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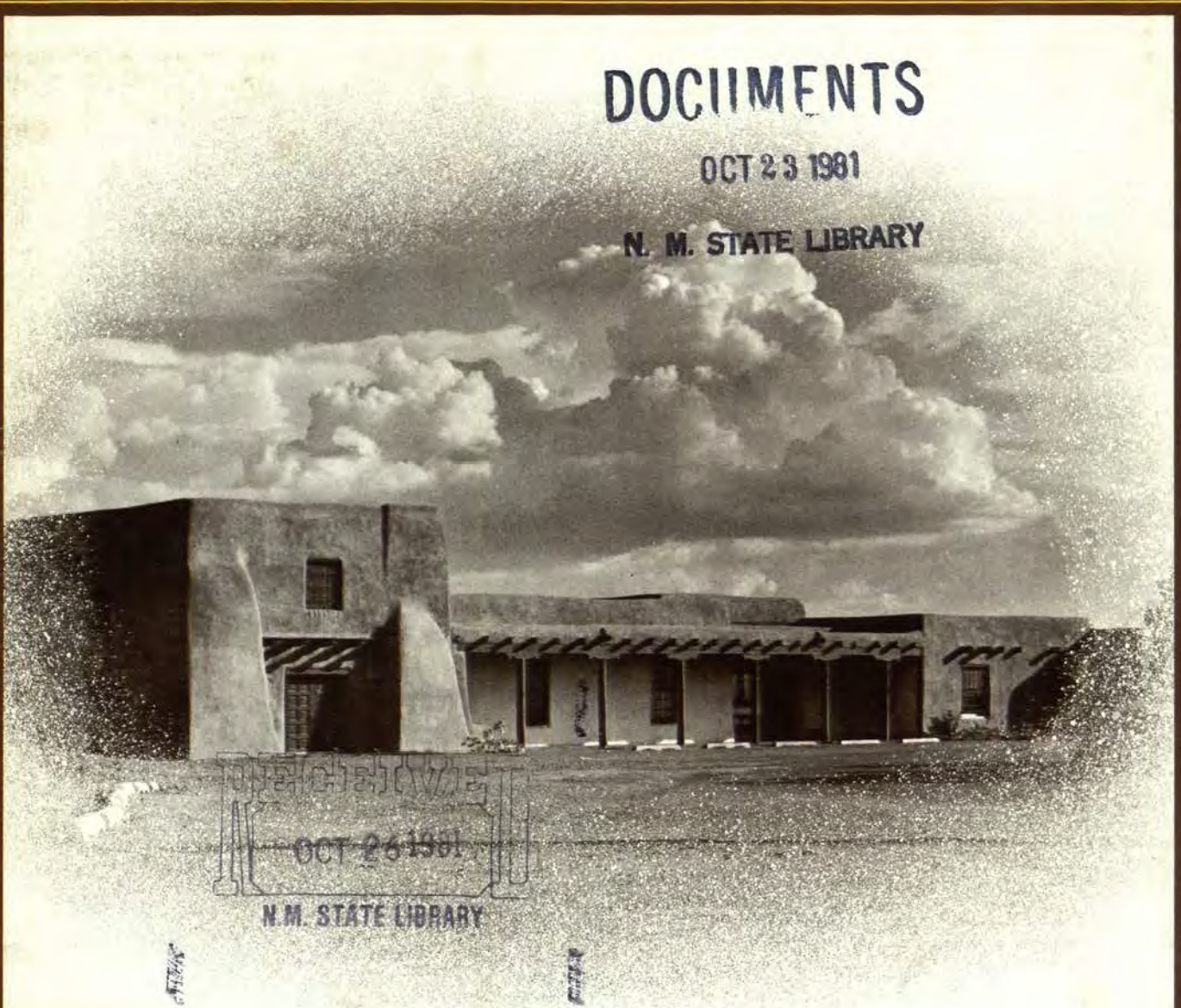
# El Palacio

MAGAZINE OF THE MUSEUM OF NEW MEXICO

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*Fiftieth Anniversary*

*Tracing the Story of Man in the Southwest*

## The Laboratory of Anthropology

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ANTHROPOLOGY CENTER



# El Palacio

Quarterly Magazine of the Museum of New Mexico

Volume 87, Number 3

Fall 1981

## THE LABORATORY OF ANTHROPOLOGY

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# A Letter from the Editor

**T**HIS SPECIAL EDITION of EL PALACIO commemorates the fifty years of accomplishment of the Laboratory of Anthropology, a unit of the Museum of New Mexico and one of the Southwest's leading institutions for anthropological research. There is a special affinity between the Lab and EL PALACIO. For many years our masthead carried the words: "Published by the School of American Research, the Archaeological Society of New Mexico, and the Laboratory of Anthropology." During the 1950s and early 1960s, EL PALACIO had a distinct emphasis on articles by Laboratory professionals and their colleagues. Our offices were in the Lab building as late as 1974.

We are grateful to **Marsha Jackson** who coordinated the contents of the issue on behalf of the Laboratory. Jackson is registrar of the Archaeological Site Records Management section. On the Lab staff since 1977, she worked previously as historical archaeologist at Texas Tech.

New Mexico's Cultural Affairs Officer **George Ewing** knows the Laboratory of Anthropology well. He was director there from 1967 until 1973. He holds degrees in anthropology from the University of Colorado.

**Betty Toulouse** first worked at the Lab in 1934 as a summer assistant herding tourists through the collections. She was hired by the Indian Arts Fund and the SAR to inventory the collections in 1960. She became the Laboratory's curator of collections and a MNM employee in 1972 and retired in 1978. Toulouse is the author of *Pueblo Pottery of the New Mexico Indians*, numerous EL PALACIO articles, and is currently compiling a comprehensive index for EL PALACIO.

**George W. Stocking, Jr.**, a leader in the field of anthropological history, was invited by the Laboratory to document and interpret its beginnings and evolution. Stocking is on the faculty of the University of Chicago where he is director of the Morris Fishbein Center for the Study of the History of Science and Medicine. Author of *Race, Culture and Evolution: Essays in the History of Anthropology* and *The Shaping of Anthropology*, Stocking is also editor of the *History of Anthropology Newsletter*.

**Stewart Peckham** is assistant director and senior staff archaeologist at the Laboratory of Anthropology where he has been employed since 1954. Peckham is field director of the Archaeological Field School, which is excavating a great kiva site in Gallup. **Nancy Fox** also joined the Museum in 1954, after receiving her masters in anthropology from the University of New Mexico. She is senior curator of collections and head curator of the State Archaeological Repository. An authority on Pueblo and Navajo textiles, Fox is the author of *Pueblo Weaving and Textile Arts*, published in 1978 by the Museum Press. **Marjorie Lambert** joined the Museum of New Mexico in 1937, beginning a distinguished thirty-two year career. Lambert retired in 1969 as curator of general anthropology.

The story of the building itself, "Meem Masterpiece," is told by Bainbridge Bunting in an excerpt from his new book, *John Gaw Meem, Southwestern Architect*, to be published next year by the School of American Research. We are grateful to the SAR for this special preview of the book. Bunting died this past February; details of his remarkable career as New Mexico's leading architectural historian were recounted in EL PALACIO's summer issue. The story is complemented by the fine photographs of **Ansel Adams** and **Nancy Hunter Warren**. Several anthropological photo essays by Warren have appeared in these pages in recent years.

**David H. Snow** wrote the introduction and captions for the feature on the early **Charles A. Lindbergh** aerial photographs of Southwestern archaeological sites. Snow is supervisor of the Research Section of the Laboratory of Anthropology. He holds degrees from UNM and Brandeis universities.

"Pit Houses: Prehistoric Energy Conservation," which questions the long-held view of the superiority of above-ground earth dwellings, is by **Robin Yeomans Farwell**, a cultural resources specialist at the Laboratory since 1975. Farwell specialized in anthropology and art history at Connecticut College and UNM.

Happy Anniversary Laboratory! May you continue to contribute to the understanding of the Southwestern peoples through the remainder of your first century and beyond.

—Richard Polese



# Prelude: Founding the Laboratory of Anthropology

By Betty Toulouse

**I**N 1924 JOHN D. ROCKEFELLER, JR., took a summer trip to Colorado. At that time he could not have guessed that six years later his desire to found an anthropological research center in the Southwest would be realized.

During the trip he visited Mesa Verde National Park, and, while touring the cliff dwellings with Jesse L. Nusbaum, then superintendent of the park, Rockefeller revealed his hopes for a future research institution. He thought that perhaps Mesa Verde would be the right place for it. Nusbaum explained about the severe Colorado winters and the inadequate roads. However, he suggested Santa Fe as an ideal place for the proposed research center. Although technology eventually conquered the road problem at Mesa Verde, it has



John D. Rockefeller, Jr.

Jesse Nusbaum

had no effect on its weather; Nusbaum was meteorologically correct in suggesting Santa Fe.

Rockefeller then traveled to Santa Fe where he talked with Edgar Lee Hewett, Director of the School of American Research and the Museum of New Mexico, about his idea for building a research institution as an enlargement of the Museum of New Mexico. No action came out of this first visit, though.

Two years later he brought his family to Mesa Verde again and also planned a second visit to Santa Fe and the Pueblo Indian area. Nusbaum suggested that Kenneth M. Chapman would be the one to take them on such a tour. Chapman was on the staff of the Museum of New Mexico,





Courtesy Catherine Rayne

Amelia Elizabeth White

but more importantly was also a founding member of the Indian Arts Fund. During the tour the Rockefellers learned details about the Fund, its collection, and its plans to build a research museum to house the collection. Rockefeller was intrigued. He requested that Chapman draw up a statement on the goals of the Indian Arts Fund and a proposal envisioning a research museum to meet these goals. Chapman did so, and what he proposed was in essence, if not in detail, the eventual statement of goals on which the Laboratory of Anthropology was founded.

During the two-year interval between Rockefeller's visits, Nusbaum discussed Rockefeller's interest in establishing the Southwestern institution with A. V. Kidder, the noted anthropologist. Because of the growing interest in Southwestern archaeology as well as increased activity in the Southwest at this particular time, American anthropologists felt the need for an institution dedicated to the training of graduate students in laboratory and field techniques.

Late in 1926, when Rockefeller received the proposal Chapman sent him, he asked the American Association of Museums to study the advisability of establishing a combined anthropological laboratory museum and field station and to define the organization, aims and scope of such an institution. In February 1927 the American Association of Museums asked H. C. Bumpus and his deputy, Herbert Maier, to go to Santa Fe to survey the existing institutions and obtain local opinions on establishing another one. Meanwhile, other meetings were held at universities and museums throughout

the country and the idea was presented to annual meetings of anthropological associations.

By June of 1927 all reports were in, and twelve leading anthropologists met at the Yale Club in New York City to determine the scope of the proposed institution and to form an executive committee to hammer out and implement plans for the "Anthropological Laboratory and Museum." The twelve were: Franz Boas, H. C. Bumpus, Fay-Cooper Cole, Roland B. Dixon, P. E. Goddard, Carl E. Guthe, Frederick W. Hodge, Chauncey J. Hamlin, Kidder, M. H. Saville, H. J. Spinden, and Clark Wissler. Appointed to the executive committee were Kidder, Chapman, Dixon, Hodge, Neil M. Judd, and Sylvanus G. Morley.

In July Kidder met with Indian Arts Fund members and spoke on the possibilities for a connection between the Fund and the proposed laboratory. Later that year the Indian Arts Fund agreed to loan its collections and pledge its support to the new institution.

The major part of the land for the Laboratory was donated by Martha and Amelia Elizabeth White and Francis C. Wilson. John D. Rockefeller, Jr., donated funds for the first buildings and pledged funds in support of the Laboratory for its first five years of existence. This "maintenance fund" was provided on a diminishing basis — by the end of the first five years the Lab was expected to be self-sustaining.

And so, after much work on the part of many people, the idea of the Laboratory of Anthropology was defined and ready for a building to transform it into a reality.



