

50
YEARS

CENTER of
SOUTHWEST
STUDIES
FORT LEWIS COLLEGE

Fall 2014

TIMELINES

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Celebrating 50 Years!



FROM THE DIRECTOR



At the outset of 2014, we welcomed our fiftieth year of dedicated focus on the greater Southwest. Our institution began its work in 1964 courtesy of the foresight and investment of a small group of supporters who hoped to spur scholarly interest and public attention in the field of Southwestern studies. As our region's oldest such institute, it is our pleasure to invite you to join us as we celebrate the current milestone and look ahead to a promising future.

Among our most public events this year are our gallery openings in the museum. Our first, which

we highlight in this issue, is our presentation of Rio Grande culture of the nineteenth century which opened April 10th. This exhibit, *Beauty and Necessity: Rio Grande Textiles from the Durango Collection*®, features regional textiles while also examining architecture and cultural production within the Rio Grande region over a long century of rapid change. A second exhibit, *One Bead at a Time*, opened June 21st and addresses contemporary Native American arts and fashions. Our core textile collection, the Durango Collection®, came home this fall from Santa Fe for an anniversary exhibit opening on October 9th. We are proud to continue traveling our museum exhibits to other venues which this year included the Wheelwright Museum of the American Indian in Santa Fe and the Anasazi Heritage Center in Dolores, Colorado. We are happy to announce the opening of *Mountain Lion!* at the Swaner EcoCenter in Park City, Utah on November 15. Look for more announcements in the coming months for new traveling exhibits for late this year.

The Center and our regional partners hosted several conferences this year beginning with the Rocky Mountain Council for Latin American Studies held during the first week of April. The first weekend of August saw the Consortium of Southwest Centers meeting here for dialogue on new and continuing collaborations among the institutes dedicated to Southwestern studies. We were the site for the Southwest Old Growth Forests Conference also in early August, and we were pleased to host a gathering of descendants and collecting museums related to the Rainbow Bridge Monument Valley Expedition of the 1930s this fall.

Our schedule includes lectures, films, roundtables and other public events produced by the Center with many shared between this year's Wilderness 50 lecture series and our other regional lecture programs. This year's programming included a summer lecture series, the "Summer at the Center" schedule of speakers, that we hope to make a permanent feature of our public outreach.

Please accept our thanks to those of you who support our work. As we close this anniversary year we ask you to keep an eye on our programming and publications to come.

Jay T. Harrison, Ph.D.



Consortium of Southwest Centers August meeting in Durango: from left to right, Dr. Julie Hempel from Austin College, Prof. Kevin Comerford from University of New Mexico, Dr. Sam Haynes from the University of Texas at Arlington, Dr. Frank de la Teja from Texas State University, Dr. Eric Perramond from Colorado College, Jeanne Brako from Fort Lewis College, Dr. Andrew Graybill from Southern Methodist University, Dr. Jay Harrison from Fort Lewis College and Dr. Joseph Wilder from the University of Arizona.

FROM THE ARCHIVES

What is an archive? What does an archivist do? Jokes abound about this little understood yet powerful profession that takes on the role of preserving our past. Fourteen Fort Lewis College students braved a new course on Archival Theory and Practice this past year as part of the new Public History program. Since archives are considered the historians "lab," we chose to create a lab for these future historians and archives users, and perhaps, budding archivists.

The ambitious project started with twenty-seven record boxes that awaited appraisal, selection, rehousing, arrangement and description. We began by inventorying and appraising the final boxes sent to the archives from the now-closed Office of Community Services (OCS). Students separated out published material to be reviewed by our librarian and sifted through boxes to remove non-college records. After this initial introduction to the collection, the students paired up and each group tackled 3 boxes of material. The goal was to seek out college records created by the OCS and select those as well as some supporting documentation that best represented what the office did for Fort Lewis College and local communities. In archival jargon, this process is also called weeding. Most of the material was paper, but many students had to sort through photographs, maps, posters, slides and some even discovered older media like 3 1/2 floppy disks. The job of selecting material that best represents the function of the office and has the greatest administrative and historical value was no easy task. Students went through cycles of great frustration and triumph as they discovered the value in records and what made some documents worth storing permanently.

