



MUSEUM of  
NORTHERN  
ARIZONA

*Celebrating the Colorado Plateau*



MUSEUM

NOTES

2021

# Touching the past

Prehistoric prints remind us we're all newcomers

**BEFORE THERE WERE DINOSAURS, A LARGE REPTILE WALKED WITHIN A MILE OF WHERE THE MUSEUM OF NORTHERN ARIZONA** would be built 240 million years later and left footprints in the mud. That wasn't unusual. Red sandstone of the Moenkopi Formation from the Triassic Period preserves cracks in the mud, ripples in the sand, and other remnants of rivers and deltas. Many amphibians and reptiles wandered across the mud, sometimes leaving prints behind, but most tracks were washed away in the next rain.

What's amazing is that these tracks survived through the ages to be found and brought to the museum, where visitors can now touch the prehistoric imprints. These are the first tracks found in Flagstaff, and it's remarkable that they were found at all. Instead of being washed away 240 million years ago, these tracks dried hard in the sun and then were covered by protective layers of red sediments that compressed over time into rock layers. Usually such tracks would either become exposed and erode away, or remain buried. In this case, lava created a protective cap, keeping the Moenkopi layers and the tracks safe from erosion, but hidden.

By the time Brinshore Development bought the land and decided to build the Starpoint Apartments there, it was a hillside of Ponderosa Pine on Highway 180. Straightline Builders began excavating the hillside to create a flat building area, hauling away

dirt and rock by the truckload. About 20 feet down they hit a hard layer the dozers couldn't break through, so in November 2020 they rented a rockhog to grind through the rock.

As the rockhog chewed into the rock, dozer operators worked along the edges of the site, breaking chunks from the walls. One of the heavy equipment operators, Spencer Phillips, glanced over as the other dozer tilted a block of rock and he noticed a strange pattern, like four thick fingers and a protruding thumb. Spencer ran over and saved the tracks from being crushed.

Paleontologist Dr. Dave Gillette, recently retired from MNA, later identified the tracks as an ideal exhibit for education at MNA and proposed that the owner of the construction site donate

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## >> Board of Directors

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## Dear Members,

We watched a lot of records break this summer. Record heat and record rains. At the Olympics there were records in the pool and records on the race track.

We set some records here at MNA too, with a combined Heritage Festival that ran for 12 days. I'm delighted to share news of so much that's been happening here at MNA this summer, as Discovery Camps were reimagined, a new website launched, Dan and Arlo Namingha led a residency of five young artists, and our science and archaeology teams were out in the field.

In June we were delighted to be able to reopen the museum six days a week, after a year operating at a reduced schedule. It's been wonderful to see people back enjoying the exhibits. However, we are not breaking any admissions records yet. Instead, it's become clear that this Covid-19 is a tricky opponent and the race we're running against it is more of an ultra-marathon through a rugged landscape than a sprint on a groomed track.

We continue to make plans and develop programs, care for collections and do research. We recently received a substantial grant from the National Endowment for Humanities that will allow us to improve the preservation of the fine art collection. This highly competitive grant will truly make a difference to the museum, and it's a measure of the quality of the work our collections team does that we were given the full amount we requested.

We continue applying for grants to see us through, but we also depend on the support we get from you, our members. We're thankful that so many of you have been there to help us out and cheer us on, and that's why we decided to celebrate you with a Member Appreciation Day.

I hope you enjoy this day, whether you are able to attend in person or are watching parts of it online. For us, the race goes on. We are already busy making plans for Celebraciones, fall programs, and future exhibitions, as well as imagining a future summer, when we can all gather together and celebrate.

Mary J. Kershaw  
EXECUTIVE DIRECTOR & CEO

## GOVERNANCE

**MNA'S BOARD OF TRUSTEES VOTED** in 2020 to align governance policy with today's best practices for electing new trustees.

Today, existing trustees interview and nominate potential candidates for election by the Board, rather than delegate this task to the membership at large.