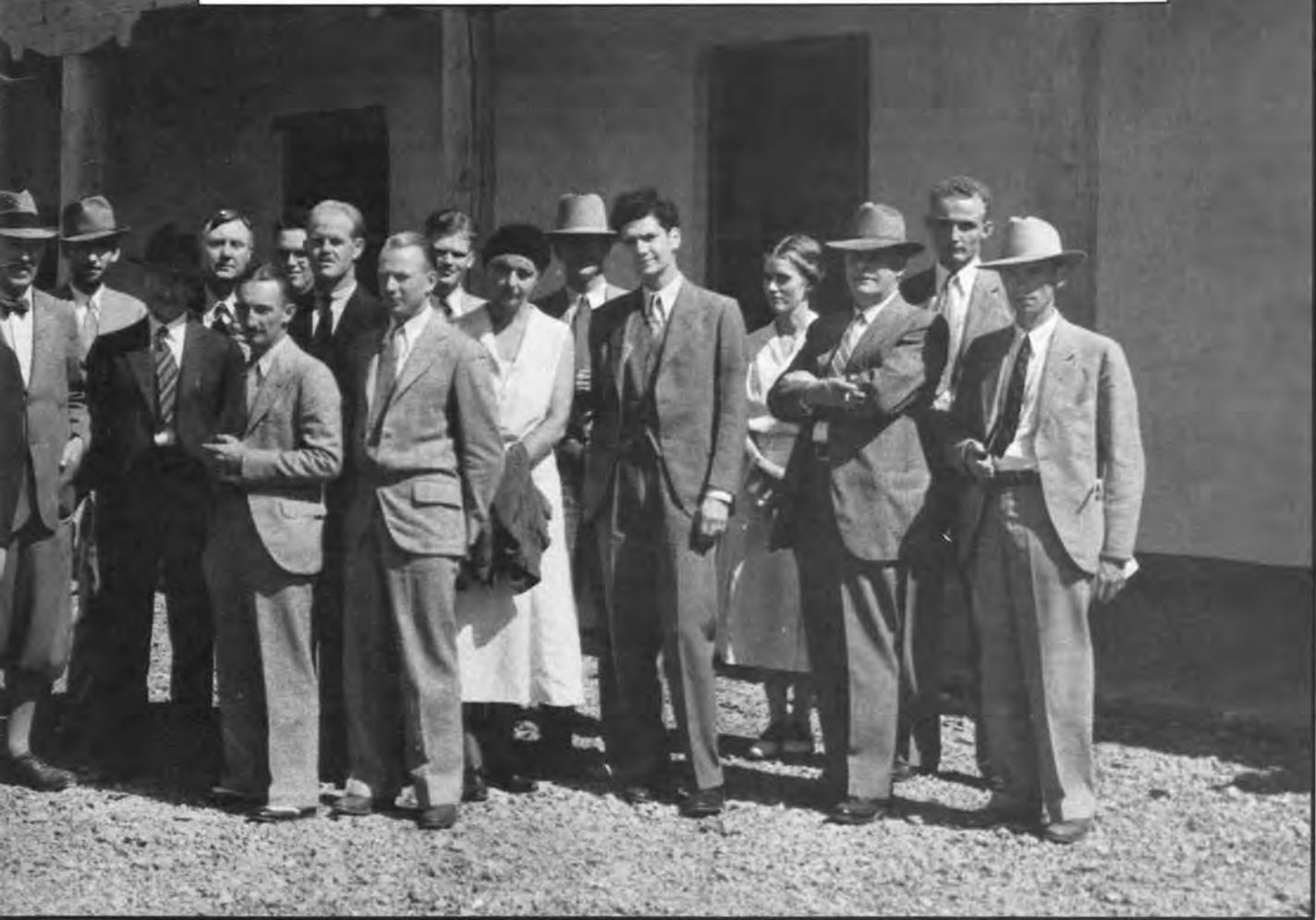
*Official opening of the Laboratory of Anthropology, September 1, 1931.*

*From left: John McGregor, Benny Hyde, Frank H. H. Roberts, Neil M. Judd, Kenneth Chapman, W. W. Postlethwaite, Emil W. Haury, A. V. Kidder, Anna O. Shepard, Arthur Woodward, Marjorie Trumbull, W. S. Stallings, Jr., Jesse L. Nusbaum, Paul H. Nesbitt, Mrs. R. B. Alves, Ralph L. Roys, Paul Martin, Clark Wissler Dr. Van Bergen, George Woodbury, Dean Byron Cummings, J. A. Jeancon, Lyndon Hargrave, Dale King, R. D. Brown, Carl Miller, S. T. Kimball, Ruth Benedict, Henry Roberts, Paul Frank, Alice Remley Stallings, Harry P. Mera, Stanley Stubbs, Charles Amsden. The official opening coincided with the 1931 Pecos Conference.*

# The Laboratory's Early Years: 1927-1947

*By Betty Toulouse*

**W**HEN THE BEAUTIFUL CARVED DOORS of the Laboratory of Anthropology finally opened on September 1, 1931, there was revealed a harmonious combination of vast expanses of softly undulating stark white walls and splendid, natural wood-beamed ceilings. Handmade furniture, carved interior doors, and a black, specially-compounded and highly polished floor were illuminated with hand-fashioned ornamental tin chandeliers and wall sconces. But that was not all. Those doors opened on the beginnings of a dream that







Part of Dr. Hewett's summer school archaeology class at Rito de los Frijoles in 1910. Front row: Sylvanus G. Morley, Kenneth M. Chapman, J. P. Adams, Jesse Nusbaum, Nate Goldsmith and Junius Henderson. Standing: Wilfred Robbins, Donald Beauregard, J. P. Harrington, F. W. Hodge, Dr. Edgar L. Hewett, Neil Judd, Miss Woy, Freire Marrecco.

American anthropologists had cherished for many years. That dream was of a great anthropological research center in the Southwest.

In the proposed plans for the institution, the building known today as the Laboratory of Anthropology was shown as the "first unit." The building plans also included several well-equipped research units, a large library and completely furnished residences for visiting anthropologists who would be using the Laboratory's facilities to investigate Southwestern mankind. Present-day inhabitants of the Southwest were to be included in the studies; all of this, it was hoped, would bring about greater understanding among the mix of Southwestern cultures.

Even before the ground was broken for the construction of the building, small groups of graduate students were taking advantage of the summer field training sessions which were part of the idea for the Lab. These started in 1929 under the direction of experts actively working in the four branches of anthropology (ethnology, archaeology, linguistics, and physical anthropology). The program was initiated through a grant from the Laura Spelman Rockefeller Memorial. Four or five students in each discipline joined a well-

known scientist at the site of his field work for a period of nine weeks.

Field groups were led in successive years by scholars such as A. L. Kroeber, Leslie Spier, Ruth Benedict, Leslie A. White, Ralph Linton, Alexander Lesser, A. V. Kidder, Fay-Cooper Cole, Frank H. H. Roberts, William Duncan Strong, Emil W. Haury, Arthur P. Kelley, Edward Sapir, Melville Jacobs, Harry Hoijer, Harry Shapiro, and Wilton Marion Krogman. Many of the students in these early field programs became prominent anthropologists in the years to come.

THE PURPOSES stated for the Laboratory in the proposal for its founding were "anthropological research, public education, welfare of the native races in the Southwest, and publication." In a matter of months after the opening of the Lab, programs to achieve these purposes were producing results under the supervision of Jesse L. Nusbaum, the Laboratory's first director.

Dr. Harry P. Mera, who was curator-in-charge of the Lab's archaeological survey program, had visited New Mexico for a few years in the early 1900s and became interested in the history of Southwestern Indians. When Mera settled here



as Santa Fe County's health officer, he spent much of his spare time in the field looking for evidence of early Indian occupation. During those years he organized his own archaeological survey and sherd library, which he brought to the Laboratory when he became its staff archaeologist in 1931.

The goal of the Archaeological Survey was the systematic recording of *all* archaeological sites in the drainage of the Rio Grande. Reconnaissance was conducted by archaeologists from many institutions as well as Lab staff members; the sherd collections were analyzed and catalogued at the Lab. A number was assigned to every site, and the sherds and field data were stored in large drawers in lockers which lined one wall of the large and sunny Survey Room. The system begun in 1931 is still used by today's archaeologists, and the "LA" site numbers assigned by the Lab are recognized by all who work in archaeology.

THE Dendro-Archaeological Survey, with its goal of dating sites in the Rio Grande drainage system through tree-ring analysis, was also a major effort of the Laboratory of Anthropology. The dendro-archaeology for the Colorado and Flagstaff areas that Dr. A.E. Douglass of the University of Arizona had established was not adequate for dating Rio Grande material. Douglass was personally involved in setting up the research facilities at the Lab, and W. Sidney (Sid) Stallings, Jr., was employed to organize a survey of the Rio Grande area. Within a few years he succeeded in extending the dating back to A.D. 930. By the time the "dendro lab" was shut down during World War II, much valuable knowledge had been gained which has been of great benefit to anthropological studies in the Southwest since.

When Kenneth Chapman joined the Laboratory staff in 1929 as curator of anthropology collections he was continuing work he had started many years before as a member of the Museum of New Mexico staff. He conducted Indian art classes at the University of New Mexico, the Normal University in Las Vegas and the Lab, and was also consultant for the U.S. Indian School in Santa Fe. In addition to these activities he was busy with the drawings for his landmark publication, *Pottery of Santo Domingo Pueblo*.

There were two people who did not head departments but were in key positions—the Lab could not have run smoothly without them. They were Stanley A. Stubbs and Alice R. Stallings, the wife of Sid Stallings. Stubbs began as assistant archaeologist and photographer. A few years after the opening he was appointed assistant curator for the Lab's collections, in order to give Chapman some much needed time in his tight



Harry P. Mera (1875-1951)  
Founder of Lab's archaeological survey designed the state flag.

MNM Photo Archives



*Sylvanus G. Morley (1883-1948)*

*Pioneer Southwestern and Mayan archaeologist kept an office at the Lab.*

schedule. Alice Stallings wore several hats—acting librarian, receptionist, museum assistant—which meant that she was available for being involved with almost anything that needed doing. She was a delightful person.

WHEN I arrived on the scene in the summer of 1934, the Lab was humming with the activities for which the institution had been founded. I was also a museum assistant, and I gave Alice as much help as I could when not involved with my assigned priority—the visitors. They came in buses, courier limousines and private automobiles. The American Express Company sponsored tours at least once a week, and sometimes more often during the travel season. Large buses, two or three, filled to capacity, would drive up in front of the Laboratory, and in mere minutes the building would be inundated with people, seemingly flowing in all directions. Talking to visitors was usually done to the accompaniment of small chatter between members of the group—until we went down the stairs into the pottery rooms. As each person saw that large room filled with richly decorated Indian pottery, there was an intake of breath, a low sound of amazement and then complete silence. Finally questions began to come and always among the first were, “How much are they worth?” or “How many are there?” and occasionally, “How do you know where to find them?”

It was very different with the tour groups that arrived in the brown and tan Studebaker or Cadillac “Harveycars,” escorted by a courier dressed in a brightly colored Navajo style blouse, trim brown gabardine skirt, silver belt and necklace, and usually a soft brimmed Stetson hat. The couriers were required by the company to know a great deal about the history of New Mexico and the customs of the people who lived here. Anthropologists working in the northern New Mexico regions made the Lab their field headquarters while they were in the area; this was, in fact, one of the reasons for establishing the institution. During the summer months professionals who were able to be away from their university homes were often found at the Lab, conferring with Chapman on Indian art or “in conference” with Mera, Stallings or Stubbs on archaeological matters. Since most of these professional visitors were members of the Laboratory’s board of trustees or advisory board, there was always the Lab’s business to be discussed as well.

For a number of years after the opening in 1931, Dr. Sophie D. Aberle of the Carnegie Institute in Pittsburgh, who was conducting a study of growth of Indian children, and Moris Burge and Margaret McKittrick of the National Association on Indian Affairs, which had programs in Indian arts, crafts and welfare, occupied offices in the Lab. Anna O. Shepard was there, investigating the physical properties of Pecos Pueblo wares as one of the goals of the Ceramic Technology Project. Sylvanus G. Morley and Karl Ruppert of the Carnegie Institution of Washington maintained offices at the Lab during the months between the work sessions of their various Mayan projects in Central America.

ALL of this made the Lab a very busy place. However, the day’s work at the Lab came to a close at four o’clock when buzzers sounded all over the building, signaling that the water had come to boil and it was tea time. The custodian took command of the reception desk and the staff gathered in the sherd room (where sherds were, and still are, cleaned and pots reassembled using a large elevated sandbox to hold the pieces together as the glue dried). Dr. Mera always put the water on to heat and arranged cookies or cake on a big platter so that all would be ready at 4 p.m. It was a time for getting together to relate the events of the day, tell amusing stories, make announcements about future events, discuss anything that needed to be discussed from Lab policy to the weather and anything in between, let off steam, or fuss about something. This break at the end of the day very pleasantly took the place of more formal staff meetings and, more than that, we must have

had the prototype of the “executive sandbox,” contemplated by psychologists a few years ago. If the sandbox didn’t contain pottery in process of mending or restoration, someone would be pushing the sand around. Chapman was usually composing elaborate works of art as he helped keep conversation lively with his timely and witty opinions on the subject of the moment.

Dr. Mera, while doing research for the site survey, amassed a large amount of information on the various pottery types assembled in the Survey Room. In 1934, publications on these pot-



Kenneth M. Chapman (1875-1968)  
Shown working on his publication on Santo Domingo pottery designs.

tery types began to come out. Mera did his thinking and planning while walking around. His route took him from the Survey Room to the auditorium—the full length, breadth and height of the building. This meant many interruptions, either official or social, along the way, but nevertheless between 1934 and 1945 he produced ten published bulletins in the Technical Series on prehistoric pottery, thirteen bulletins on Navajo weaving, three bulletins

on Indian jewelry in the General Series, and two major volumes on pottery and another on textiles in the Memoir Series.

The bulletins on Navajo weaving were the result of an in-depth study started soon after Charles Amsden had published his *Navajo Weaving, its Technic and History* volume in 1934. This project was known as the Textile Registration. Those who owned Navajo textiles were invited to bring their blankets to the Laboratory for technical analysis and approximate dating. The owner, in return, was entitled to a copy of the technical information, an 8" x 10" photograph of the blanket and a registration number which was attached to the blanket, all for the sum of a dollar. The registration project provided very valuable information for the Lab. The files containing the technical data and photographs for several hundred textiles are still available for study at the Lab.