The end result from the seven groups is a well-organized collection of the Mirror Project, San Juan Skyway Project, Red Mountain Project, Fire Mitigation planning, Forest Management, and the Old Fort project, among others. Students then made a finding aid—the format for describing collections in archives. Students wrote up general descriptions of their collection then created a detailed list of folders in their boxes based on the folder name and the contents of folders. The valuable documents of this office are much easier to locate than when they were mixed among hundreds of pages of copies, drafts, non-college records and unrelated material. All this thanks to fourteen dedicated students in one archival course.

Peekay Briggs, Electronic Librarian at Reed Library, formerly held the position of CSWS cataloger and records processor



INTERVIEW

Writing the Life of a Renaissance Spaniard in New Mexico: An Interview with John L. Kessell

John L. Kessell is an emeritus professor of history at the University of New Mexico and the author of a number of seminal works in the field of early Spanish American history. His new book, Miera y Pacheco: A Renaissance Spaniard in Eighteenth-Century New Mexico, came out in 2013 from the University of Oklahoma Press. He spoke with Center director Jay Harrison earlier this year about the new book.

JH: You have a new book, an intriguing story of a member of the Dominguez and Escalante expedition of 1776. How did you get interested in this character, don Bernardo de Miera y Pacheco? You met him many years ago, didn't you?

JK: Yes, that's true. I worked initially for the National Park Service at Tumacacori National Monument in southern Arizona. After five years there, I took leave to pursue graduate studies at the University of New Mexico,

and then, for ten years, survived precariously as a historical freelancer. That's when the NPS contracted me to do a narrative history of the pueblo and mission of Pecos, published in 1979 as *Kiva, Cross, and Crown*. The notably versatile don Bernardo de Miera y Pacheco, district officer, cartographer, and religious artist, figured prominently in the Pecos story.

In fact, during the lead-up to the U.S. Bicentennial celebration in 1976, I wrote a letter to the chair of UNM's Department of History proposing a comparative study of don Bernardo and a contemporary Revolutionary figure in Britain's North American colonies. It would have been a fine project. But it went nowhere. After the Pecos book, I got sidetracked by the journals of don Diego de Vargas, New Mexico's governor and recolonizer in the 1690s, which I and several colleagues edited and published in multiple volumes over twenty years. But I never forgot don Bernardo.

A couple of years ago, I got an email from someone asking if I knew when the first mention of Chaco Canyon appeared on a Spanish map. I looked first at Miera's remarkably detailed map of New Mexico in 1758, which I'd used as endpapers for *Kiva, Cross, and Crown*. But there was no hint of Chaco there. On his epochal map of the Dominguez-Escalante expedition, however, which he first drew in Santa Fe in 1777, there was "Chaca" precisely where it should be. Poring again over Miera's cartography revived my interest in his life and times.

Here was a well-born European Spaniard, who by time and chance, became the quintessential Hispanic New Mexican. He married a local girl, becoming cousin to half the colony. He rode on military campaigns, farmed, ranched, and raised a family. The maps he drew provided a visual dimension to the colony and its inhabitants, both Indians and Hispanos. As artist, Miera carved and painted his neighbors' favorite saints, enriching their devotional lives and giving rise to New Mexico's santero tradition. One has only to visit the church of Cristo Rey in Santa Fe, where don Bernardo's iconic carved and painted stone altar screen still moves tourist and worshipper alike.

JH: Durango historian Duane Smith recently noted that you are among the elite narrative historians of the American Southwest, and I can attest that your most recent book continues that reputation. What is your favorite part of this book?