This current policy for trustee election is typical of virtually all informal public museums, and of other informal membership organizations in general, in which the supporting members receive various benefits based on membership level, but do not acquire any administrative or operational responsibilities. Fortunately, during the pandemic, when the annual meeting had to be cancelled in 2020, the Board was nevertheless able to add three excellent new trustees in September (see "Museum Notes" 2020), and an additional trustee in March 2021.

New trustees will be introduced to the museum members through these "Museum Notes" in the future, and/or at the annual membership

meetings, when they are resumed.

As always, names of individuals suggested for consideration as new trustees are welcomed from the membership, as they are also from the museum staff.

### Why the change now?

The change should have occurred in the 1950s when the museum moved from a private formal institution with a small number of selected members to an informal public institution that allowed unlimited membership. Upon founding in 1928, museum members were actually recommended to and elected by the Board, and, conversely, the membership in turn elected the Board. Times and organization structure have changed.

This new policy is in keeping with current best practices, streamlines the election process, provides the museum with candidates that possess specific talents and knowledge helpful to the museum, and saves the museum expense and valuable staff time.

### NEW TRUSTEE

Sharon Angelo has lived in Sedona Arizona since 2003. Prior to that, Sharon lived in York, Pennsylvania where she worked as the coordinator of the Cleft Palate Clinic of York County for 25 years and the Hoodner Memorial Dental Clinic for 15 years. She served on several community nonprofit boards.

She was an enthusiastic member of the board of trustees of MNA for 8 years. While doing so she served on the Facilities, Governance, Collections, and Development committees. She was chairman of the Development committee and served as secretary for the Board of Trustees. Living in Sedona she is a member of the Sedona Intl Film Festival, Sedona Arts Center, Sedona Heritage Museum, and Seven Canyons. She is an active/award winning quilter, a member of 2 quilt groups and the Arizona Quilt Guild. Sharon and her husband Bob have 3 sons, 3 daughter-n-loves, and 5 grandchildren. They love traveling and fly fishing together.





## TRANSFORMING GRIEF

October 1 - 30 • Regular museum hours

**IN TRIBUTE TO MANY LOSSES CAUSED BY COVID-19**, the Museum of Northern Arizona will host a display that honors the lives of various community members that were lost during the pandemic. Members of the community are invited to contribute photos, videos, text, objects, and personal items to an interactive display remembering those who are gone. This public remembering and sharing will help open the conversation about the shared impact of COVID-19, and how we can best carry the memories of loved ones forward. Created in partnership with Flagstaff Nuestras Raíces, and funded by Arizona Humanities, this display will help lead discussions on the complexities of transforming grief into a celebration of life. To contribute items for the display, such as digital photos, videos, or text, email [ddescheny@musnaz.org](mailto:ddescheny@musnaz.org). Please include a name (if you wish to share), and the birth and death dates for the passed individual.

## INDIGENOUS FARMERS MARKET

October 9 • 9 am - 1 pm

**ENJOY THE FALL HARVEST** and learn about the resurgence of Indigenous farming. Farmers from the Four Corners area will be set up around the Colton Community Garden selling produce. Native Americans for Community Action (NACA) will demonstrate corn roasting in the pueblo oven. Organized by MNA garden volunteers in cooperation with Foodlink.

## CELEBRACIONES DE LA GENTE

October 23 & 24 • 10 am-5 pm

**Courtyard After Dark • October 23 • 5-8 pm**

**CELEBRATE LIFE WITH THIS VIBRANT** Day of the Dead Festival. Enjoy mariachi music, dance performances, crafts for kids, and cultural talks where you can gain a deeper appreciation of Northern Arizona's LatinX community and heritage. The Museum's Jaime Major Golightly Courtyard will be transformed with colorful ofrendas (altars), papel picado (cut paper) streamers, calaveras (sugar skulls), candles, and marigolds. Presented in partnership with Flagstaff Nuestras Raíces.