VERY soon after I joined the staff, Mera and Stubbs decided that I was to catalog the Indian Arts Fund Collection which was housed in the Laboratory. Although Mera had been in charge of the Indian Arts Fund Collection since its beginning in 1922, he had time only to number the items in the collection, write the accession information on a slip of paper and drop it in a shoebox. After a briefing session on accessioning and cataloging, I ventured forth into the storage areas to learn the curator’s art of recording a collection. And how I learned! From that moment onward I spent much time in the basement collection areas, cataloging Indian art and meeting the visitors when they came down the stairs. When I was at the reception desk, there were always several items on the desk for me to catalog during quiet moments.

Exhibits on the main floor were changed quite often. The two exhibit rooms were filled with free-standing rectangular glass cases, which allowed a great deal of latitude for showing all the aspects of prehistoric artifacts as well as Indian art. Stanley Stubbs usually installed the exhibits. When a publication was issued, artifacts discussed in the book or booklet were featured in a major exhibit and an evening lecture about the subject given. These were very popular with Santa Fe residents.

The only change that took place in the pottery rooms in the basement was the continual addition of new acquisitions to the collection. Yet, even that area was always a delightful exhibit, because the Laboratory was fortunate in having a custodian who liked to dust the pottery and shelves and polish the floors. With the light coming into the room through the big windows on the south, everything just sparkled for staff and visitor alike.



One special exhibit during that time received national publicity. It displayed the prehistoric Mimbres culture bowls that were chosen by the Atchison, Topeka and Santa Fe Railroad for the designs on the dinner service in the dining cars of their new Super Chief train, which went into service in 1939. The Navajo blankets that were copied for the upholstery in the Pullman cars and lounge cars were also featured. Also prominent in the display were Indian objects that showed the influence of the railroad on Indian art, such as a pottery train made at Santa Clara Pueblo and Navajo pictorial blankets depicting trains. Officials of the A.T.&S.F. Railroad and the Pullman Company attended the opening of the exhibit. It was quite an affair.

**W**HEN the Laboratory of Anthropology, Inc., was formed in 1927 and a pledge of funds for buildings, equipment and maintenance support for the five-year period from 1930 through 1934 was made by John D. Rockefeller, Jr., no one had any way of knowing that the stock market would crash in 1929 or that the resulting Depression would be so severe or last so many years. The plans that had been made for the construction of the Lab were carried through, and the organization functioned as originally envisioned until 1935. During that year Jesse L. Nusbaum resigned as director and the Rockefeller funding came to an end. Rumors circulated that the Lab would be closing soon. (See the following story by George Stocking.) Kenneth Chapman served as acting director between 1935 and 1938, while emergency funding on a matching basis was obtained from the Davison Fund in New York. The Roosevelt relief projects placed several typists and a librarian at the Lab, where programs continued at a slower pace. Anna O. Shepard was employed by the Carnegie Institution of Washington but continued to work at the Lab in the Ceramic technology project, which was based on investigations sponsored by Washington's Carnegie Institution.

In 1938 and 1939 a survey and excavations in the Gobernador area were conducted by Mera and E. T. (Ned) Hall, and this project continued for several additional years. Stubbs went to the Buffalo Museum of Science in 1938 as a museum intern on a Rockefeller Fellowship, and I served as acting curator for the Laboratory's collections. The Stallings were on a year's leave of absence for studies at Yale. The program in publications really began to achieve its goal with the publication of three Memoir Series volumes, one monograph in the Technical Series, and nine bulletins in the Navajo blanket series by Mera, with accompanying exhibits.



*Stanley A. Stubbs (1906-1959)  
Archaeologist and curator from 1931 until his death.*

Lack of funding for operations became a serious problem, so from 1940 to 1942 the Lab changed its programs; instead of emphasizing anthropological research, it put the accent on Indian art in an effort to catch the attention of the general public and stimulate the membership program. A traveling exhibit, "An Introduction to Indian Art," was assembled, exhibited at the Lab and then sent on its way. Eric Douglas of Denver staged an Indian Style Show at the Lab, and "Mas-

terpieces of Primitive American Art," silk-screen depictions of exceptionally fine pieces in the collection, were issued to attract membership support.

In 1942 the size of the staff began to dwindle. Chapman became a full-time member of the University of New Mexico faculty, but he kept a connection with the Lab to carry on his work in Indian art; Alice and Sid Stallings left. James F. Zimmerman, president of UNM, became the director of the Laboratory in addition to his university position. By that time, World War II was having a profound impact on all non-essential organizations, and that, of course, included the Lab.

**B**ETWEEN 1942 and 1945 the publications program wound down. The last of Mera's Technical Series bulletins on pottery, the last four bulletins on Navajo weaving and three bulletins on Indian silver jewelry were issued. Volume IV of the Memoir Series, *Pueblo Indian Embroidery* by Mera, was also published. A monthly newsletter, *Keeping Up with Man*, was initiated in 1944 and was sent to members of the Lab and board members to inform them of anthropological events and developments "as the layman sees it." When Dr. Zimmerman died in 1944, Chapman became acting director again, for one more year, and then in 1945 Maurice Ries, an expert in public relations, became director.

To encourage membership another traveling exhibit, "Man Becomes an Artist," was assembled, exhibited at the Lab and circulated. A major exhibit, "Out of the East," was installed, depicting the culture of China, India, Tibet, Burma, Cambodia, Japan, Siam, and Java. During the same year (1945) Mera resigned and then Mary Chapman left. This left a skeleton staff of three: Stan Stubbs, Marian Bond (a part-time typist and receptionist) and Elizabeth Wesley, who became executive secretary. With the help of several volunteers they carried on for two more years, continuing to make hopeful plans for the future.

But the Laboratory of Anthropology, born into the Depression and nursed to maturity through World War II, failed to survive as an independent institution. It had been managed by scientists and scholars for fifteen years, but the support of anthropological research was low on America's priority list when the nation finally emerged into a period of prosperity. Maurice Ries, with his acknowledged expertise in private fund raising, arrived on the scene too late to preserve the independent character of the Lab, and it became a unit of the Museum of New Mexico in 1947.



*Jesse L. Nusbaum (1887-1975)  
First director of the Laboratory, from 1931 until 1935.*

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# Anthropological Visions and Economic Realities in the 1930s Southwest

By George W. Stocking, Jr.

THE LABORATORY OF ANTHROPOLOGY at its dedication was a focus of grand visions—the first unit of an “immense laboratory” which would be the capstone of Santa Fe’s scientific institutions. Five years later, when its initial Rockefeller funding had ended and the Laboratory was forced to scratch for philanthropic sustenance—in the arid Depression economy of the Southwest, the man who was soon to be its second presiding officer expressed fears that it might be an “institution without a soul”—not by virtue of bureaucratic immensity, but because it had yet to find a definite purpose among the varied visions that had motivated its founding.

Carl Guthe distinguished six groups among the Laboratory’s “public”: tourists attracted by the unique character of the Southwest; “yearners” whose romantic curiosity aroused a subjective interest in the Indians; non-professional students (“collectors, artists, and altruists”) concerned with some specific phase of Indian life; professional social workers, educators and government administrators directly interested in the Indians; graduate students preparing for careers in anthropology; and professionals specializing in one or more of its four methodologies (archaeology, ethnology, linguistics and physical anthropology).

In retrospect, the diversity of interests appears even more complex. Both within and between

---

*Kidder warned of the “evil effects  
of prostituting one’s  
aims to please private donors...”*

---

Guthe’s groups there were differences in substantive focus: the contemporary Indian art of Kenneth Chapman presented rather different problems than Harry Mera’s potsherds, which were quite a cry from Fred Eggan’s graduate student notations of Hopi social organization. More importantly, the personalities differed in the nature of their attachment to the Southwest: some like Jesse Nusbaum might be counted old-timers; others were more recent migrants. Some, like Mary Cabot Wheelwright, were part-time residents; others like Alfred Kidder, were non-



George W. Stocking, Jr., speaking at the Laboratory September 1, 1981.

residents whose professional interests took them regularly to the area; still others lived and worked in America’s coastal regions. As a result, there was wide variation in their relative commitment to the Laboratory as opposed to the other institutions with which they were involved. Finally, they differed in what they had to offer to the Laboratory’s sustenance—those with professional expertise having little money, and those with money having little expertise. Mixing all this variety into Guthe’s “audiences,” and keeping in mind the conflicts of personality and institutional commitment surrounding the Laboratory in Santa Fe, it is scarcely surprising that the place had difficulty defining itself.

From its very inception, the Laboratory was a hybrid institution. According to one account, the initial impulse was the mutual interest of Kenneth Chapman and John D. Rockefeller, Jr., in preserving and promoting Indian art—discovered on the occasion of the latter’s visit to Santa Fe in June 1926 when, during one of Edgar L. Hewett’s frequent absences, Chapman served as the Rockefellers’ guide to the State Museum, and told them about the activities of the Indian Arts Fund.



Already by that time, however, the American Association of Museums, through its Committee on Outdoor Education, had become interested in the Pueblo area, and in the early spring of 1926 had submitted to the Laura Spelman Rockefeller Memorial a recommendation for the establishment of an "Archaeological Laboratory and Museum." When Edgar Hewett and the Archaeological Institute of America made an approach to the Rockefeller interests later that same year, Rockefeller (whose philanthropic style echoed his father's entrepreneurial mode) arranged to send H. C. Bumpus of the Museum Association to

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*The future conduct of affairs was  
"taken over by a strong and representative  
body of scientists."*

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Santa Fe in an attempt to coordinate activities. After meetings early in February 1927, Bumpus and Hewett arrived at a general understanding about future work in the Santa Fe area, including the proposed Archaeological Laboratory and Museum.

By this time, however, a group of professional anthropologists at major northeastern universities—some of them with a long history of professional antagonism to Hewett—had become interested in establishing an intercollegiate "anthropological field-station" in the Southwest. At a meeting in New York on June 6, 1927, the future conduct of affairs was, to quote Bumpus, "taken over by a strong and representative body of scientists." Banding together as the *Committee on the Organization of the Anthropological Laboratory*, they formed an ad interim executive committee, whose only Santa Fe representative was Kenneth Chapman. By September 28, they had already incorporated in New Mexico as *The Museum and Laboratory of Anthropology*—an end run which led Hewett for the next several years to place a number of roadblocks in the path toward its realization.

The aims expressed at the New York meeting, according to Alfred Kidder's later recollections, "embraced science, art and humanitarian needs," but both the institution's corporate charter and the "Preliminary Statement of the Ad Interim Executive Committee" in November 1927 made quite clear which of these was preeminent. According to the major headings of the latter document, the goals were "anthropological research . . . public education . . . graduate instruction in the field . . . [and] the welfare of the native races of the southwest"—in that order, with

"conservation and stimulation of native arts and crafts" being encompassed under the latter rubric, as well as in the modest "trailside museum" envisaged by the founders. Museum functions were further delimited (and the word *museum* legally deleted from the Laboratory's name) in deference to the concern of Hewett and several others that it might encroach on the turf of existing institutions in Santa Fe. And by the time Jesse Nusbaum reviewed the activities of the Laboratory at the end of the initial Rockefeller five year grant in 1934, the remarkable success of the Laboratory's summer field schools was such that "graduate instruction" somehow overtook "public education" in the listing of its activities. But despite their relative priorities, all of the originally envisioned functions did somehow get carried on during the Laboratory's early years.

The balancing of multiple priorities became virtually impossible after 1935, when local contributions dropped precipitously at the same time Rockefeller financing became a matter of annual renegotiation. Chairman Kidder suggested to the trustees in December that they must choose among four courses: trying to tough it out with their past program, perhaps reoriented more toward social science; turning back to the local group that had originally supported the Indian Arts Fund; affiliating with some other institution in New Mexico; or turning the plant over to the National Park Service. Warning of the "evil effects of prostituting one's aims to please private donors and of shaping research programs with an eye to the wishes of foundations," he added his resignation to that already offered by Jesse Nusbaum.

Caught in a maze of economic difficulties which by 1940 had reduced its total yearly budget to less than \$15,000, the Laboratory followed up one

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*"The Laboratory followed up one  
blocked path after another in the hope  
of finding a unifying mission."*

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blocked path after another in the hope of finding both a unifying mission and the money to sustain it. With no director after Nusbaum serving longer than two years, the failure to find another stable leadership team heightened a tendency toward erratic shifts in direction. Each successor had a different notion of how the Laboratory might best define its goals, and a series of evaluations by internal and outside agencies were unable to provide an effective consensus view.

Prior to replacing Kidder as chairman, Guthe had sought a common denominator among the

Laboratory's six "publics" by suggesting that it recognize itself as primarily "an institution for adult education," that it refrain entirely from active participation in the improvement of the economic or social condition of the Indian, and that it simultaneously strengthen its research activities by breaking the directorship into two positions: scientific and administrative. In response, Fay-Cooper Cole argued that the Laboratory should be a kind of "anthropological Wood's Hole" modeled after the inter-university marine biological research station at Martha's Vineyard.

