological inventory and sites to be monitored. It will also define and help prioritize preservation actions such as graffiti removal, ruins stabilization, and interpretive signs and messages.

ROUTE 66

In June, MNA began a project documenting Route 66 and the National Old Trails Highway through Petrified Forest National Park. The goal is to nominate these unused road segments to the National Register of Historic Places. So far they've found an amazing number of bottles, cans, and other artifacts. The most interesting trend so far is the correlation between liquor bottles and broken automobile parts.

REPATRIATIONS

MNA archaeologists assist in coordinating the return and reburial of objects from government agencies to regional affiliated tribes. This year they coordinated reburial of more than 1,000 ceramics, stone tools, animal bones, pigments, and flotation samples from burial contexts on Black Mesa with the Navajo Nation and Hopi Tribe.



BIOLOGY

Larry Stevens oversees MNA's Biology Department and Springs Stewardship Institute, with five field and laboratory staff. Their research includes field work in Glen Canyon, across the Colorado Plateau, and in neighboring regions. Field teams were deployed in 2020, conducting a half dozen two-person expeditions on several projects.

"This year has involved a number of adjustments to keep field crews Covid safe," Stevens said, "but we've been able to accomplish an amazing amount of high-quality field work safely."

GLEN CANYON DAM IMPACTS

The purpose of this study is to examine the algal communities in the Colorado River downstream from Glen Canyon Dam. Stevens and MNA Biology assistants and collaborators waded out and scooped up net samples and dropped dredges to collect samples throughout the 15 miles in the last free-flowing section of Glen Canyon upstream from Lees Ferry. They returned the samples to the laboratory for processing. Conducting this work was relatively easy, as it is done out-of-doors, and socially appropriate distancing was easy to maintain.

SPRINGS INVENTORY AND ASSESSMENT

The MNA's Springs Stewardship Institute is conducting a bevy of studies documenting the distribution, ecological integrity, and ways to improve management of springs ecosystems along the Mogollon Rim, in the Grand Staircase-Escalante National Monument in Utah, and in adjacent Nevada and New Mexico. SSI was able to conduct this work safely by sending out two-person teams (rather than the normal 5-8 person teams), and strictly following Covid-safe protocols of separate vehicles, camping, gear use, and sampling. Although they had to forego involvement by volunteers, who previously accompanied these trips and provided invaluable assistance, the MNA SSI teams were able to inventory and assess more than 250 springs in 2020.

LABORATORY PROTOCOLS

MNA scientists continue to follow safety protocols when back in the lab, including wearing masks, frequent handwashing and cleaning, and staggering staff work hours to reduce the number of people and ensure social distancing.

Wish you were there?

Email bmoons@musnaz.org to find out more about Ventures Trips



A GEOLOGIC ERA OF SORTS ENDED in 2020, with the retirement of Dr. David Gillette and Janet Whitmore Gillette. For more than two decades they contributed to the fields of paleontology, geology, and biology, and to the public understanding of science in Flagstaff.

But retirement for the Gillettes doesn't mean stopping. They continue to volunteer at MNA on projects they started, including upgrading the storage of the paleontology collection.

"I have research projects that will never end," said Dr. Gillette. "It's a way of life. It's in our genes."

In this he continues to follow the example of MNA Honorary Curator, Dr. Edwin H. Colbert, "one of the gods of paleontology," who persuaded Dr. Gillette to come to MNA in 1998. Dr. Gillette hesitated to leave his position as State Paleontologist of Utah, but eventually accepted the position as the Colbert Curator of Vertebrate Paleontology.

"The most compelling reason I came was the opportunity to work with Colbert. He was a mentor for me," Dr. Gillette said. "It was a rewarding experience and I've never regretted that decision."

He found that MNA is in an ideal geographic position for paleontology, and has a rich research history going back to the work of Lionel Brady in the 1930s. In his time at MNA, Dr. Gillette and colleagues have made a number of important discoveries, including two new genera and three new species of plesiosaurs, a new species of a strange sickle-claw dinosaur, and numerous glyptodonts. The plesiosaurs and the dinosaur discoveries both became extended exhibitions at the Museum of Northern Arizona – *Plesiosaur: Terror of the Cretaceous Sea* and *Therizinosaur: Mystery of the Sickle Claw Dinosaur*.

Dr. Gillette's research has reached beyond the Colorado Plateau, as far away as India, Argentina, and Mexico. Finding and excavating fossils in the field is only about 10 percent of a paleontologist's work. Most of the work takes place back in the lab.