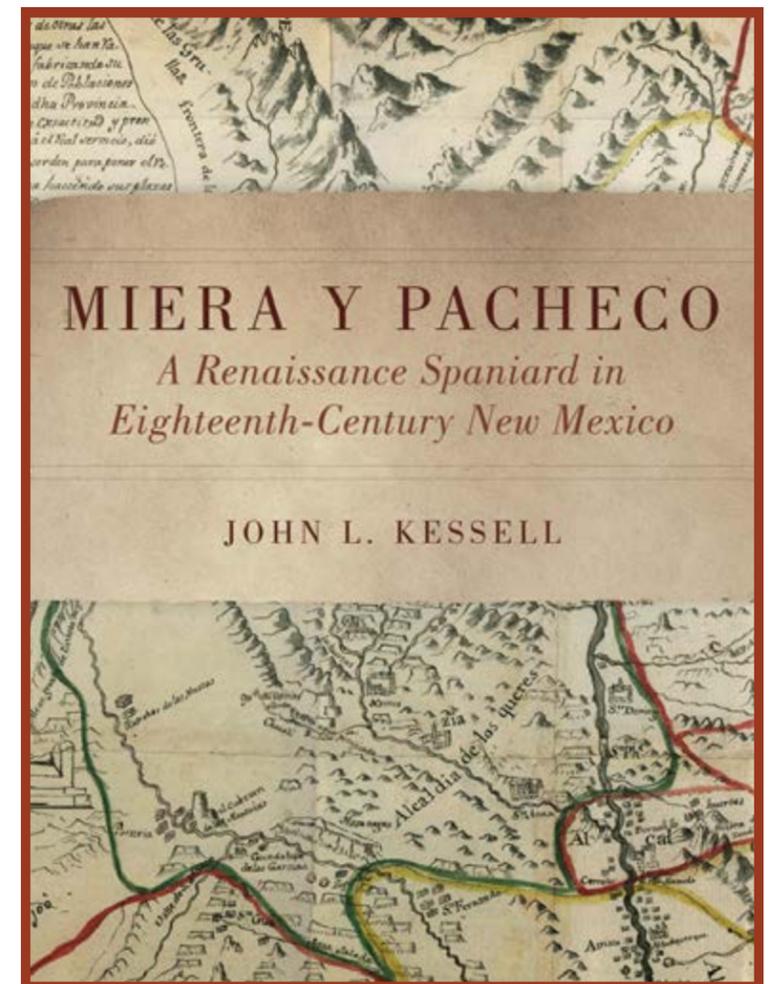
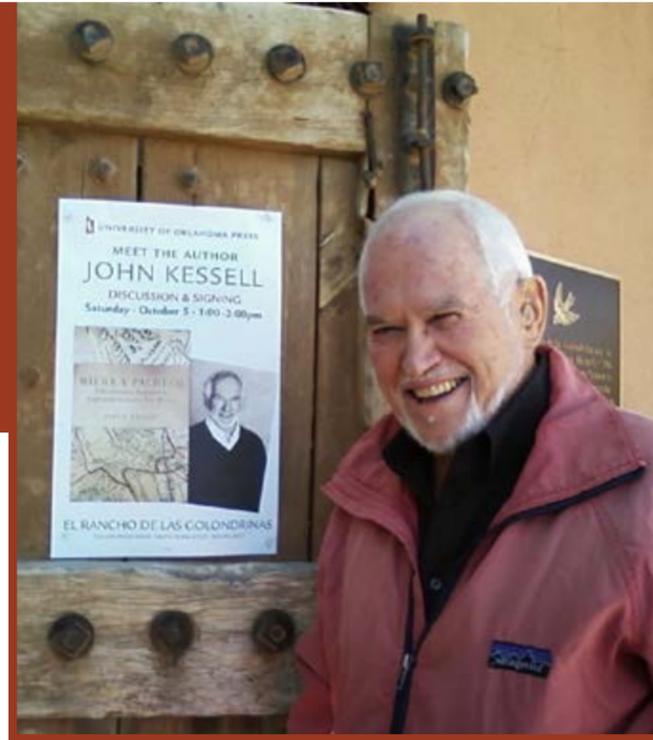
JK: Well, frankly, it's the dedication page, which reads simply "For Eleanor B. Adams." She was my mentor and the long-time editor of the *New Mexico Historical Review* at UNM during a time when women historians received little of the merited attention they should have. It was fascinating to hear her tell stories of the greater region of colonial New Spain. I especially remember her descriptions of the Carnegie Institution's archaeological and historical expedition to Yucatán in Mexico. Eleanor was an un-sung master historian of colonial Spanish America who ranks with the best of her male peers. Those of us who knew her greatly appreciated her guidance and the influence she had on our work.

JH: How do you think historians of this region should approach their work in the coming years? How have you approached it during your time at the desk?