Without taking action on Guthe's suggestions, the trustees commissioned an evaluation of the Laboratory by representatives of three national interdisciplinary organizations—the National Research Council, the Social Science Research Council and the American Council of Learned Societies. When their report was presented a year later, however, several trustees balked at the suggestion that museum activity was fundamentally antagonistic to research and should be systematically subordinated to it. Reacting more favorably to Cole's proposal that the Laboratory's location provided an unusual opportunity to correlate the four methodologies of anthropology in the study of problems of acculturation and "the dynamics of cultural growth," the trustees appointed a *Committee on the Scientific Objectives of the Laboratory* which was to report back to the 1937 meeting. The committee's report endorsed the Cole orientation, and proposed a one-time Cole protegee, H. Scudder Mekeel, to work out a detailed program as incoming permanent director.

As a social anthropologist just completing a two-year stint as director of the Applied Anthropology unit of the Bureau of Indian Affairs, Mekeel was expected to shift the

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*"The firm concluded that Chapman and the Indian Arts program were by far the Laboratory's most valuable assets."*

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Laboratory's emphasis from traditional archaeology to policy-oriented contemporary ethnological research. However, his proposed reconception of the Laboratory as a social-scientific "field station" for the study of culture change among the area's three major ethnic groups never got off the ground. In an attempt to solve the Laboratory's financial problems, Mekeel had called in a New York public relations firm to evaluate its overall program; and somewhat to the surprise of the trustees, this outfit had come to the conclusion (after extensive local interviews)

that from the point of view of attracting local benefactors and admissions-paying tourists, Kenneth Chapman and the Indian Arts program were by far the Laboratory's most valuable assets. Although the trustees rejected a proposal actually to change the institution's name, the shift in program emphasis had by 1939 been adopted, and the following year Mekeel resigned to accept an appointment at the University of Wisconsin.

By 1941, the constitution of the Laboratory's governing boards had been redefined. James W. Young of the J. Walter Thompson advertising agency had replaced Guthe as chief officer,

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*"Functions were delimited in deference to Hewett's concern it might encroach on the turf of existing institutions."*

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national anthropologists were withdrawing in favor of interested Southwestern laypeople, and the meetings of the trustees as Advisory Board had been moved from New York to Santa Fe.

John D. Rockefeller, Jr.'s chief representative in dealing with the Laboratory felt good about the shift: the Laboratory was finally down to its proper field of Indian arts, and now that "the water had been wrung out" it could look forward to a viable financial future. However, the retreat to regionalism—which would perhaps have been enforced in any case by wartime travel restrictions—did not help to solve the Laboratory's problems. The financial situation remained grim, and almost every meeting heard some proposal for a reorientation of the Laboratory's program. There was an abortive scheme for a journal called *Hispanic North American*, a suggestion that the Laboratory be a training center for Indian craftsmen, a proposal forwarded from Hewett that it become the State Archives Center, and one from Mary Wheelwright that it encourage ethnology by local non-professional talent. Nor did closer relations with the University of New Mexico—begun in 1942 when Chapman left to join its faculty and UNM President J. F. Zimmerman took over as the non-resident director of the Laboratory—provide programmatic focus.

After Zimmerman's sudden death late in 1944, a final effort to maintain an independent identity was undertaken when James Young succeeded in hiring Maurice Ries, a Louisiana newsman with experience in inter-American affairs, to replace him. Ries and Young proposed a program emphasizing the educational functions of the Laboratory, whose role was now to be the interpretation of the findings of anthropology to the general

public. In this context, Ries organized a series of public lectures and radio programs ("Tonight, directly from your Laboratory of Anthropology in Santa Fe, New Mexico, we bring you the eleventh broadcast in the story of man..."). He even embarked on a film-making venture, beginning with commercial productions for the Ford Motor Company, the A.T. & S.F. Railroad, and even the Port of New Orleans, hoping to produce a capital fund for more strictly anthropological pictures.

Despite Ries' feeling that finally "the ice [was] beginning to break," the trustees seem to have become skeptical that the Laboratory could find its true mission through public relations.

On the last day of 1946, death intervened to resolve the matter. For years, the early opposition of Edgar Hewett to the founding of the Laboratory had forestalled any systematic cooperation with any of the institutions in which he played the dominant role. However, Sylvanus G. Morley, his chosen successor at the School of American Research and the Museum of New Mexico, had long been close to the Laboratory; with Hewett gone, it was now possible to pursue the merger option Kidder had envisioned back in 1935. Having already joined the Laboratory's executive committee in 1946, Morley seems to have moved quickly in the matter. Shortly after he arrived in Santa Fe from his field site in Guatemala, the executive committee voted in favor of a merger, and Ries angrily resigned as the Laboratory's director.

By September, John D. Rockefeller, Jr., had been reassured that the collections he had built would still be available for educational exhibition, and the merger was effected. A number of Laboratory people were added to the SAR's managing board, and Chapman and Stubbs were chosen to

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*"Balancing multiple priorities became  
virtually impossible after 1935  
when contributions dropped precipitously."*

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head the Indian Art and the Anthropology departments in a revamped operational structure.

Along the way there were certainly points at which decisions made differently might have led to another outcome. And yet from a perspective of five decades, the failure of the Laboratory to remain as an independent institution seems overdetermined, given the Rockefeller policy of offering fixed-period matching funds rather than permanent endowments. Because the Laboratory was nonetheless closely associated with the Rockefeller name, money raising among the potential

regional contributors was always difficult. Furthermore, the universities which some had hoped would join in a cooperative venture were more characteristically the recipients of Rockefeller largess than contributors to extra-institutional Rockefeller-funded ventures.

Romantic curiosity about Indians had peaked in the 1920s and "yearners" were perhaps less likely to be interested in the nitty-gritty economic and social issues of the New Deal period (in which professional anthropologists, too, were often somewhat hesitant to involve themselves). Nationally oriented anthropologists were little help in solv-

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*"Small wonder that most of those rainbow  
visions of 1931 evaporated  
in the high desert air."*

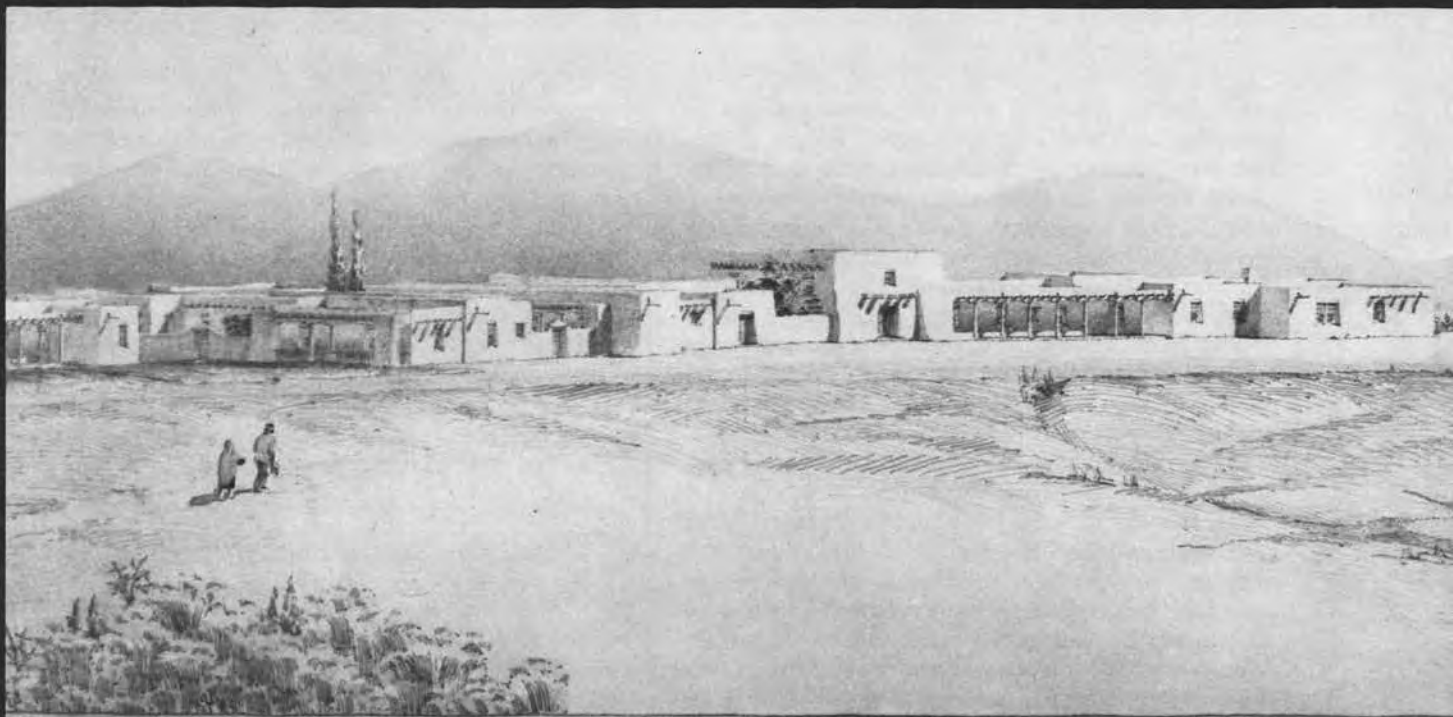
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ing the financial problems, and—once the field school funding was exhausted in 1936 they tended to withdraw. By that time, the growth of university anthropology departments in the Southwest made the Laboratory seem less important even as a regional center. Small wonder that most of those rainbow visions of 1931 evaporated in the high desert air. What remained, as Morley seems to have perceived, was Kenneth Chapman's Indian Arts Collection and a small but quite sound foundation for state-supported archaeological research. From that modest second beginning ultimately came the Laboratory as it is known today.

#### Acknowledgements

Information in this article (which is a short version of a more detailed and fully documented account to appear later) is based largely on materials in the archives of the Laboratory of Anthropology in Santa Fe. With permission I have also drawn on materials preserved in the Rockefeller Archive Center, North Tarrytown, N.Y., as well as on an unpublished manuscript of my own on Rockefeller anthropology. I was helped also by conversations with Fred Eggan, Marsha Jackson, Rosemary Talley, Alfonso Ortiz, David Snow, and Curtis Schaafsma.





COMPETITION FOR THE MUSEUM AND LABORATORY

# THE JOHN GAW MEEM MASTERPIECE

*"The quiet, solid rounded masses of the principal structure are consonant with the majestic land form on which they stand."*

*By Bainbridge Bunting*



**T**HE FOLLOWING DESCRIPTION of the Laboratory of Anthropology building is excerpted from the forthcoming biography of John Gaw Meem, written by the late Bainbridge Bunting. The book, *John Gaw Meem: Southwestern Architect*, is scheduled to appear in 1982 as a joint publication of the School of American Research and the University of New Mexico Press.

The original concept for the Rockefeller-sponsored Museum and Laboratory of Anthropology included structures for research and dissemination of knowledge, and a complement of buildings and laboratories to provide the technical facilities for other important institutions interested in doing work in the area. Two buildings — the first unit, or Anthropology Laboratory, and the director's residence — were built. Other units included in the long range plans were laboratories for bacteriology, ethnology, biology, zoology, meteorology and geology, an administrative building, living quarters for staff and visiting scholars, a garage, stables, a central heating and power plant and experimental gardens. The entire proposed complex is shown here in the block plan of the whole property and the water color rendering of the entire group of buildings.

This circumstance of the Laboratory's birth (by competition) is an intriguing story in itself. The grand scheme as outlined in a 23-page document listing the rules for the "Competition for the Selection of an Architect for the Museum and Laboratory of Anthropology at Santa Fe, New Mexico" seems in one sense to restrict the imagination of the architect by its many specifics; however, these constraints appear to have forced an attention to detail in fixtures, doorways, ceilings and other minutiae, frequently overlooked when uniqueness of overall design overpowers the interior of a building. We include here also photographs which picture the refinement of detail found throughout the building.

In spite of some changes, the Laboratory building retains still its integrity and serenity. The early photographs were made by Ansel Adams shortly after the Lab's opening. These early images are supported by recent photographs of the interior details by Laboratory photographer Nancy Hunter Warren. — Marsha F. Jackson



Laura Gilpin/Courtesy Amon Carter Museum

John Gaw Meem is widely regarded as the dean of New Mexico architects. Below: Original scheme called for a vast complex of buildings on Santa Fe's Camino Lejo. Only Laboratory's main building and director's residence were completed.

THE PROJECT THAT JOHN D. ROCKEFELLER, JR., proposed to build in Santa Fe as a center for anthropological studies was ambitious. It was to consist of a variety of laboratories, a museum, a special Navajo building, research and administrative offices, a library, residential quarters and services buildings, comprising in all some thirty-eight buildings. To achieve a distinguished design and one that was appropriate to the Southwest, the board of trustees appointed a building committee composed of five leading Santa Fe citizens with knowledge of and interest in the Southwest, and they asked the national office of the American Institute of Architects with Mr. John V. van Pelt as professional advisor to oversee an architectural competition. A local committee was composed of Dr. Sylvanus G. Morley as chairman, Kenneth Chapman, Dr. H. P. Mera, and two redoubtable ladies, the Misses Amelia Elizabeth White and Mary Cabot Wheelwright. (The bulk of the land comprising the building site, forty-three acres, was donated by the White sisters; Miss Wheelwright had contributed monies for the Navajo hogan.)