"For me the real joy of discovery is in what we learn about the fossils once they're in hand," Dr. Gillette said. "The fieldwork is just the beginning of discovery and contribution to science."

Dr. Gillette and colleagues have been working in southern Utah for the past two decades, mainly in the Cretaceous formation called the Tropic Shale.

"Much of the vertebrate fauna we're getting out of the Tropic Shale is new to



Janet and Dave Gillette. (Photo courtesy of the Gillettes)

science and it's rewarding to discover this ecosystem on the western shore of the Cretaceous Western Interior Seaway" Dr. Gillette said. "For me it fits with MNA's focus on evolution of Earth, and evolution of life on Earth, especially the Colorado Plateau. That's fun for me. That's part of MNA's ongoing role in research about the world we live in."

Dr. Gillette also considers it essential to communicate those findings, both to other researchers and the general public. He published more than 100 scientific papers and abstracts during his time at MNA, hosted an international conference on Cambrian stratigraphy, and edited four MNA Bulletins. He and his team of researchers reached around a million of students in their classrooms through a national broadcast live from the paleontology lab at MNA, and he contributed to "Ice Age Giants," a BBC documentary, in one segment that featured glyptodonts, his favorite fossils. He also testified before both houses of the U.S. Congress in favor of expanding the boundaries of Petrified Forest National Park. Most recently, when schools closed this spring due to COVID-19, Gillette launched a 12-week, daily online Junior Paleontology program to share his science with kids and adults stuck at home.

He also serves on the board of Flagstaff Festival of Science and was the Keynote Speaker in 2007. He was honored by the American Society of Geoscience Teachers with the James Shay Award for Communications Excellence, by the American Association of Petroleum Geologists as Distinguished Lecturer, and with coauthors by the Indian Paleontological Society for the Best Paper of the Year.

Gillette also established a good relationship with the Navajo Nation, leading to an agreement for MNA to hold paleontological collections on behalf of the Navajo Nation.

Janet Gillette also left her mark on the museum as the Natural Sciences Collections Manager. She was responsible for the day-to-day management of MNA's natural science collections including paleontological, geological, and biological holdings. Janet initiated the computerization of natural science specimens into a collection management database that currently numbers more than 89,000 records. She was responsible for upgrading the care and storage of the scientific collections, cataloging specimens, and developing an emergency preparedness and disaster recovery plan, and health and safety protocols. With Collections Director Elaine Hughes, Gillette coauthored, managed, and executed four Institute of Museum and Library Services (IMLS) collection improvement grants totaling \$557,163. The one- to three-year duration projects involved purchasing new storage cabinetry and rehousing MNA's herbarium, entomology, fluid-preserved lower vertebrates, bird osteology, and paleontology collections.

With MNA Collections Department, the Gillettes went to great lengths to improve the curation of the paleontology collection, which is now in much better condition than it was when they arrived 22 years ago. They would have retired sooner, but they wanted to oversee the initial phase of a grant to upgrade the storage of the paleontology collection. MNA received funding to begin the project from IMLS in 2018.

"Janet and I know these collections in ways nobody else knows them," said Dr. Gillette.

CONTINUED ON NEXT PAGE

RETIREMENTS



AFTER 29 YEARS QUIETLY CREATING EXHIBITS

at the Museum of Northern Arizona, Jodi Griffith has retired to spend more time among the birds. Jodi is the frequently unseen and unsung person who does the essential work of making a museum look great – painting gallery walls, hanging art, arranging artifacts on pedestals, making signs and labels.

By the time visitors were admiring the results, she was usually hiking up Shultz Pass or Dry Lake Trail. In retirement she plans to follow the birds in her small camper, sketching and exploring public lands across the Southwest.

The museum has been not only her career, but her home. Jodi came to Flagstaff in 1991 from western Nebraska, where she'd graduated with an art degree from Chadron State College. She'd been to Flagstaff once before and liked the vibrancy of the mountain town, with the university, observatory, and museums.

"I came here without a job and



Jodi Griffith arranging objects in the Native Peoples of the Colorado Plateau exhibit, one of more than 170 exhibits she helped create during her 29 years at MNA.

just volunteered," Jodi recalls.

She started as a summer intern in the museum exhibits department, living in one of the Coops – small cabins that once housed chickens. After a season in the Coops, which weren't insulated at the time, she was offered a fulltime position and a more comfortable apartment on the museum land.