JK: Why do we write history? It's people, the human interest that drives me. The messy stories that bring the past to life make history worth reading. I just love that stuff. A social "science" reviewer once compared my book, *Spain in the Southwest* (University of Oklahoma Press, 2002), unfavorably to David Weber's *The Spanish Frontier in North America* (Yale, 1992). Okay, I admit that sometimes I come up short in terms of the analytical methods many historians use now. I've always tried to work analysis seamlessly into the text. Some social scientists start by applying a model to a period or place, but end by fitting the data to match their preconceived ideas. That's not my way. And there are surely many valid ways. At base, I'm convinced that history should be fun, even entertaining, just as our lives can be.

JH: What thoughts should we leave this conversation with? Do you have a statement you would have our supporters at the Center know about your work and how you view the Southwest?

JK: For many years before I taught at UNM, I was a historian for hire. That's an insecure place. Because of the nature of historical research, once one gets drawn into the story one always finds that it's more complex than it seemed at first. Hence, if it's going to be told well, it's going to take more time. I often found myself a beggar renegotiating the contract. Thorough research is one thing, telling the story another. I've recently reread William Zinnser's *On Writing Well*, which reminded me forcefully of our further obligation as historians. Even those of us who are not born writers must labor to bring our stories to life. It's never an unworthy goal to entertain as well as to inform.



CSWS MEMBERSHIP

All contributions aid in developing new programs and exhibits!

Please consider membership at the following levels. Your donation becomes part of your lifetime giving legacy.

\$55 Basic Annual Membership enjoys free parking if you are not an employee or current student; advance notice of exhibit openings, programs, and events; invitation to special member events; subscription to our Timelines newsletter; 10% off retail items; 10% off archival reproductions; and special e-announcements of Center news.

\$150 Sustaining Annual Membership receives all of the benefits listed above, plus 20% discount on archival services; special behind-the-scene tours; and invitations to sustaining member events.

Basic Business Membership of \$500 offers all of the above, plus your business website linked to the Center's improved website; and free meeting space twice a year.

Business Sponsorship of \$1500 offers all of the above, plus free meeting space four times a year; and special tours by staff for your special guests.

The Patron Circle Membership of \$2000 or higher offers special benefits in addition to all the basics, including exclusive behind-the-scenes and gallery tours; use of the remodeled Lupien Reception Room for your special events; and personalized tours.

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Check enclosed *(Please make checks payable to Fort Lewis College Foundation, with Center of Southwest Studies in the memo line.)*

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Questions? Call the CSWS office at 970-247-7456.

CENTER PROJECTS & INTERNSHIPS

Museum Projects & Internships

Each year, we select several important collections care and management projects, and then we design them as student training and demonstration projects. Students join our programs in a number of ways. Some come to us through the College's work-study program. Others are selected for formal internships for course credit or sponsored stipends, and some volunteer for hands-on experiences that will help them enter the job market. All students are exposed to real life projects, and expected to efficiently complete these projects to international museum standards.

This year, selected projects focused on archaeological collections, and the Center's earliest collections curated and cataloged by Homer Root, the first caretaker of the Center's collections. Homer Root created annotated ledgers documenting his work, as well as catalog cards, notes, illustrations, and other documents in his signature handwriting, distinctive for identifying his personal hand on the numbers applied directly onto many artifacts and tags. Working with Dr. Kelly Jenks and her Anthropology class, Center student workers produced a large inventory of our lithics storage, the main archaeological repository in the Center.

The Homer Root project was initiated last year, with significant initial protocol, research and planning completed by CSWS staff archaeologist Mona Charles. The Center's work component included internship students Madison Vlass, Michelle Phair, Jane Cooper, Amber Lark, and Ewa Lichorowicz. We are very fortunate to have new funding for select internships sponsored by members of the San Juan Basin Archaeological Society under the advocacy of SJBAS Vice President Peggy Morris. Peggy Morris is an indispensable volunteer and student supervisor at the Museum. Work study students Ryan Mullen, Charlotte Johnson, Madison Carman,

Sabrina Kling, Cassidy Ransom, Jed Smith, Maia Lang, Abbe Engel, Andrew Kendziorski, Scott Watkins and intern Josh Nash assisted in managing the documentation component, scanning, collating, and transcribing hundreds of pages of Homer Root and other early collections papers, and adding these records to the database.

Special congratulations go to FLC graduates Scott Watkins, Josh Nash, Amber Lark, and Michelle Phair. We'll miss you and thank you for your excellent work!