Since the three male members of the committee were strong proponents of the early Santa Fe architectural revival, it is not surprising that the Spanish-Pueblo style was specified for the proposed campus, though Miss White had preferred the Territorial manner. Another committee decision was that the buildings "in no way be ecclesiastical." The selection of the architect was made by invited competition from a group of five firms approved by the building committee. Each competitor would receive \$1000; author of the winning design would receive the commission at the standard fee of six percent. Seven drawings were to be submitted: two sheets showing the whole complex, two of plans and two of elevations of one building, plus a perspective of the whole complex at one-eighth scale. Entrants were supplied with identical packets containing the program, topographical map, an air view of the site, plus a package of twenty-two photographs of buildings in the desired Santa Fe style. They were allowed to submit questions to the building committee up to a fixed date, and to assure a fair judgement, a jury of five had been appointed. Among these were

*Photographs by Ansel Adams and Nancy Hunter Warren*



COMPETITION FOR THE MUSEUM AND LABORATORY OF ANTHROPOLOGY AT SANTA FE, NEW MEXICO

Meem Collection, UNM General Library

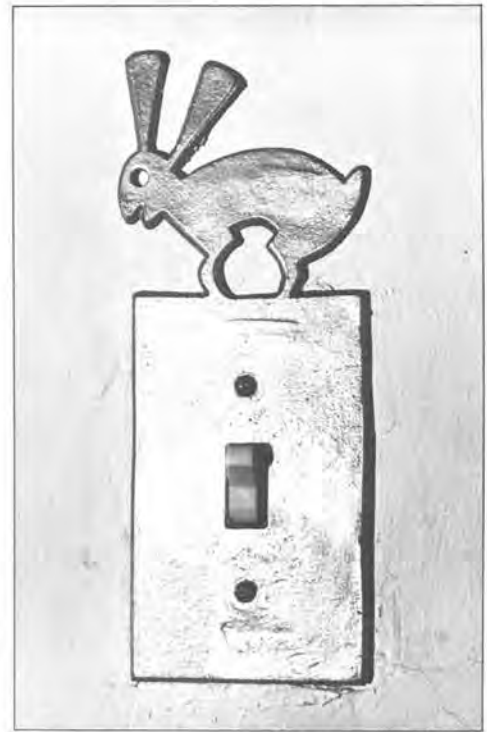


Senator Bronson Cutting and John Mead Howells, winner of the recent *Chicago Tribune* competition.

To insure nationwide representation, one each of the invited competitors would be from the East and West coasts, and two from the Southwest (if Denver be considered as such), and one from the Midwest. Among those invited to compete were the famous firm of Cram and Ferguson of Boston as well as Meem's early employers, Fisher and Fisher of Denver. The others were William Penhallow Henderson of Santa Fe and William Templeton Johnson of San Diego.

The competition was announced in September of 1929, the entries were judged in New York City on December 20, and they were displayed for public viewing during the month of December 1929 at the Museum of Natural History. Working drawings and specifications were prepared by Meem and a staff of three draftsmen between January and June, and the building contract was let July 30, 1930 to the Lembke Construction Company for just over \$100,000. Drawn in ink on linen, the ten sheets of working drawings are works of art in themselves. Assisting Meem on these as well as the competition drawings were Gordon Street and Paul Hoover. They had aided him also on plans for La Fonda and the Conkey house. Of the thirty-eight structures indicated on Meem's competition plan, only two were erected: the administration-research building and the director's residence.

The site of the Laboratory is a spectacularly beautiful, fifty-acre tract, covered with low clumps of chamisa, piñon, and scrub cedar,



Nancy Hunter Warren



Ansel Adams



Nancy Hunter Warren



Nancy Hunter Warren



Nancy Hunter Warren



Nancy Hunter Warren

which do not grow tall enough to obscure the panoramic views. Occupying a low shoulder of Sunmount but high above the city and distant valleys, the openness of the site is such as to throw into prominent relief any building imposed upon it. The quiet, solid, rounded masses of the principal structure are consonant with the majestic land form upon which they stand. The clearly organized plan of the Laboratory is reflected in the elevations with the public and private areas located on opposite sides of a central entrance lobby. The former consists of three galleries and a large two-story hall called the lounge which, because of its independent entrance, would also be used for lectures and receptions, but is now used as the library. To the right an L-shaped wing contains administrative offices, a (too) small research library (now the Site Survey Room), and ten offices for scholars attached to the institution.

The three-dimensional massing of the building expresses the differing functions within: the tall mass of the lounge and the large geometric forms of the galleries behind the portal are clearly public areas; the more fractured masses and smaller, irregularly placed windows indicate offices. Especially successful is the pervading sense of a living equilibrium of shapes even though the components are quite different: the few large forms of the lounge and galleries on one hand opposed by the multiple and less differentiated shapes on the other. Also illustrative of Meem's masterly avoidance of dead balance and repetitiveness is the way the right wing is subdivided into three parts, each with its own fenestration, pattern of projecting vigas, and parapet height. It would have been so easy for this area to have disintegrated into a jumble of competitive shapes or into dull repetitiveness. A double window (two placed together) is rare in Spanish-Pueblo architecture, but imagine the proportions of the central bay of this wing without it. Another fine touch that could so easily have missed the mark and degenerated into gadgetry is the facade of the lounge wing with the two very sculptural buttresses and the semi-



Ansel Adams



Nancy Hunter Warren

differentiated form on the upper right side that looks as though it might have once supported a tower.

Despite the committee's admonition to avoid a churchly note, the lounge surely defies this. But after all, Spanish Colonial architecture offers no other precedent than a church for a very large public space. The ecclesiastical note is continued on the rear (southeast elevation) of this wing with an enormous "buttress" which recalls the famous apse of the Ranchos de Taos church. Also reminiscent of the *coros* (choir loft) of mission churches is the interior gallery located above the entrance. Particularly noteworthy here are the carved railing of the balcony, the stair and the corner fireplace. Inspiration for the balustrade came from the old church at Santa Clara Pueblo. The splendid vigas in the lounge were specially ordered from Washington State and cost the princely sum of thirty-eight cents per linear foot. The carving is more elaborate here and in higher relief than in later work.

The degree of picturesqueness present in this design is greater than in later Meem buildings... This quality has just been noted in the external buttresses of the lounge wing, which look like adobe reinforcements that had been added to rectify a structural defect in the original building. In fact, however, these buttresses are hollow, constructed of terra cotta blocks and brick covered with stucco.

Actually, all exterior walls of the lecture room are double and consist of a thirteen-inch inner bearing and an eight-inch battered exterior wall. Though they have a dead air space between them that provides a modest degree of insulation and acts as a vapor barrier, the prime reason for the outside wall, of course, is visual. The two are tied together at intervals and toward the top the battered exterior member fuses with the structural one to produce an "eroded" look, while the bottom is supported on a "batter ledge," an extension from the reinforced concrete foundation and floor. If the batter is unusually large, as with the above mentioned buttresses or as others at Zimmerman Library, a separate foundation is supplied. At corners where the tapering profile is particularly telling the batter edges are doubly large and project at a forty-five degree angle from the walls, in some instances as much as sixteen inches. As each corner must be different if the composition is to look convincingly "aged," this requires that the contours and batter ledges of each corner must be constructed by hand; and as the working drawings do not illustrate this detail, instructions must have been given on the job by the supervising architect. Though such extensive use of hand labor is prohibitively expensive today, it was not so unreasonable when skilled carpenters and masons received \$1.25 an hour. Only one other structure of the projected Rockefeller campus was erected, the house of the director...



Ansel Adams





# CHARLES A. LINDBERGH'S

Air Photographs of the Southwest -1929



ON SEPTEMBER 12, 1932, the Laboratory of Anthropology hosted a lecture by celebrated archaeologist A. V. Kidder of the Carnegie Institution, who provided the audience with an illustrated report of his recent air survey flight with Charles A. Lindbergh over the Yucatan. According to the account in the *Santa Fe New Mexican* the following day, Kidder first “showed some of the astonishing photographs secured by Lindbergh, in flights from his base at the Pecos ruins, of the Rio Grande, Canyon de Chelly and other places in New Mexico, revealing unheard of archaeological sites and geological wonders.”

While much of what Lindbergh photographed could hardly be classified, even then, as “unheard of” in terms of archaeological knowledge, his invitation by Kidder in 1929 to photograph ruins from the air represented a first in American archaeology. The clarity and definition of architectural remains no longer visible or vaguely discernable at ground level that was provided by vertical photography was recognized as early as 1913 by Sir Henry Wellcome. Photos of his excavations in the Near East, taken from a box kite, encouraged O. G. S. Crawford, a noted British archaeologist, to pursue the possibilities of site definition from the air. The results of his work with the R.A.F. in 1918 covered hundreds of acres of Hampshire. In 1929, the year Lindbergh arrived at Pecos, Crawford published *Air Photography for Archaeologists* which dealt “... not so much with the new discoveries themselves as with the ways in which they were revealed by photography.”

Ann Axtel Morris, working in Canyon del Muerto with her husband, Earl H. Morris, described Lindbergh’s arrival there in August of 1929:



El Rito Ruin.

Sapawe ruin, on the west bank of El Rito Creek, is the largest adobe-walled prehistoric pueblo in the Southwest, containing seven or eight plazas. It was one of fifteen villages between Abiquiu and San Juan Pueblo during the fifteenth through the early sixteenth centuries. All were abandoned shortly before the arrival of Spanish explorers. Sapawe ruin served as a prominent boundary marker for Spanish land grants in the area, and the remains of an eighteenth century rancho are found at the extreme south end of the prehistoric ruin.



#### Summit, Black Mesa.

A short distance north of San Ildefonso Pueblo on the east bank of the Rio Grande, Black Mesa is sacred to the Tewa people. It was the home of a family of giants who, because of their danger to the uninitiated, were ultimately destroyed. According to an account given to ethnologist J. P. Harrington in 1916: "the giant's heart is a white stone situated on the top of the mesa . . . which probably is mythic, as are so many things both in the Tewa world and in our own." The mesa served as refuge to recalcitrant San Ildefonso and other Tewa Indians during Diego de Vargas' reconquest. Following three attempts to dislodge the Indians, the Spanish forced their surrender after a five day siege. Lindbergh's view of the top of the mesa shows not only the remains of that brief refugee occupation, but evidence of unauthorized digging and artifact hunting at this sacred spot.

#### Santo Domingo.

The view is to the west with the Rio Grande in the middle background. In 1846, when Lt. Emory of the U. S. Army Topographical Engineers arrived at Santo Domingo, he was treated to a spectacle on the bluffs near here: "From height to height, as we advanced we saw horsemen disappearing at full speed. As we arrived abreast of the town we were shown by a guide, posted there for the purpose, the road to Santo Domingo . . . within a few miles of the town, we saw a cloud of dust rapidly advancing, and soon the air was rent with a terrible yell, resembling a Florida war whoop . . . As they approached, the sturdy form of a naked Indian revealed itself . . . with shield and lance, dashing at full speed, on a white horse, which, like his own body, was painted all the colors of the rainbow . . . As they passed us, one rank on each side, they fired a volley under our horses' bellies from the right and from the left. Our well-trained dragoons sat motionless on their horses, which went along without pricking an ear or showing any sign of excitement . . . the Indians circled round, dropped into a walk on our flanks until their horses recovered breath, when off they went at full speed, passing to our front, and when there, the opposite files met, and each man selected his adversary and kept up a running fight with muskets, lances, and bows and arrows. Sometimes a fellow would stoop almost to the earth to shoot under his horses' belly, at full speed, or to shield himself from an impending blow. So they continued to pass and repass us all the way to the steep cliff which overhangs the town."







... the plane had disappeared from sight and, most curiously, had as suddenly passed out of hearing. Dusk was falling, and supper was in progress. It was nearly dark when two people were spotted wading toward camp... if two people were so plucky and so poverty-stricken as to walk up Del Muerto they at least deserved a good meal... There was a tall young chap and a girl. The tall young chap most politely inquired if this was the Morris camp, whereupon he mentioned rather diffidently that Dr. Kidder had sent him, ending, even more diffidently, with, "My name is Lindbergh."

For this special edition of EL PALACIO celebrating the Laboratory of Anthropology's fiftieth anniversary, we have selected a handful of Lindbergh's 109 original photographs taken in 1929 as he flew from Pecos, where Dr. Kidder was finishing his final season at Pecos Pueblo, to the Morris camp in Canyon del Muerto. The descriptions in the legends, in most cases, are taken from the words of earlier viewers of the sites and landscapes caught by the Lindbergh lens. Whether he himself or his wife Anne actually took the photos is not recorded, but the *New Mexican's* 1932 story on the lecture on Lindbergh's flight over the Yucatan suggests that he was too busy flying to worry much about the angle or quality of the pictures taken:

The way Lindbergh swooped downward and upward, skimmed along 15 feet over tree tops, banked his plane to circle and allow photos to be taken... was described... in alarming detail.

—David H. Snow



Chaco Canyon (Pueblo Bonito).

"Two or three hundred yards down the cañon we met another old pueblo in ruins, called Pueblo Bonito. This pueblo, though not so beautiful in the arrangement of the details of its masonry as Pueblo Pintado, is yet superior to it in point of preservation. The circuit of its walls is about thirteen hundred feet. Its present elevation shows that it has had at least four stories of apartments." (McNitt 1964).