Of the more than 170 exhibitions she helped produce, her favorite was one of the early ones, *Raptors: Southwestern*

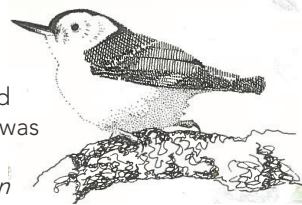
Birds of Prey. It included mounts of all the raptors of the Colorado Plateau.

"As a birder it was just cool to work with those," Jodi said.

Through the decades she also added to the bird list for the Rio de Flag that Dr. Steven Carothers had started. A few of her line drawings can be seen on the sign and trail guide for the Rio de Flag Nature Trail.

Jodi may be producing more sketches now, as she plans to bring a sketchbook with her as she follows the birds.

"I can be more present if I have to observe and sketch."



GILLETTES CONTINUED

"We felt duty bound to our profession as much as to the museum to get that grant project started."

Today the 54-year-old Brady Building looks better than ever. New LED lights illuminate the collections storage area, where the new cabinets better preserve the fossils and allow for the efficient storage of the world-class collection. The building even has a new roof paid for by a generous donor. Dave and Janet now serve as volunteers, continuing work on the IMLS grant.

"Some of our most satisfying time at MNA has been working with our remarkable corps of volunteers," they said.

Work continues, but with the project well underway the Gillettes felt their participation was less essential. A paleontology preparator, Larkin McCormack, worked through the summer and fall to complete the delicate process of building custom containers for each bone and fossil.

Gillette will also continue to do research, but according to his own schedule, without the distractions of administrative responsibilities. In that, he still follows the path set by Colbert.

"He was still doing active research when he died at 96. We could all be so lucky."

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Colton Meadows



Herd of elk in Colton Meadows.

From quilt raffles to major donors, the community contributes

AS NEIGHBORS TO COLTON MEADOWS, Craig Steel and Heidi Wayment have front row seats to the herds of elk that graze, sleep, mate, and calve their young on the property. They hear the elk bellowing at sunrise and sunset, find matted down grass where the elk slept at night, and sometimes watch teenage bulls testing their antlers.

"This is a place to give them where they can hang out and graze and there's water available. They can rest up," said Steele. "I see a lot of little ones too. It's nice to be able to have a chunk of land for the deer and the elk and the other native animals and plants to get the space they need without too much human interference."

Elk use the area not only as a migration route, but as a refuge. In the late spring the elk come through on their way to the Schulz and Peaks. Then they pass through again in the fall and winter, as snows push them back down. Each time the elk herds stay in the meadow for two to three weeks.

"It's a big enough space that everyone, whether they've got four legs or two or a pair of wheels, can get some good use out of it," Steele said.

Steele and Wayment have committed to conserving Parcel E, contributing \$600,000 over six years so the museum can afford to permanently put the land under a conservation easement. Another donor, also motivated by the wish to protect elk habitat, has contributed \$600,000 to preserve Parcel C. A binding conservation easement to protect that parcel was signed in October 2019 and recorded with Coconino County. The easement prevents any building or tree clearing on the property. The only permitted uses are non-invasive

research and trails, including specifically allowing for future trail improvements and easements for the Flagstaff Urban Trail System (FUTS).

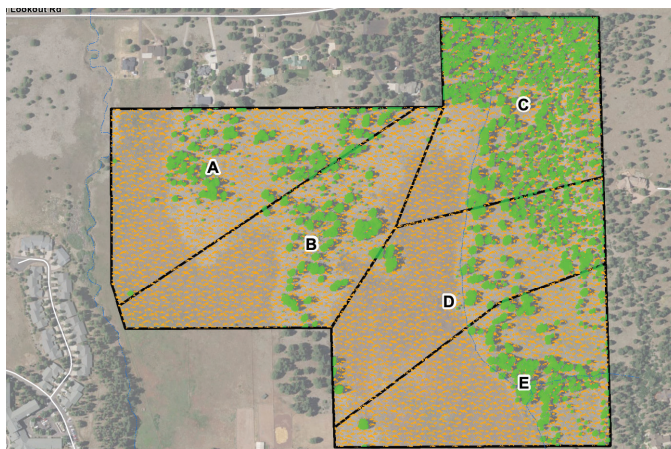
"The basic intent of that easement is to leave that property alone," said Museum Trustee Troy Gillenwater. "The de facto public trails will add to the greater connectivity of the entire region for hiking and biking trails. Number two, it is a major elk migration corridor."