## PUEBLO ENCHANTMENT DANCERS

November 27 • 12 pm

**VISITING FROM SKY CITY**, these dancers will share the Acoma culture through music and dance, dressed in traditional regalia. Acoma Pueblo and Sky City Cultural Center have been closed to the public due to the pandemic, so this is a wonderful opportunity to learn about a culture and pueblo that is more than 2000 years old.

## WINTER ART MARKET

Member Preview • December 11 • 9-10 am

December 11 & 12 • 10 am - 4 pm

**FIND UNIQUE GIFTS CREATED WITH CARE** by artists working on the Colorado Plateau, from traditional weavings to contemporary paintings. The annual Winter Art Market always features a diverse range of items and represents Indigenous artists from many backgrounds.

## EVENTS

**SEPT 12** Pueblo Oven Demonstration

**SEPT 18** Field Sketching Workshop

**SEPT 26** Tea and Infusion Workshop

**OCT 1** Family Friday: Day of the Dead crafts

**OCT 9** Indigenous Farmers Market & Corn Roasting

**OCT 11** Grand Canyon Talk: Migration in Grand Canyon

**OCT 16** Field Sketching Workshop

**OCT 23 & 24** Celebraciones de la Gente

**OCT 23** Courtyard After Dark

**NOV 1** Volunteer Appreciation Day

**NOV 1** Deadline to enter Jr. Indigenous Art Competition

**NOV 5** Family Friday: Petrified Forest

**NOV 8** Grand Canyon Talk: Natural Science Research

**NOV 27** Pueblo Enchantment Dancers

**DEC 3** Family Friday: Marvelous Macaws

**DEC 10** MNA's Fine Art Collection with Abel Nash

**DEC 11** Member Preview for Winter Art Market

**DEC 11 & 12** Winter Art Market

**DEC 13** Grand Canyon Talk: Solar Radiation Limits

**JAN 10** Grand Canyon Talk: Whitewater Rapids

**JAN 5** MNA's Archives with Junior Goh

**JAN 21** Tourism Maps of the Southwest

**FEB 3** MNA's Herbarium with Steve Darden

**FEB 4** Family Friday: Meteor Crater

**FEB 14** Grand Canyon Talk: Century Plants

**FEB 17** Rt. 66: Archaeological Perspectives

**MAR 2** MNA's Archaeology Collection with Bobby Silas

**MAR 4** Family Friday: Fires and Forests

**MAR 14** Grand Canyon Talk: Butterflies and Skippers

**MAR 24** Pop Culture in MNA's Collection

Check [www.musnaz.org](http://www.musnaz.org) for details and updates

## FIELD SKETCHING WORKSHOP

September 18 and October 16 • 9-11 am

\$35 per session

**SKETCH WHAT YOU SEE** on the museum grounds. Artist and biologist Liz Blaker leads this monthly workshop. You'll learn how to draw plants, insects, squirrels, birds, etc as we encounter them. To signup email [elizabethblaker1@gmail.com](mailto:elizabethblaker1@gmail.com)

**Don't miss out! Be the first to find out.**  
Follow MNA on Facebook, Instagram, YouTube, or Twitter, visit [musnaz.org](http://musnaz.org), and sign up for our E-news

# SUMMER SUMMARY >>

## MAY

### Website relaunched

The museum website, [musnaz.org](http://musnaz.org), relaunched with a new look, improved usability, and added features, including the ability to view many items in the museum collection online, through a searchable database that includes photos and descriptions of the art and artifacts. The online database continues to expand, so it's worth visiting again and again.

## JUNE



### Namingha Institute returned

From June 3 to June 17, a small lecture hall on the MNA campus became an art studio, where young artists worked diligently under the guidance of master artists Dan and Arlo Namingha. It was the second year of the Namingha Institute, which had to be canceled in 2020 because of the pandemic.

This year the residency brought five young, Native American artists to MNA: Jennifer Arrighi, Monika Guerra, Kyle Secakuku, River Whittle, and Melissa Yazzie. Afterward, Yazzie told her hometown paper, the *Gila River Indian News*, that it had been a "once in a lifetime experience."