While Pueblo Pintado seemed more beautiful to Simpson, it is Pueblo Bonito which has captured the imagination of archaeologists and public alike as one of the most spectacular prehistoric ruins in the Southwest. Lindbergh's photo shows results of the National Museum's excavations from 1921-1927 under the direction of Neil M. Judd.

# The Laboratory's Modern Era: 1947-1981

*By Stewart Peckham, Nancy Fox and Marjorie Lambert*

**T**HE MERGER OF THE LABORATORY with the Museum and School of American Research in 1947 may have been viewed by some as marking the end of a never-to-be-regained era of accomplishment. In a sense that may be so, but looking back, it seems to the present Laboratory staff to have been merely a pause before work on the same or similar programs and goals resumed and continued for the next thirty years. Fortunately, this air of continuity was reinforced by the presence of Kenneth Chapman and Stanley Stubbs, who



Nancy Hunter-Warren



Laboratory crew at Howiri (LA71) taking a vertical photograph of excavations with bi-pod and camera. Site is near Ojo Caliente.

remained at the Laboratory, and of Betty Toulouse, who rejoined it in the 1960s.

Innovations would also come in this new era, to meet mandates that came as a result of developments in the Southwest and government's awareness of the region's archaeological heritage.

The post-war years were ones of great activity and growth everywhere, and the Laboratory shared in this resurgence. In 1950, the oil and gas fields of northwestern New Mexico began to be linked to markets to the east and west via hundreds of miles of pipelines constructed by the El Paso Natural Gas Company. Realizing that the pipeline routes would pass through rich archaeological areas, former Laboratory director Jesse Nusbaum, then consulting archaeologist for the U.S. Department of the Interior, cited the Federal Antiquities Act of 1906 and urged the company to take appropriate measures to locate and excavate archaeological sites that lay in the paths of the pipelines. El Paso Natural Gas was convinced of the importance of the proposal, and for the next three years it underwrote the field work of archaeologists from the Laboratory of Anthropology and the Museum of Northern Arizona who recorded 309 potentially endangered prehistoric and historic sites in New Mexico, Arizona and Colorado, and excavated forty-five of them.

Pipeline construction was not the only activity in those years that jeopardized New Mexico's archaeological sites. In 1954, a state highway project bulldozed unimpeded through *Howiri* (LA 71), a fifteenth century Pueblo ruin near Ojo Caliente, northwest of Española, arousing the ire of Fred

Wendorf, who had been field director of the Pipeline Salvage Project. Dr. Wendorf brought this loss to the attention of the New Mexico State Highway Department and the U.S. Bureau of Public Roads (now the Federal Highway Administration), and gained their interest and participation in the first cooperative Highway Archaeological Salvage Program in the nation.

Headquartered at the Laboratory of Anthropology (under the supervision of Wendorf and later Stewart Peckham), the program excavated ten sites during the first six months of its existence. And since 1954, Laboratory archaeologists have checked literally thousands of miles of New Mexico highway projects, recording many hundreds of sites and excavating nearly 270 of them.

**MAJOR** highway salvage excavations have reached into almost every part of the state, most notably in the archaeologically rich areas of southwestern New Mexico and areas of dense prehistoric population that occur along Interstate 40 from east of Albuquerque west to the New Mexico-Arizona boundary. The 1962-1963 Prewitt Highway Salvage Project so taxed storage facilities at the Lab that the "Prewitt House," a new storeroom attached to the rear of the main building, was constructed.

Federal officials were not totally in support of such salvage projects, and a small excavation—costing only \$600 in those pre-inflation days—on a timber access road near Reserve, New Mexico, prompted a lower echelon Forest Service employee to contest his agency's share (\$300) of the costs. This ultimately led to a formal opinion by the U.S. Comptroller General to the effect that recovery of endangered archaeological remains was a legitimate cost of construction on such government undertakings. This precedent had far-reaching impact beyond the borders of New Mexico, emphasizing the potential loss of archaeological remains through all forms of land disturbance and further implying that government agencies have a responsibility to salvage sites that will be affected by their land-disturbing programs.

In ensuing years the Laboratory conducted other large archaeological surveys and excavations in the areas of Navajo, Cochiti, Galisteo, Abiquiu, and Two Rivers reservoirs under contracts with the National Park Service, as well as on projects contracted by other federal and state agencies, private industry and individuals. The Navajo Reservoir Project alone required ten years of work on surveys and excavations. Representing very small fractions of the total area of New Mexico, these projects documented almost 2,400 threatened sites, of which over 120 were partially or completely excavated.

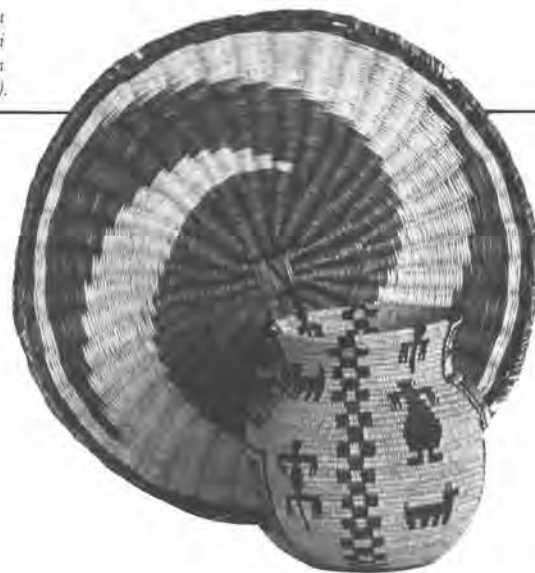


*Havasupai coiled basket jar (6¼" x 6¼") decorated with animal and human figures, a gift of Michael Harrison to the Laboratory of Anthropology. Hopi wicker plaque (14" dia.) a gift to the Laboratory from Mrs. J. W. Chapman in memory of W. H. Carroll (SAR collections in the Museum of New Mexico).*

A remaining portion of Howiri (the disrupted site which prompted highway salvage archaeology) was excavated in 1980 when the New Mexico State Highway Department decided to widen U.S. 285.

**T**HE NUMBERS of sites are only incidentally important. During the twenty-four year period from 1950 to 1973, there was no other institution in New Mexico able to respond to this very definite need—the recovery of archaeological data and materials that otherwise would be irretrievably lost to various land-disturbing developments. This period saw over 6,000 sites recorded. Agencies and industry sought increasingly earlier consultation with Lab archaeologists in the effort to locate sites endangered by land development, thus making it possible either to avoid such sites or to excavate them early and thereby to avoid costly delays in construction.

What did all these projects produce, besides a mammoth storage problem for the Laboratory? Primarily, they amassed information and materials about many previously unstudied archaeological areas and periods in New Mexico. Prior to 1950, the archaeology of New Mexico was only sketchily known from a few widely separated localities such as Chaco Canyon, Puye, Pecos, Jemez, Zuni, and the La Plata and Mimbres valleys. These and other areas had been studied by such pioneering Southwestern archaeologists as A. V. Kidder, Sylvanus G. Morley, Earl Morris, Edgar Hewett, F. W. Hodges, Frank H. H. Roberts,



SAR Collections in MNM / Photo: N. Warren

and the Cosgroves, but only a few of these early excavations were fully reported. They usually focused on the large and spectacular sites of the "classic" period of Puebloan development where sophisticated pottery and other artifacts would be found for study—and to enhance museum collections. Small sites were certainly observed at the time, but their size seems to have been equated with diminished significance, and few of them were investigated.

On the other hand, the salvage excavations of the 1950s rarely encountered the big sites with all the archaeological "goodies." Instead, small pit house and pueblo sites of a dozen rooms or so, or smaller, were the usual fare. It was through these sites, however, that Laboratory archaeologists were literally and figuratively filling in the gaps—surveying and excavating in hitherto unstudied areas and making a special point to recover data and materials for study, using techniques that were either unknown or unused before the 1950s.

In addition to establishing cultural relationships and developmental sequences, Laboratory projects had a cultural-ecological emphasis, helping to define more precisely the relationship of the prehistoric Indians to various aspects of their natural environment. Rocks and minerals were classified in detail to determine their geologic sources and function as tools. Constituents of pottery were microscopically distinguished; animal bones were identified and counted in order to reconstruct prehistoric climate; soils were studied to determine how they were laid down. This multi-disciplinary approach to archaeology drew on specialists in the natural sciences to a far greater degree than previously, serving to broaden the scope of future Laboratory projects and those of other institutions as well.

**A** FEW spectacular discoveries were made, however, and, to the public's delight, exhibited. In 1953 Fred Wendorf was contacted by Keith Glasscock, an avocational archaeologist who had found



*Archaeological work at sites threatened by highway projects keeps Lab's research staff continually in the field.*

some skull fragments on the Scharbauer Ranch near Midland, Texas. These fragments, later termed "Midland Man" (though subsequently shown to have belonged to a woman), proved to be the oldest human remains found to date in North America. Research at the Scharbauer site by Wendorf and his colleagues Alex Krieger, Claude Albritton and T. Dale Stewart continued through 1954 and resulted in the 1955 publication of *The Midland Discovery*. In that same year the skull itself became the centerpiece of an exhibit at the Palace of the Governors entitled "Early Man in the Southwest." Five years later, a joint exploration of cave sites in Hidalgo County by the Lab and the School of American Research, supervised by Marjorie Lambert, produced a spectacular cache of artifacts, including a 150-foot long hunting net which contained over a mile of cordage woven from human hair. Again, these artifacts were the center of a popular exhibit at the Palace of the Governors.

The Laboratory also became involved in historic archaeology during the mid-fifties. Staff members supervised excavations at several Spanish Colonial sites in the Santa Fe area, including La Garita, San Miguel Chapel, La Castrense, Pecos Pueblo, and the courtyard of the Palace of the Governors. During the sixties Laboratory of Anthropology archaeologists excavated three nineteenth century sites: St. Francis Cathedral in Santa Fe, Fort Sumner in southeastern New Mexico, and Fort Fillmore near Las Cruces.



N. Warren

*Dorothy Zamora of the research staff sorts macro-botanical material from a site near White Sands.*

The professional and general public learned of the accomplishments of many of these archaeological programs through a publications program that was particularly active in the 1960s (see page 48), and which ultimately led to the establishment of the Museum of New Mexico Press. Still, there is a long way to go in disseminating the great masses of archaeological data that have been produced during the past thirty years at the Lab. Many projects have served as the springboards to master's theses and doctoral dissertations for the archaeologists who worked on these projects, and still other project materials and data have been resurrected by a younger generation of archaeologists who, finding that personally funded research is no longer feasible, are seeking unstudied site collections from the Laboratory's burgeoning storerooms to help meet their degree requirements. These massive collections are presently being organized into the nucleus of a State Archaeological Repository.

**A**NOTHER area of growth at the Laboratory, the archaeological survey records, had its beginnings



*Lab volunteer Dorothy Bromme reconstructs a pottery vessel dating A.D. 1000-1200 from the archaeological collections.*

anthropologist Frank Findlow wrote recently, "It's my feeling that once all of the Museum's site records are in the computer the Laboratory of Anthropology will become the foremost archaeological research facility in the Southwest."

Used in determining the potential impact of coal and uranium mining, irrigation projects, oil and gas development, and other land modifying activities, the site survey file has a new name — Archaeological Records Management (ARM) file. To respond to the pressing need for information by government agencies and professional archaeologists, the file is now more than halfway through a laborious process of computerization and, thanks to a matching grant from the State Historic Preservation Program, is providing archaeological site data on many levels.

**JULY 1, 1959** marked a momentous change in the relationship between the Museum and Lab and the School of American Research. It had become apparent that, because of the legal implications in linking a state-owned and a private institution, the Museum and the SAR had to sever their formal connection. This brought on a long period of negotiations over the ownership of the co-mingled collections. The trustees of the independent Laboratory of Anthropology, Inc. and the Indian Arts Fund decided to vest ownership of their collections in the SAR, and subsequently it was left to the Anthropology division of the Museum to determine ownership of the remainder. Also, the

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in the early 1920s before the institution was founded. Dr. Harry P. Mera started collecting potsherds from prehistoric sites he saw along the routes to the Public Health Service clinics he visited as a physician. Numbered dots on hand-drawn maps, drawer after drawer of potsherd collections, and growing files of catalog cards and cross-indexes comprised the foundation for a series of publications by Mera which plotted distributions of distinctive pottery types, and delineated cultures and sequences of prehistoric Indian groups.

When Mera retired from the Lab in 1946, there were 2,400 sites on record. Ten years later there were over 4,000, and today there are some 31,000 sites on file. Yet, without a doubt, many thousands more remain to be found and cataloged. Although the great increase in sites recorded is due in part to Laboratory projects, a majority have come from the survey projects of many other institutions and government agencies who now see the Laboratory as the principal repository for site survey records to which all may refer and to which all contribute their data. Columbia



*Archaeologist Timothy Maxwell classifies square nails from the historic era Las Vegas dump site (LA15284).*



Late Polacca polychrome bowl features four kachina figures in red and black on white. Collected in late 1920s by John D. Rockefeller, Jr., the bowl is a gift of Mr. and Mrs. David Rockefeller through courtesy of Robert O. Binnewies.

Museum decided in 1960 to integrate all of its anthropological holdings with those already housed at the Laboratory building.