With parcels C and E conserved, in 2020 the community focus turned to the parcel sandwiched between them, parcel D. Parcel D is the keystone parcel that needs to be conserved to complete the elk migration path, as well as to keep the trail that crosses the meadow accessible to people.

A grassroots group led by Karen Enyedy began gathering donations toward the \$600,000 goal to preserve parcel D. In the fall a group of quilters, led by Peaks resident Linda Webb and Wendy Wetzels of the Coconino Quilters Guild, put on a quilt raffle. They completed 20 quilts, many which had been started by Webb years before but left unfinished when her progressing

Parkinson's made sewing difficult. With the raffle and individual donations, the community effort to preserve Parcel D has raised nearly \$86,000. Email meadows@musnaz.org for information and to help with the conservation efforts.

"The museum is not made out of money and needs support to keep going," Steele said. "If you believe this is important to you, you need to put your money behind it. We got the opportunity to support the museum and the handsome looking animals and the fairly undisturbed and natural environment down there with one project."



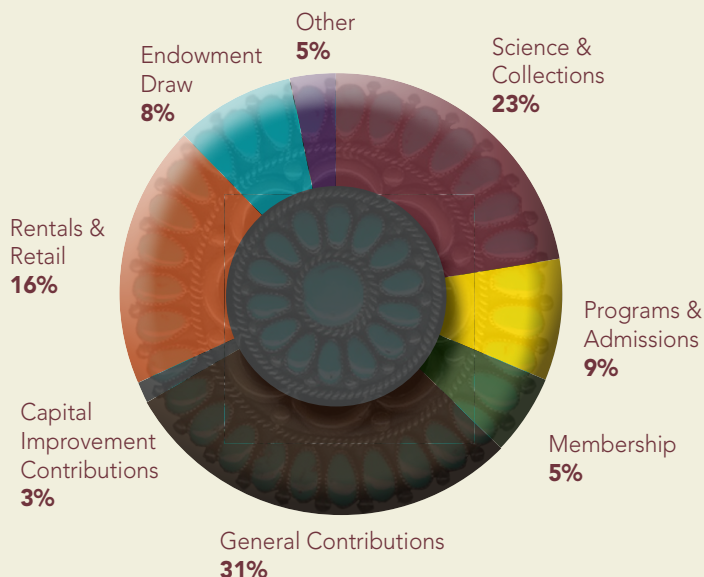
Map of Colton Meadows showing the five 18-acre parcels. Major donors funded the preservation of Parcels C and E. Now a community effort is raising funds for Parcel D.

FISCAL SUMMARY

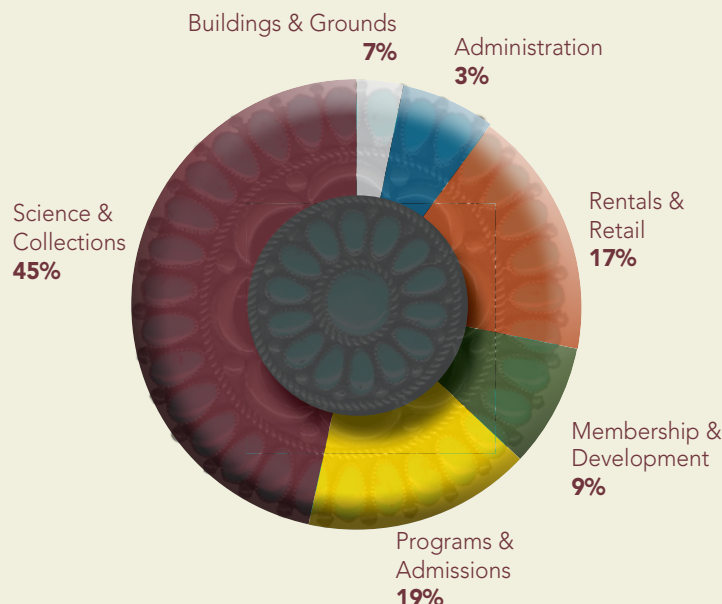


MNA ENTERED 2020 STRONG. The museum's fiscal year aligns with the calendar year and MNA closed the books on 2019 with \$731,354 in the black. The pie graphs below reflect the breakdown of revenues vs. expenses through 2019. Donations make up a significant portion of the museum's annual operating revenue. Caring for collections and doing research account for nearly half the annual expenses.