The 2022 Namingha Institute will be held from June 5-18. Find application information at [musnaz.org/Namingha](http://musnaz.org/Namingha).

### Discovery Camps reopened

The Discovery Village was filled with activity, as campers explored the springs and woods of MNA, learned about dinosaurs and insects, practiced ancient skills, and played in the willows. With plenty of outdoor space and separation between the camp groups, the children were able to enjoy a safe and enriching summer experience.

### Museum re-opened six days a week

After being completely closed for three months in 2020, and then open for only four days a week, in June the museum expanded its public hours to six days a week, Tuesday through Sunday. The museum is closed to the public on Mondays to allow for cleaning, maintenance, special tours, and exhibit changes. MNA saw as many visitors in June 2021 as we had in June 2019. However, when we look at the attendance for the first six months of 2021, we are still at less than half the number of visitors compared to the same time period in 2019.



Yoyhoyam Little Clouds performed on July 4

Attendees also enjoyed six different performances, including Lalo Family Dance Group (Hopi), Yoyhoyam Little Clouds (Hopi), JJ Otero (Dine/Hopi) Hopi Long Flute Project, People of the Tall Pines (Hualapai), and Steven Toya Sr. (Zia Pueblo).

## JULY

### Heritage Festival went all month

Spread across four long weekends in order to reduce crowding and allow for social distancing, the Heritage Festival had an even more intimate feel than usual. For the first time the festival was open to all tribes of the Colorado Plateau and 132 different artists attended.

Festival attendees enjoyed the diversity of art, from traditional to contemporary, young to old, and representing the Navajo, Canoncito Band of Navajo, Hopi, Zuni, Yavapai-Apache, Santo Domingo, Quechan, Tewa, Acoma, Hualapai, Laguna, Jemez, and Havasupai nations.

## AUGUST

### Docents graduated

After months attending Zoom classes and meeting with masked mentors to practice in the museum, the new class officially became docents. Congratulations to Liz Baldwin, Mimi Bolduc, Karen Briley-Balkan, Odie Christensen, Lea Cox, Rose Houk, Mickey Houston, Maria Martell, Brenda Smith, Laura Stone, Char Tarashanti, and Ed White!

### Garden Tour

Verdant from the heavy rains, the Colton Community Garden was in its full glory when it was featured in a tour of Flagstaff's Finest Vegetable Gardens. More than 200 people came to see the garden.

We're  
**LIVE**  
again!

## Welcome to Season 72!

We are so excited to return to LIVE performances and look forward to seeing our patrons in person again! Many of the programs we were unable to perform from last season are part of Season 72 and we also have several new programs! Join us for a season of celebration and renewal as we return to the concert stage!

**Get your tickets today at**  
**[www.flagstaffsymphony.org](http://www.flagstaffsymphony.org)**

**FLAGSTAFF  
SYMPHONY  
ORCHESTRA**

Season  
**72**



# WORKS ON PAPER PRESERVED THROUGH NEH GRANT

**Though painted nearly 90 years ago,** the watercolor landscape recently donated to the Museum of Northern Arizona remains vibrant with washes of red dirt, blue skies, and orange sunlight glinting off the Piestewa Peaks. But lift the mat holding this painting and you'll spot a problem. Natural acids in the mat have begun to discolor the edges of the paper. Luckily, now that the painting is part of the museum collections it is one of 2,044 works on paper about to be rehoused through a \$343,812 grant from the National Endowment for the Humanities. This three-year project will preserve these artworks for future generations, by creating a more stable environment to slow the chemical processes of degradation.

There's a science to preserving art. Though many people think of art as something framed and hung on a wall, that actually can harm watercolors, drawings, etchings, and other works of art on paper. Even in a frame, the paper can warp. When exposed to light, the colors fade. And standard mats are almost always made with wood pulp, which contains acids that cause paper to yellow, become brittle, and turn brown over time, as if burned. It's the same reason old paperback books yellow with age.