As a result of these changes, a ten-year-long physical inventory of the collections was made by Nancy Fox and Albert Ely representing the Museum and by Betty Toulouse for the SAR. Artifacts found to belong to the SAR were placed on long-term loan to the Museum; items from the old Indian Arts Fund collection were eventually transferred to the School and are now housed in its new SAR Research Center in Santa Fe.

The inventory, which involved devising a new cataloging system and re-numbering and photographing some 50,000 archaeological and ethnological items, provided the basis for a new automated data file on collections objects.

One very important use of the anthropology collections has been made by the many Indian



MNM Collections / Photo: N. Warren

National Endowment for the Arts, and from funds donated by Mrs. Adele Lewis Rand.

PERHAPS the most regretted change that has occurred at the Laboratory has been the closing of the pottery storage areas that underlie the exhibit galleries, due to security considerations and increases in the size and value of the collection. Until 1960, the public could wander among the tiers of shelves bearing hundreds of pottery vessels, revelling at the sight of the best of the Native American potter's craft.

Merging of the Lab with the Museum of New Mexico led, as we have said, to a merging of their collections. Open space was taken up by additional shelving, making public access, except by appointment, to the storage areas no longer feasible. Although small compensation to visitors who have returned in recent years to see the vast pottery room collection again, the front gallery of the Laboratory now presents a choice selection of about 100 vessels—a small sample of what lies below for study by researchers and for loan to museums throughout the country. A recent exhibit in the back gallery was a veritable wall of silver and turquoise jewelry, much of it made in the late nineteenth century, displaying examples of the creativity of the early Indian silversmiths who inspired many of the equally skilled smiths of today.

COLLECTIONS at the Laboratory of Anthropology are not all artifacts. As part of his original gift, John D. Rockefeller, Jr., donated a selection of books from his personal library. With this gift and others began the collection of the Laboratory library, now one of the most extensive for Southwestern anthropology.

The library long ago outgrew the accommodations originally designed for it (today's Archaeological Records Management quarters), and now occupies the Laboratory's auditorium. Even there space is at a premium; the library presently houses more than 15,000 volumes, and among its many recent additions have been 400 theses and



Gregory Baker enters information into the Archaeological Records Management system via remote terminal at the Lab.

craftspeople who visit them to study designs and techniques of their ancestors. As a result, some crafts which might otherwise have died out are instead enjoying interesting revivals.

There has been an ongoing effort to keep the collections current, an aim which would have been impossible without funds provided by grants and private donations. For example, Bertha P. Dutton's material culture survey of the Pueblos, which began in 1958, was supported generously by the Laboratory of Anthropology, Inc. In recent years, purchases of contemporary crafts have been made possible through grants from the Museum of New Mexico Foundation, the

dissertations relating to Southwestern archaeology and anthropology.

Among the library's treasures are the complete *North American Indian* series by Edward S. Curtis, the photo albums of Adolph Bandelier, and the priceless personal library of Sylvanus G. Morley, the pioneer Mesoamerican archaeologist whose translation of the Mayan hieroglyphics remains a classic reference. Kept separate from the main library collection, the Morley library contains many rare volumes reflecting the interests and knowledge of this remarkable scholar. A catalog of the Morley library, now being prepared, will make this collection even more accessible to modern researchers.

In coordination with the Museum of New Mexico's other libraries, plans are under way to enter the Laboratory library's holding into a computer-based retrieval system. This revolutionary system will provide instantaneous access to the library's bibliographic information to students far and wide. Eventually this ambitious project will tie in similar systems in libraries across the country, giving the Laboratory library a nationwide data base.



Great Horned Owl (Mongwa) Hopi kachina, a gift of Henry Dendahl. Made about 1950, the kachina measures 37½" high.

SAR Collections in MNM/Photo: N. Warren

To help alleviate the space problem, the library has begun to acquire materials on microfilm and microfiche, and the *Lab Notes* series of some 300 archaeological reports are being reproduced by the library in microfiche form. Readers (viewers) and a reader/printer for both the film and fiche systems have been installed for convenient use of the miniaturized information.

While serving the Lab's own staff, the Laboratory of Anthropology library also attracts a constant flow of researchers from around the country and the general public is also welcome to use it.

FROM the beginning the Laboratory has provided a haven for scholars. Anna O. Shepard conducted her research for the much-used *Ceramics for the Archaeologist* here. A palynology (pollen analysis) laboratory was run by James Schoenwetter, whose work ranged from identifying fossil pollen, to help determine prehistoric environments, to making a pollen count of the air in downtown Santa Fe. Clara Lee Tanner of the University of Arizona used the Indian Arts Fund collection of Southwestern Indian painting to trace its historical development for her landmark study. Irene Emery, supported by Guggenheim Foundation and Wenner-Gren grants, maintained an office at the Lab for several years where she used the Laboratory's textile collections for the study that resulted in the classic sourcebook for students of textiles, *The Primary Structure of Fabrics*. Fred Eggan employed Lab resources while studying the social organization of the Western Pueblos, and again while preparing research on the Sagada Igorots of Luzon in the Philippines for publication.

On several occasions the Laboratory of Anthropology has been host to the Pecos Conference, a gathering of Southwestern archaeologists held at the end of the year's field season. The conference provides professionals a forum for sharing their findings from far-flung archaeological digs throughout the region. In 1977, the Laboratory co-sponsored the fiftieth anniversary session of the venerable Pecos Conference.

THROUGHOUT the 1950s and 60s anthropological exhibits continued to be displayed in the Palace of the Governors and the adjacent Hall of the Southwestern Indian in downtown Santa Fe, as Marjorie Lambert and Bertha Dutton produced up-to-date interpretations in archaeology and ethnology.

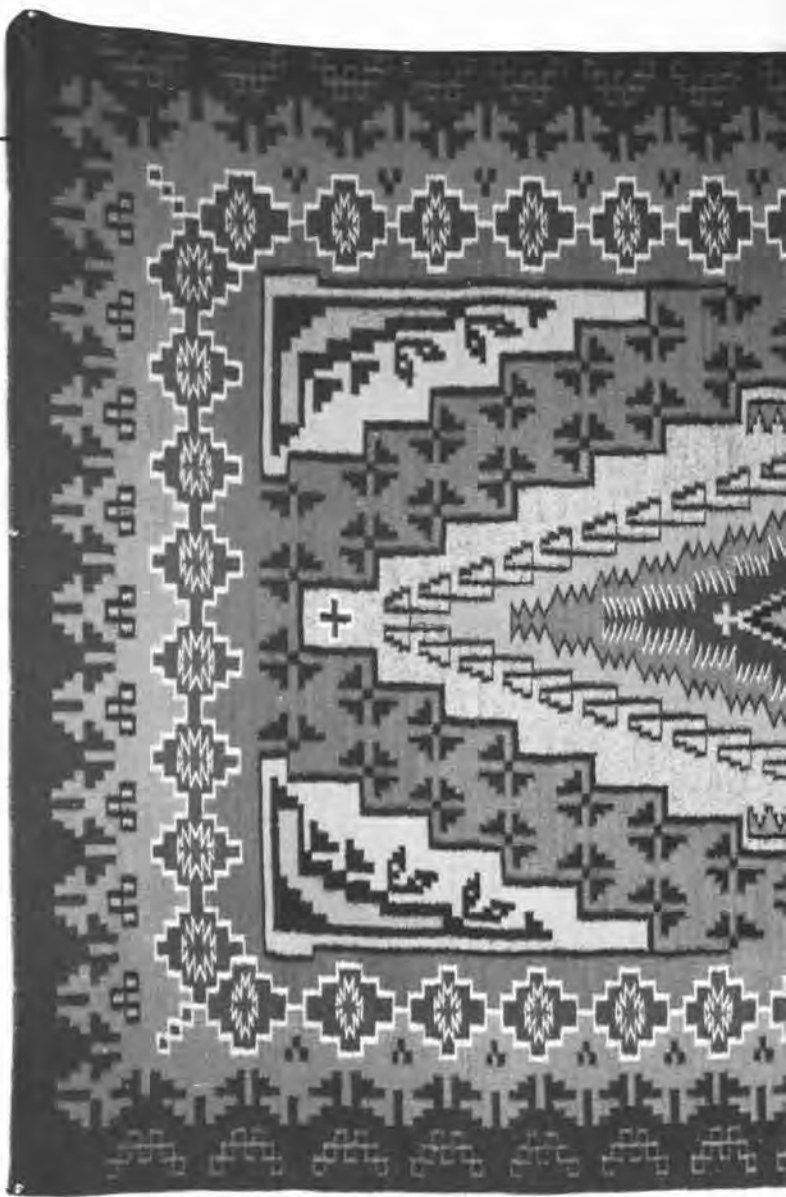
By the early seventies, however, the old floors of the Palace needed replacing. Exhibits were dismantled and floors were torn up, offering a rare opportunity for Laboratory archaeologists to delve into one- and two-meter-deep deposits of accumulated refuse representing up to 360 years

of the occupation of the oldest public building in the U.S. They found, among other features, large sub-floor pits that apparently held food supplies cached by Pueblo Indians who had captured the Palace during the 1680 Pueblo Revolt—in preparation for withstanding a siege.

Although the Palace now devotes all of its displays to the Historic Period, a portion of the Hall of the Southwestern Indian still remains as an anthropological exhibit area. In 1980, a long-planned depiction of "The Rio Grande World" was opened there, presenting the public with a fine assemblage of pottery vessels; stone, bone, and shell artifacts; maps; village plans; and a satellite view of the Rio Grande valley from Taos to Albuquerque.

Drawn from the collections and over seventy years of study by archaeologists from the Laboratory of Anthropology, School of American Research, Museum of New Mexico and other institutions, the exhibit presents an up-to-date concept of the prehistory of this one part of New Mexico. But it is the part in which the descendants of the prehistoric cultures—the Pueblo people—form an integral role in today's unique cultural makeup of New Mexico.

**CURTIS SCHAAFSMA**, a seasoned New Mexico archaeologist, is director of the Laboratory of Anthropology. The Lab's director, by law, also holds the title of State Archaeologist. At the time Schaafsma came to the position in 1979, the Museum was reaffirming and refining the Labor-



atory's roles and goals. Schaafsma outlined the objectives presently guiding work at the Laboratory:

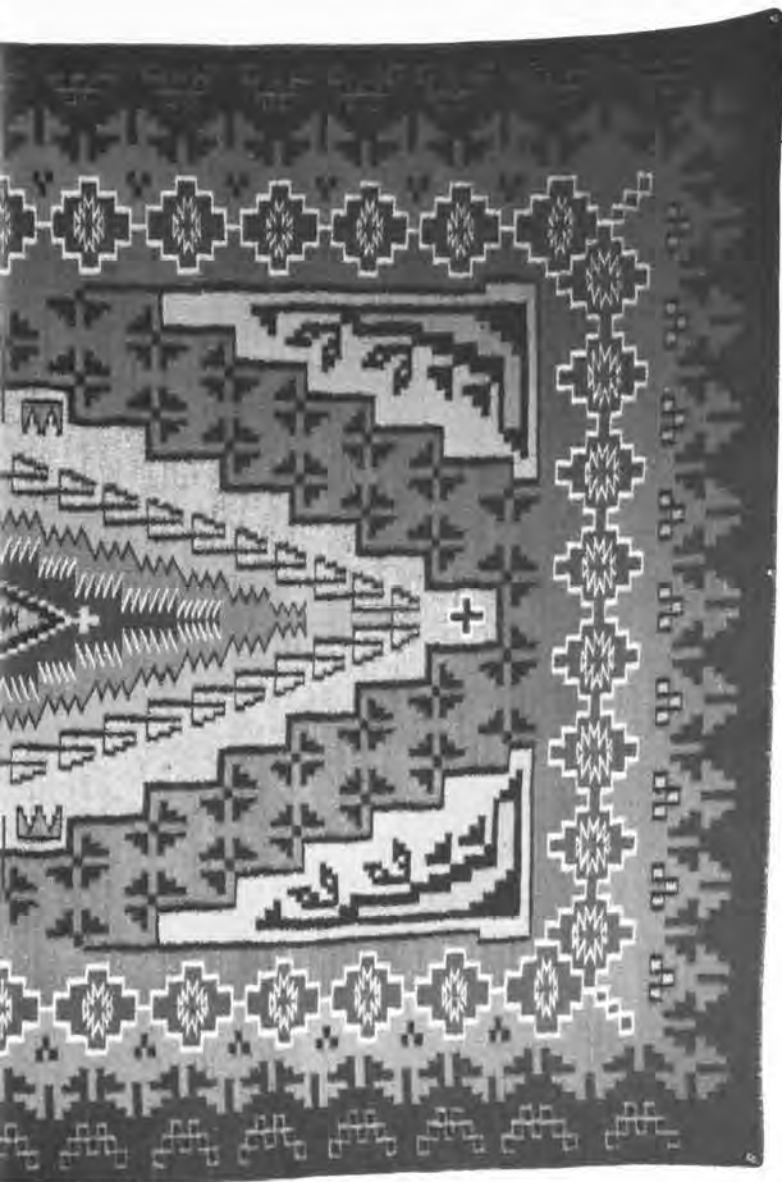
(1) To conduct cultural resources management (once called salvage archaeology)—now limited to the amount of work called for by projects of the State Highway Department.