Our internship program has been exceptionally successful in directing students to higher education and professional appointments. We are pleased to report on the achievements of some of our past interns. This year, several students were accepted into graduate programs, including Joe Helzer at Western Michigan University, Victor Pascaul at the University of New Mexico (UNM); Ric Jefferson at Hofstra University; Patrick Cruz at the University of Colorado at Boulder. Mike Quiver continues his studies at the University of Denver, while Laura Elliff, Collections Manager at the School of Advanced Research, completed her Master's degree at UNM in Albuquerque.

NOTABLE DONATIONS

The Center would like to acknowledge donations received in recent months from the following individuals and organizations. Due to confidentiality requests and in-process status for some donations, this list is not comprehensive. We are grateful for the continuing support via in-kind donations of materials to the Center's collections.

Nina Heald Webber

Mancos Public Library

Duane Smith

Esther Greenfield

League of Women Voters of

La Plata County

Barbara Crocker

Jeanne Brako

Doug and Maxine Garner

John Irish

Marilyn Brown

Kevin B. Reid

Thomas A. Towner

James Ayres

Pete McCormick

Curt Caciappo

Susan Dalton

Mike Cowdrey

Ned and Jody Martin

Betty Bauer

D. Reid Ross

William Winkler

Cres Fleming

Paula L. Wiseman

Henry Hooper

Donald Baker

Andrew Gulliford

Michael Maddox

Laurel Baldwin

Gracia Hiatt

Hisatsinom Chapter of the Colorado

Archaeological Society

Roman Martinez

Marilyn McCord

EXHIBITS



Exhibits Bring New Audiences, New Stories

2013-2014 featured blue ribbon exhibitions from the Center of Southwest Studies. As we celebrate our first fifty years, we showcase Fort Lewis College's contributions to protecting, preserving and interpreting regional arts, history, natural resources, and culture. While most cultural institutions keep the largest percentage of their collections holdings in protective storage, an active exhibition program allows the Center to showcase collections and share them with you - our students, friends, donors and colleagues -the people for whom they are held in trust.

At the core of our museum collections is The Durango Collection®, our comprehensive collection of Southwest textiles, unparalleled in the Southwest and the nation. The quality of the textiles in the collection and its broad range of timeframes, regional styles, and cultural connections inspires us to develop multiple stories through textile displays. The Durango Collection® has been featured in several major exhibits this year.



Woven to Wear explored the topic of clothing and personal adornment in the Southwest, beginning the story with the display of our rare, pristine, white Ancestral Puebloan blanket. This piece is brought out for limited periods since it dates to the mid-1200s and we want to ensure its preservation. It will next appear in the *Masterpieces* exhibit. *Woven to Wear* also featured an important Hopi shirt, shown at the Center for the first time after extensive conservation mounting, as well as a number of our Navajo blankets and historic dresses.

Beauty and Necessity opened in April, featuring the newest textile additions to The Durango Collection®, a set of Rio Grande blankets. This story focuses on the contribution of Hispanic textile traditions to the ever-changing cultural framework of the Southwest. Our most colorful exhibit yet, it featured a new collaboration with Dr. Kelly Jenks, FLC's historical archaeologist. Kelly's knowledge and vision encouraged us to see our O'Meara collection "dollhouse" in a new light – not just as a charming model with hand crafted miniatures, but as a home placed within the multi-cultural framework of Southwest architecture and design.

Our most exciting exhibit project this year, however, was our year-long run of The Durango Collection® at the Wheelwright Museum of the American Indian in Santa Fe. In anticipation of groundbreaking for their new wing, the Wheelwright invited us to co-develop and present an exhibit of some of the most significant textiles in our collection, bringing us new friends and audiences, as well as significant exposure. We offer Wheelwright director Jonathan Batkin, curator Cheri Falkenstein-Doyle and the entire Wheelwright Museum "family" our sincere thanks for this honor and we look forward to future collaborations.

June 21st marked the opening of *One Bead at a Time*, the collaboration of Orlando Dugi and Ken Williams of Santa Fe. These two inspired artists combine haute couture and beading mastery to produce impeccable gowns, innovative hand bags and other accessories.

Our November 15th fashion show featured Orlando's newest work. The Orlando Dugi Fashion Show will featured cutting edge haute couture day and evening wear worn by regional runway models and will be held in the FLC Ballroom.