Art in the museum's collection is already better off than a paperback on a shelf or a painting on a wall, because it is stored in MNA's state-of-the-art Easton Collection Center. Opened in 2009, the collection center is constructed to provide the highest level of protection and preservation. Maintaining a stable temperature and humidity within the building slows the chemical reactions that cause degradation. The NEH-funded rehousing project will add more levels of protection for the painting of Piestewa Peaks and other delicate works on paper, starting with the mats that hold them.

In 2015 Conservator Rachel Freer-Waters surveyed the MNA fine arts collection through a grant from the Institute of Museum and Library Services. She determined that some of the artwork was warping or discoloring from being stored in the original frames and mats. This is not unusual. Today more than 95% of paper products are made with wood pulp, which contains natural acids. Those are prone to acid hydrolysis reaction, which causes the yellowing and degradation. Even papers that start out chemically neutral become more acidic as they age, because the cellulose in the paper generates acids. Paper from several hundred years ago actually degrades more slowly, because before the mid-19th century most paper was made from cotton and linen rags.

The tapes and adhesives used to mount artwork before framing also tend to be acidic. Over the years, these chemically unstable materials take their toll. The NEH grant will allow MNA to replace the existing mats with archival presentation mats, which provide protection from abrasion and deformation. MNA previously used funding from the



Above - The colors are still vibrant in this painting of Piestewa Peaks, called "Desert in Spring," which Lillian Wilhelm Smith painted between 1931-1934. It's one of 2,044 works on paper that will be rematted under a new National Endowment for the Humanities grant.

Below - MNA Conservation Technician Jake Fischer works on a presentation mat.



Southwestern Foundation to conduct pilot tests on techniques and determine time required to create a presentation mat. The presentation mats will be made out of two pieces of acid-free, four-ply cotton rag mat board. The top mat board will have a window cut so the art can be seen without disturbing it. Unbuffered interleaving tissue is placed between the art and the top window mat to protect the surface from potential abrasion.

Any artwork that has residue from acidic adhesive or old tape will be secured to the mats with corners. Like corners used in older photo albums, these will hold the artwork for storage or exhibit purposes while allowing the artwork to be easily accessed for the delicate process of removing the residues.

Once safe within archival presentation mats, the artwork will be placed flat in specially designed boxes with fitted lids and then stored in closed cabinets. These many layers of protection create a microclimate with consistent temperature and humidity, allowing the orange sunlight to continue glowing from the Piestewa Peaks for another century.



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## Introducing Tory Foster

**WE WELCOME** Tory Foster as the new Development Director. Tory is a native of Flagstaff who brings over 10 years of experience in development and fundraising to MNA. She is passionate about connecting people to the places they care about through education and philanthropy. A graduate of NAU and the University of Arizona, she started her nonprofit career in Tucson and most recently served as Development Director at Grand Canyon Youth in Flagstaff. A lifelong explorer of the Southwest, in her free time she can be found running and biking, playing outside with her two children, or with her nose in a good book.

If you would like to connect with Tory to learn more about how you can support MNA, contact her at [development@musnaz.org](mailto:development@musnaz.org) or 928-774-5211, ext. 227.

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*\*Plateau Society members support MNA with annual gifts of \$500 or more.*

## RESPONSES TO MEMBER SURVEY INFORM CHANGES

**MUSEUM MEMBERS SUPPORT MNA'S MISSION** and want to see the museum continue collecting, studying, interpreting, and preserving the region's natural and cultural heritage.

That was the heartening message from more than 500 members who responded to a survey MNA sent out last spring. After poring over the survey answers, we are ready to reveal changes to the membership program that will maximize every gift to the museum.