(2) To expand our role preserving and curating the results of archaeological work, as mandated by the State Cultural Properties Act. A State Archaeological Repository is being created to preserve collections and records from excavations. As we better house these materials, we will ultimately emphasize access and use of them. They should be accessible, so people can study them.

(3) To endeavor to be the statewide repository and clearing house for site survey information—and to make this information available, efficiently and expeditiously to scholars and qualified

*Staff archaeologist Charles Hannaford describes historic period artifacts from Cavanaugh homestead site to members of tour group.*





Navajo textile by Philomena Yazzie of Burnt Water was produced in 1981. Purchased with funds from the National Endowment for the Arts and the Museum of New Mexico Foundation.

thirty-five people involved in doing the primary activities of the Lab, and often there are more.

Beyond the walls of the Laboratory of Anthropology, recent research projects have included the excavation of an historic homestead near Tucumcari, excavation of an archaic lithic area near White Sands Missile Range, recording of rock art near Farmington, excavation of Basketmaker III and Pueblo I pit houses near Tohatchi in the Navajo country, and investigation of an historic mill on the Mescalero Apache Reservation. Many others are under way or planned for the future.

THE LABORATORY is organized into six sections to carry out its work. These sections and their supervisors are: Archaeological Site Records Management (Marsha Jackson), Research (David Snow), Library (Laura Holt), State Archaeological Repository (Nancy Fox), Cataloged Collections (Marina Ochoa), Exhibits (Barbara Mauldin). Director Schaafsma is also aided by assistant director Stewart Peckham, and assistant state archaeologist Regge Wiseman.

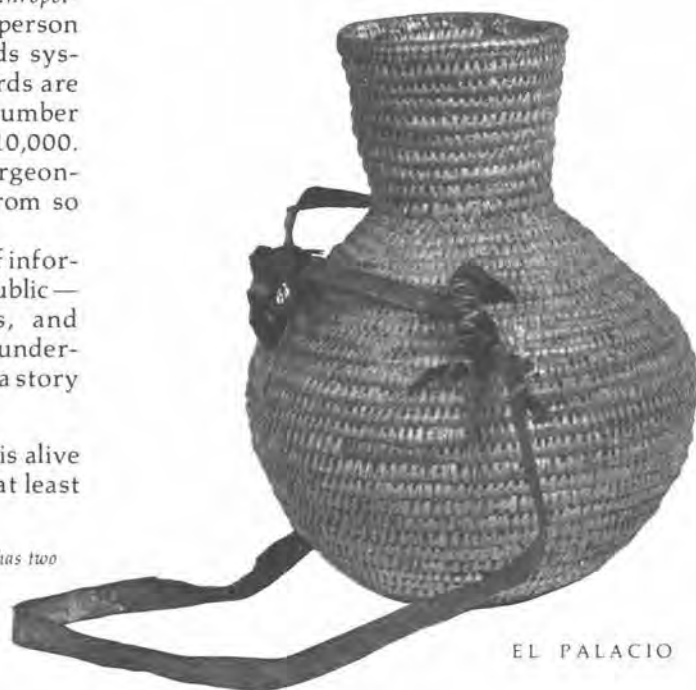
"Today we recognize that the purposes of the Laboratory are to preserve, research, interpret, and make available to scholars, planners, and the general public the results of *anthropological enquiry* in New Mexico and the Southwest," Schaafsma explains. "With these broad goals in mind, and programs now in operation to implement them, the Lab is preparing to begin its second half-century as a focal point of anthropology in the Southwest."

researchers. For example, our library is virtually complete for the *archaeology* of New Mexico and endeavors to be complete as well for the *anthropology* of the region. Also, instead of one person working on the archaeological site records system, we now have six, and all of the records are now being computerized. Since 1979 the number of sites on record has increased by some 10,000. We are attempting to keep up with the burgeoning information flow that has resulted from so many new site discoveries.

(4) To research and interpret our pool of information for scholars and the general public—through papers, publications, lectures, and exhibits—so that everyone can better understand the story of man in the Southwest—a story at least 12,000 years old.

TODAY, the Laboratory of Anthropology is alive with activity. At any given time there are at least

Apache coiled basketry water bottle (10" high) is pitch lined, has two horsehair loops and rawhide strap. Gift of Hugh B. McGill.



SAR Collections in MNM/Photo: N. Warren

ON SEPTEMBER 1, 1981, the Laboratory of Anthropology celebrated its first fifty years with an open house, commemoration address and a gala reception in the late afternoon. Throughout the day, groups of visitors toured the Lab's labyrinths, much as curious travelers had in the days of the Harvey tours.

The affair was attended by Governor and Mrs. Bruce King, Museum notables, and a wide array of friends of the Lab over the years, including several who were there at the time of its origins. Smiles, stories and laughter were shared by old hands as well as a youthful contingent of new Southwestern anthropologists and archaeologists.

George W. Stocking, Jr., of the University of Chicago (see page 14) spoke on "How the Laboratory of Anthropology Got Its Name— and Other Just-So Stories of Its Early Years."

The affair was backed by a generous gift from Laurance Rockefeller, whose father's vision and original pledge in 1928 had made the Lab possible in the first place.

To the delight of everyone, John Gaw Meem, the dean of New Mexico architecture and the man who designed the building itself half a century ago, also came to help make the Lab's anniversary a most festive event.

### Directors of the Laboratory of Anthropology

Jesse L. Nusbaum	1927-1935
Kenneth M. Chapman	1936-1938
H. Skudder Mekeel	1938-1940
Kenneth M. Chapman	1940-1942
James F. Zimmerman	1942-1944
Maurice Ries	1944-1945
Stanley A. Stubbs	1947-1958
Fred Wendorf	1958-1964
A. E. Dittert	1964-1967
George W. Ewing	1967-1973
Stewart L. Peckham	1973-1977
Michael Stanislawski	1977
Stewart L. Peckham (acting)	1977-1979
Curtis F. Schaafsma	1979-present

*George W. Stocking, Jr., of the University of Chicago speaks on the Laboratory's history at the fiftieth anniversary ceremony, September 1, 1981. Seated from left are Jean M. Weber, Director of the Museum of New Mexico; Fr. Benedicto Cuesta; Mrs. Bruce King, wife of Governor King; George W. Ewing, New Mexico Cultural Affairs Officer and a former director of both the Laboratory of Anthropology and the Museum. A fiftieth anniversary exhibit, "Origins: Bird Symbols of the Southwest," will open at the Laboratory on Sunday, November 8.*



Art Taylor

# A Publications History of the Laboratory of Anthropology

**D**URING THE PAST FIFTY YEARS, the Laboratory of Anthropology has carried on a succession of publishing projects and programs. Some works were produced entirely by the Lab itself; others were published in cooperation with the School of American Research or the Museum of New Mexico Press. The *SAR Monographs* listed here are the ones which were published jointly by the SAR and the Laboratory. *Papers in Anthropology* is a scholarly series from the Laboratory published by the Museum of New Mexico Press in an 8½" x 11" format. *Research Records* is a similar series in a 6" x 9" format. In addition, many papers and articles generated by the Laboratory have appeared in *EL PALACIO*, particularly during the 1950s and early 1960s. Recently a number of the *Laboratory of Anthropology Notes*, a series of over 200 field reports of contract archaeological work housed in the Laboratory's library, have been reproduced in microfiche.

## General Titles

- Kenneth M. Chapman  
1933 *Pueblo Indian Pottery*
- Robert Mowry Zingg  
1938 *The Huichols: Primitive Artists*
- E. Boyd  
1946 *Saints and Saint Makers of New Mexico*
- Ruth M. Underhill  
1946 *First Penthouse Dwellers of America*
- Alice Marriott  
1949 *These Are the People*
- Morleyana  
1950 *Morleyana: A Collection of Writings in Memoriam Sylvanus Gristwood Morley—1883-1948*
- Fred Wendorf (editor)  
1954 *Highway Salvage Archaeology, Volume 1*
- Orian L. Lewis, Nancy Fox, Fred Wendorf (editors)  
1956 *Reports of Salvage Operations in the Southwest on El Paso Natural Gas Company Projects 1950-1953*
- Frances L. Swadesh  
1971 *Crossroads of Culture: A New Mexico Bibliography*

## School of American Research Monographs

- Bertha P. Dutton and Hulda R. Hobbs  
1943 *Excavations at Tajumulco, Guatemala, SAR Monograph 9*
- Edwin N. Ferdon, Jr.  
1946 *An Excavation of Hermit's Cave, New Mexico, SAR Monograph 10*
- Parker McKenzie and John P. Harrington  
1948 *Popular Account of the Kiowa Indian Language, SAR Monograph 12*
- Edwin N. Ferdon, Jr.  
1950 *Studies in Ecuadorian Geography, SAR Monograph 15*
- Stanley A. Stubbs and W. S. Stallings, Jr.  
1953 *The Excavation of Pindi Pueblo, New Mexico, SAR Monograph 18*
- Stanley A. Stubbs and Bruce T. Ellis  
1955 *Archaeological Investigations at the Chapel of San Miguel and the Site of La Castrense, Santa Fe, New Mexico, SAR Monograph 20*
- Edwin N. Ferdon, Jr.  
1955 *A Trial Survey of Mexican-Southwestern Architectural Parallels, SAR Monograph 21*
- Gordon Vivian and Paul Reiter  
1960 *The Great Kivas of Chaco Canyon and Their Relationships, SAR Monograph 22*
- Alfred E. Dittert, Jr., Jim J. Hester, Frank W. Eddy  
1961 *An Archaeological Survey of the Navajo Reservoir District, Northwestern New Mexico, SAR Monograph 23*
- Thor Heyerdahl and Edwin N. Ferdon, Jr.  
1961 *Archaeology of Easter Island, SAR Monograph 24*

## Papers in Anthropology Series

- Alfred E. Dittert, Jr.  
1958 *Navajo Project Studies: I; Preliminary Archaeological Investigations in the Navajo Project Area of Northwestern New Mexico, P.A. no. 1*
- Joseph H. Toulouse, Jr. and Robert L. Stephenson  
1960 *Excavations at Pueblo Pardo, P.A. no. 2*
- Henry C. Greminger  
1961 *Papers from A Training Program in Salvage Archaeology P.A. no. 3*
- Frank W. Eddy  
1961 *Excavations at Los Pinos Phase Sites in the Navajo Reservoir District, P.A. no. 4*
- James V. Sciscenti and Henry C. Greminger  
1962 *Archaeology of the Four Corners Power Projects, P.A. no. 5*
- James J. Hester  
1962 *Early Navajo Migrations and Acculturation in the Southwest, P.A. no. 6*
- Polly Schaafsma  
1963 *Rock Art in the Navajo Reservoir District, P.A. no. 7*
- Arthur H. Harris, William J. Koster and David M. Niles  
1963 *Ecological Distribution of Some Vertebrates in the San Juan Basin, New Mexico, P.A. no. 8*
- James J. Hester and Joel L. Shiner  
1963 *Studies at Navajo Period Sites in the Navajo Reservoir District, P.A. no. 9*
- Alfred E. Dittert, Jr. and Frank W. Eddy (assemblers)  
1963 *Pueblo Period Sites in the Piedra River Section, Navajo Reservoir District, P.A. no. 10*
- Arthur H. Harris and Frank W. Eddy  
1963 *Vertebrate Remains and Past Environmental Reconstruction in the Navajo Reservoir District, P.A. no. 11*
- Alfred E. Dittert, Jr. and Fred Wendorf  
1963 *Procedural Manual for Archaeological Field Research Projects of the Museum of New Mexico, P.A. no. 12*
- James Schoenwetter and Frank W. Eddy  
1964 *Alluvial and Palynological Reconstruction of Environments, Navajo Reservoir District, P.A. no. 13*
- Laurens C. Hammack  
1965 *Archaeology of the Ute Dam and Reservoir, P.A. no. 14*
- Frank W. Eddy  
1966 *Prehistory in the Navajo Reservoir District, Northwestern New Mexico, P.A. no. 15*
- Polly Schaafsma  
1975 *Rock Art in the Cochiti Reservoir District, P.A. no. 16*
- Anne M. Smith  
1974 *Ethnography of the Northern Utes, P.A. no. 17*

## Research Records Series

- Anne M. Smith  
1966 *New Mexico Indians: Economic, Educational and Social Problems, R.R. no. 1*
- Robert K. Alexander  
1966 *Archaeological and Historical Survey along New Mexico Highways, R.R. no. 2*
- Laurens C. Hammack  
1966 *The Tunnard Site: a Fourteenth Century Ruin near Albuquerque, New Mexico, R.R. no. 3*
- Arthur Harris, James Schoenwetter, A. H. Warren  
1967 *An Archaeological Survey of the Chuska Valley and the Chaco Plateau, New Mexico, R.R. no. 4*
- John P. Wilson  
1967 *Military Campaigns in the Navajo Country, Northwestern New Mexico 1800-1846, R.R. no. 5*
- Charles H. Lange (assembler)  
1968 *The Cochiti Dam Archaeological Salvage Project; Part 1: Report on the 1963 Season, R.R. no. 6*
- Rex E. Gerald  
1968 *Spanish Presidios of the Late Eighteenth Century in Northern New Spain, R.R. no. 7*
- Gertrude Kurath  
1970 *Music and Dance of the Tewa Pueblos, R.R. no. 8*