And don't forget that our traveling *Mountain Lion!* exhibit continues its run at the Swaner EcoCenter through March 2015. Thank you to everyone who has helped to make our exhibit program shine!



Beauty and Necessity: Rio Grande Textiles from the Durango Collection®

NATIVE VIEWS, NATIVE VISIONS

Contemporary Native art show curated by student intern

In October 2013 the Center opened *Native Views, Native Visions* featuring contemporary Native art. The show was a stunning reflection of the unique artistic interpretation of Native men and women from a variety of tribal backgrounds. The exhibit was co-curated by Shung-Waketah LookingHorse, a junior in the Public History program at Fort Lewis College. Waketah has worked for the Center for two years as both a work-study employee and as an intern. Her combined interest in Native art, nurtured by her family of notable artists, and her experience in working with our collections, made her the ideal student to create the exhibit. Center curator Jeanne Brako explains that "Waketah came highly recommended from her academic instructors -- and she has the drive, interest and maturity to take on a project of this scope."

The process for selecting works for the exhibit took well over a month. After reviewing the Center's extensive holdings, Waketah eventually pared down her 100+ selections of art based on available real estate in the gallery. She and Jeanne then enhanced the space with sculpture and contemporary textiles.

Waketah also met donors Bill and Sue Hensler. The Henslers are long time collectors of Native American art, and have donated numerous works to the Center's permanent collection. The Henslers capped the presentation of this exhibit with a new gift, *Two Koshares* (1969) by Pablita Velarde, mother to Helen Hardin and grandmother of Margarete Bagshaw. The three women's work was shown side by side in the exhibit as a powerful statement of Native art practices passed down through generations.

As it turned out, this experience was invaluable for Waketah. She has continued work as an interpreter at Crazy Horse Memorial in the Black Hills of South Dakota this summer.



Native Views, Native Visions: Contemporary Art and Artists



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Center Staff

Jay Harrison, *Director*
Jeanne Brako, *Curator*
Nik Kendzierski, *Archives Manager*
Michael Long, *Library and Archives Specialist*
Jen Pack, *Librarian*
Sara Porterfield, *Center Doctoral Fellow*
Julie Tapley-Booth, *Business and Public Relations Manager*

Newsletter

Fall 2014 *Timelines*
Creative Edge Studio, *Designer*

Center of Southwest Studies

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The Center of Southwest Studies, a program of Fort Lewis College
Established 1964 through the support of Arthur & Morley Ballantine

FALL EVENTS & EXHIBITS

October 9 ~ Exhibit Opening Reception

Masterpieces of the Durango Collection®: Native Blankets from the Early American Southwest
After a year in Santa Fe, our hallmark Durango Collection® returns to the Center for an exhibit featuring its most significant Pueblo and Navajo textiles.
The Museum, 5:00-7:00 pm

October 23 ~ Book Signing

Tough Men in Hard Places: A Photographic Collection
Book signing with author Esther Greenfield to release her new photo essay on Western Colorado power, in conjunction with Delaney Library's book sale. CSWS members are invited to shop beginning at 3:00 pm.
Delaney Library and Archives, 4:00-6:00 pm

Monday, October 27

Sara Porterfield, Center Doctoral Fellow in Southwestern History Lecture
The Colorado River in Global Perspective.
Center of Southwest Studies Lyceum, 6:00 pm

Wednesday, November 5

The Duane Smith Lecture in Southwest Studies featuring Marsha Weisiger, the Julie and Rocky Dixon Chair of U.S. Western History, University of Oregon
Narrating Adventure on the Colorado River.
Center of Southwest Studies Lyceum, 6:00 pm

November 10 ~ Film Screening and Discussion

Documentary film and discussion with Dr. John Baranski
Film on immigration and social issues in the Southwest, title to be announced.
Center of Southwest Studies Lyceum, 3:30 pm

November 15 ~ Fashion Show

Orlando Dugi Fashion Show
The creations of Orlando Dugi hit the runway at this haute couture fashion show. Ticket information forthcoming.
FLC Ballroom, 4:30 pm VIP Reception; 5:30 pm Show

November 21 ~ Holiday Gala

The Center's Holiday Gala
Ticket information forthcoming.
The Museum, 7:00 pm