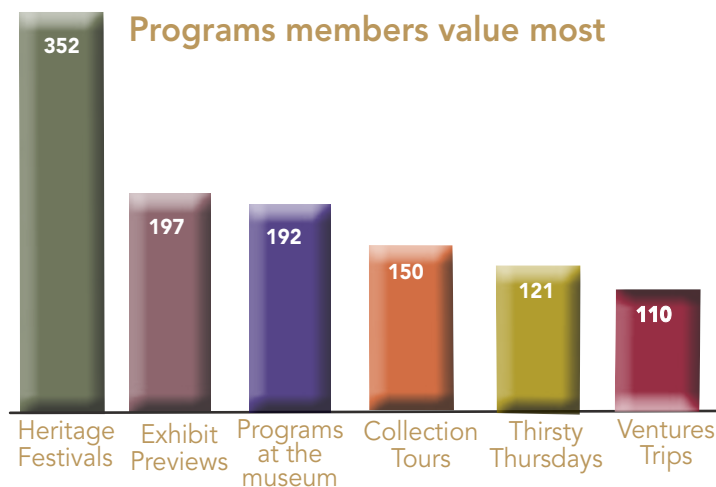
These changes also make it possible for members to deduct more of their membership donation on their taxes again. In recent years, members were unable to deduct increasing portions because of the fair market value of what MNA was giving in exchange.

The most basic membership level, Painted Desert, will stay at \$70 and still provide admission to museum exhibitions for two people named on the card, along with children under age 17. All members will also still get discounts in the shop, invitations to members' previews, and future issues of these Museum Notes. There will no longer be student, senior or educator discounts on membership.

According to the survey results, among MNA programs, the one MNA members value most is the Heritage Festival, followed by exhibition openings and in-person programs held at the museum. Collections tours, Thirsty Thursday live music events, and Venture Trips also made the list.

To help cover the cost of producing the festivals, MNA introduced special event pricing this year. In the future, all members will continue to receive discounted admission to the festivals, but free festival admission will come only at the Black Mesa or higher level of membership. The same will be true for some other special events, such as Thirsty Thursdays.

Higher membership levels will also come with other perks, including Plateau Magazine (Sunset Crater level and above), access to 1,166 art museums and galleries, historical museums and societies, botanical gardens, children's museums, and zoos through the North American Reciprocal Museum Association (Canyonlands level and above), and a gift membership to give to a friend (Chaco Level and above).



### Reason for becoming an MNA member



Another important change is that all gifts to the museum, whether they are designated as membership or sent in as a general donation, will automatically be counted toward your membership level. For instance, let's say that in January you become an MNA member at the Canyonlands level (\$150) because you want to be able to visit other museums around the state, and then two months later you donate another \$150 to the museum. That will automatically make you a Chaco level member and you'll receive a gift membership to give to a friend. Then later you send MNA another \$200 donation, bringing you to the Black Mesa level, which gives you free admission to the summer festivals and Thirsty Thursday live music events.

Anyone giving \$1,000 or more, whether through membership or donation, will automatically become a member of the new Colton Circle, which replaces the previous Plateau Society. Colton Circle members will have special access and opportunities, starting with VIP invitations to events, and recognition in Museum Notes, Plateau Magazine, and on a donor wall in the museum. They will also have the opportunity for private curator-led tours, visits with MNA researchers in the field, and invitations to an annual Director's Dinner and Chairman's Dinner.

More details about these new membership levels will be sent to members in September and the changes will be fully in effect by January 2022.

The 12-question member survey offered useful insight into what our members appreciate about MNA. Overall, MNA members are most interested in Indigenous cultures, science, art, and collections and want our exhibitions to reflect those.

The comments from members were overwhelmingly positive, but also included useful suggestions. These survey results will continue to inform our decisions, as we are able to return to more in-person programming.

If you have questions about membership, email [membership@musnaz.org](mailto:membership@musnaz.org).

## FACILITIES

### IMPROVED VENTILATION

Everyone can breathe a little easier in the Branigar-Chase Auditorium, which has recently been updated with air purification and increased air filtration.

The iWave air purification system uses positive and negative ions to kill mold, bacteria, and viruses. The ionization process also reduces allergens, smoke, static electricity, odors, and other particles in the air without creating ozone or any harmful byproducts. The two air handlers in the auditorium have been set to run continually, providing constant air purification in that space.