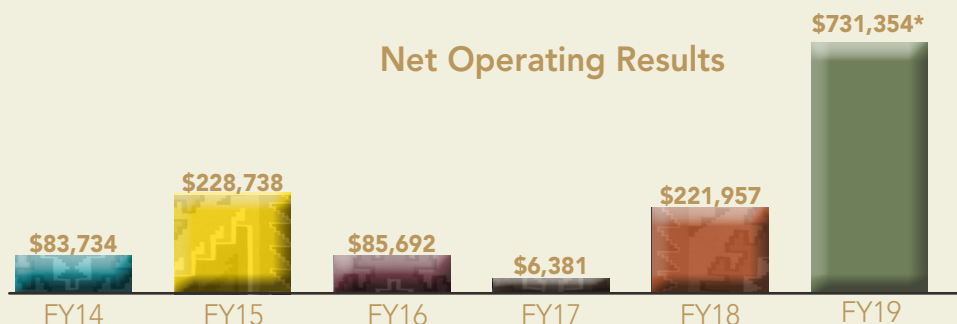
Revenue
Fiscal Year 2019



Expenses
Fiscal Year 2019



Net Operating Results

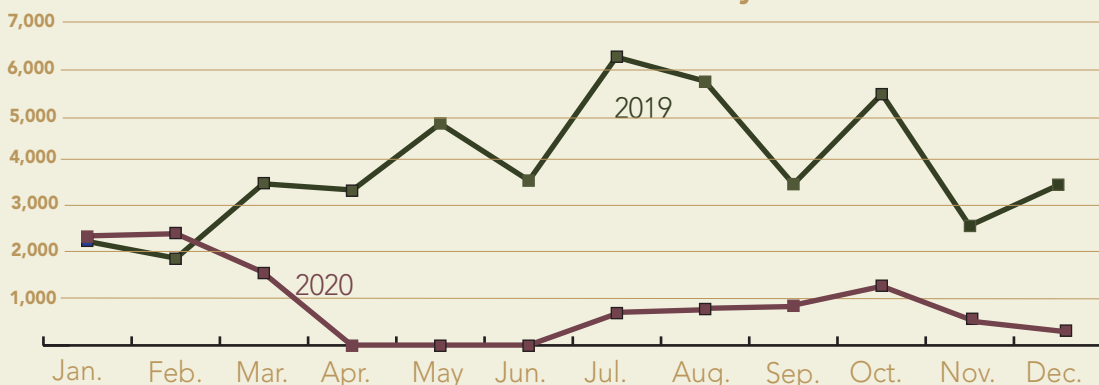


*The 2019 Net Operating numbers include a one-time \$600,000 donation for the preservation of Parcel C of the Colton Meadows.

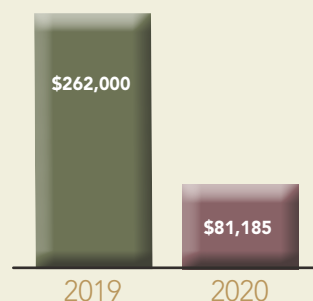
2020 Finances

THE PANDEMIC WAS A FINANCIAL BLOW TO THE MUSEUM. In a normal year museum admissions and rentals account for about 25% of the museum revenue. In 2020 those revenue streams stopped mid-March, as the museum and community shut down to slow the spread of Covid-19. Though the museum was able to reopen in July, the number of visitors was significantly less for the second half of the year. During the shutdown the museum received \$368,600 from the Paycheck Protection Program, which has been fully forgiven. Efforts to save money at every level of the organization also helped. With staff working from home, the facilities team turned down the heat and winterized many buildings, for a 5% savings in electricity consumption, a 4 % decrease in water use, and a 23% decrease in natural gas.

Museum admissions in 2019 vs 2020 by month



Admissions revenue



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Artist Duane Koyawena shows guests to the 2020 Gala some of his art.

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Ernest and Linda Webb	Janet Hagopian and Stewart Deats
Errol and Ann Montgomery	Janice Bell
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FlagIT	Jeffrey and Angela Glosser
Flagstaff Arts Council	Jeffrey Dean
Flinn Foundation	Jeri Ledbetter
Foster Art and Wilderness Foundation	Jerilee Grandy
Franklin and Karen Lewkowicz	Jerome Ehrhardt and June Freden
Frederick Aspey	Jim and Ginny Case
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Hopi Cultural Center	Katherine "Red" Crowfoot
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 William and Justine Kusner
 William and Sarah Sullivan
 William and Susan Ahearn
 William and Margaret Horst
 William Krieger and Joan Scott
 Winnie Taney

*Note: This list reflects gifts
 received by 1 pm. Dec. 31, 2020*

* Planned Gift

Pottery donation



WE ARE EXCITED to share the news of Robert Kampfe's recent generous donation of 21 contemporary artworks by a wide variety of well-known potters. MNA's ethnographic pottery collection is strong on 20th century pottery, but masterworks from recent decades are not well-represented—or were not, until now. Mr. Kampfe's donation fills some important gaps. We look forward to rotating these pieces into our galleries over the coming years, and to making them available to researchers and artists from source communities.