In addition, the air filters have been updated to MERV 13 filters, the highest level of filtration that fits into the existing ductwork. Together the air purification and filters eliminate 99.9% of all bacteria and viruses in the auditorium.

These air system improvements were made in the auditorium, because that is a space where people normally gather indoors for meetings and events. In other parts of the museum, visitors are able to remain socially distanced and follow a one-way route, limiting interaction with other visitors. A new waterbottle filling station recently replaced the old drinking water fountain, so now visitors have a touch-free way to waterbottles.

### COLTON HOUSE

This fall the historic Colton House is getting spruced up, with new paint, refinished floors, and upgrades to the heating system. The beautiful building will be ready to be used again for museum events and private rentals in 2022. Contact [tours@musnaz.org](mailto:tours@musnaz.org).

### MORE NEW ROOFS

A modest but important building on the research side of the museum campus is getting a new roof. Built in phases from 1953 to 1972, the building contains the Harold S. Colton Memorial Library, Anthropology Department and storage, as well as offices for public programs, development, marketing, and finance. The anthropology wing of the building got a new metal roof in the spring and this fall the rest of the building is being re-roofed to match.

## SPRINGS STEWARDSHIP INSTITUTE

### The Springs Stewardship Institute has grown

into a nationally and internationally recognized operation since it was started at MNA by Larry Stevens and Jeri Ledbetter in 2013. The mission has been to improve scientific understanding and management of springs ecosystems. While SSI's mission is global, its initial work on springs was focused on the Colorado Plateau, including Coyote Springs on the MNA campus.



Since springs are important around the world, the Spring Stewardship Institute has slowly expanded beyond the Colorado Plateau, with recent projects in Nevada and Mexico. The Springs Stewardship Institute undertook a wide array of projects with many stakeholders, including a public database relating to information on springs around the world, which earned SSI a national merit award from the US Forest Service. They also created a Regional Springsnail Conservation Strategy to protect springsnails in the Great Basin landscape in Utah and Nevada.

After nearly a decade of building capacity within the fruitful incubator of MNA, SSI is preparing to gradually separate itself from MNA to more fully pursue its global objectives. SSI plans to do so in a fashion that will seamlessly preserve the many federal and state agency partnerships established with MNA. This process is expected to be completed by April 2024.

As a stand-alone not-for-profit organization, the newly reframed Springs Stewardship Institute will be able to broaden its focus beyond the Colorado Plateau, as the global initiative that is intrinsic to its scope. SSI will continue to acknowledge MNA's support as an umbrella, incubating the initiative until it was sufficiently well-established to stand on its own and deeply appreciates the invaluable administrative support provided by MNA and its Board.

As our SSI colleagues embark on this new, exciting phase, we look forward to ongoing collaborations and connections between MNA and SSI. To follow the most recent activities and continued research of the Springs Stewardship Institute, visit their website [springstewardshipinstitute.org](http://springstewardshipinstitute.org).

### TRACKS CONTINUED

the block to the museum. Then it took months to figure out how to safely move the 5-ton block down the road and through the historic museum building, into a secure location in the Jaime Major Golightly Courtyard. The short but treacherous journey took place on May 5, with Straightline Builders generously donating time, equipment, and both the brawn and brains of their employees.

Dave has tentatively identified the tracks as *Chirotherium rex*, or "Hand Beast King" but final determination will have to wait till Dave completes research on this

discovery. Now safely settled within the museum the *Chirotherium* footprints can be further studied by Dr. Gillette and other paleontologists, and spark the imagination of children and adults alike. A few weeks after the tracks were put in place, a group of children from Discovery Camp rushed over and laid their hands on the cool stone, stretching to touch the imprints.

"I can feel it!" exclaimed one young boy. "I feel the spirit of the dinosaur!"

And though the tracks aren't from a dinosaur, who's going to contradict the excitement of a child?