Ceramics added to the MNA permanent collections from the Robert Kampfe donation include pieces by Robert Patricio (Acoma Pueblo), Rondina Huma (Hopi-Tewa), Myron Sarracino (Laguna Pueblo), Lorraine Williams (Diné), Gloria Kahe (Diné), Franklin Peters (Acoma Pueblo), Alice Williams Cling (Diné), Yvonne Lucas (Laguna Pueblo/Hopi), White Swann (Hopi), Dee Setalla (Hopi), Avelia and Anderson Peynetsa (Zuni Pueblo), and Joseph and Nona Latoma (Zuni Pueblo/San Felipe Pueblo).

Kelley Hays-Gilpin (curator of Anthropology) and Tony Thibodeau (Anthropology collections manager) chose to highlight this wonderful contemporary water jar by Acoma potter Robert Patricio. Mr. Patricio served as a consultant on the recent Native Peoples of the Colorado Plateau gallery re-design, but MNA had none of his works until now. His name was at the top of our wish list! Mr. Patricio is known for his extraordinarily well-crafted large water jar forms and designs that express ancient pottery designs in a bold contemporary style. This jar's interlocking rain cloud designs are derived from ancestral Acoma designs found on Reserve and Tularosa black-on-white pottery that dates to the AD 1100s, Mr. Patricio has added in Acoma's distinctive red paint, characteristic of 19th century water jars. He formed this symmetrical, thin-walled jar entirely by hand from local Acoma materials, and executed the fine-line designs freehand.

ROOTS & ROOFS

A PANDEMIC WASN'T MNA'S ONLY CHALLENGE in 2020. Two fall storms damaged five roofs on the museum campus. The most dramatic was an 80 foot tall ponderosa pine that fell onto the historic Colton House. The irony was that in 2019 we had another tree removed for fear it might fall, but the arborist at that time thought this tree wasn't a threat. Once more 2020 proved all predictions wrong. The tree pulled up from the roots and landed in the valley of the roof, damaging the roof rafters and attic. Roof tiles were taken from the backside of a nearby building to replace the broken tiles with historic accuracy.

The same windstorm brought down branches from other trees that damaged roofs on three other buildings on the campus – Pearson, Perins, and Marcous. On the bright side, those damaged roofs were replaced with new asphalt tiles that match the new roof put on the paleontology building last year. The green roofs are bringing a pleasing cohesion to the buildings on that part of the campus. Together the repairs for all those roofs damaged in that windstorm cost \$70,000.



A tree fell on the Colton House during a windstorm in October.

Another storm damaged the roof of the anthropology building, which was built in 1963 with funds from the US Geological Survey to house the new astrogeology branch, which was training astronauts for the moon missions.

GARDENS

OUTDOOR SPACES BECAME VITAL this year, providing a place for people to go when indoor spaces closed. At MNA volunteers continued to tend the museum grounds and gardens, wearing masks and staying physically distanced.

"It was a more important place than ever for people to be able to gather and work together," said Carol Fritzing, the volunteer manager for the Colton Community Garden. "I think we actually had more volunteers than ever, because people needed that. It was a way to have some social contact safely because we were outdoors."

Volunteers contributed nearly 3,000 hours planting, pruning, watering, raking, and weeding. One of the new projects was an Invasive Plant Ranger Program funded by Arizona Dept of Forestry and Fire Management's Museum Fire Invasive Plant Grant, which mobilized citizens to remove invasive plants.

The community enjoyed the fruits of their labors. In a year when cooking and growing your own food became more popular, many visited the Colton Community Garden to see the many demonstration beds showing various ways to grow in this climate. More than



Volunteer "Invasive Plant Rangers" remove weeds.

100 people signed the new guest book in the Colton Community Garden, and that was just one of the outdoor spaces the public enjoyed. People also walked the newly improved Rio de Flag trail, visited the Michael Moore Native Medicinal Garden, and biked or hiked across the campus and Colton Meadows. Plant sales in the spring and fall proved popular, and helped raise funds for a fence to protect the Native Medicinal Garden.



Volunteers building more season extending beds.