



PHOEBE A. HEARST

MUSEUM OF ANTHROPOLOGY

UNIVERSITY OF CALIFORNIA, BERKELEY

N ♦ E ♦ W ♦ S

VOLUME 2, NUMBER 2

SPRING 2001

THE MUSEUM RECEIVES A MAJOR GIFT FOR THE NEW CENTURY

The Phoebe A. Hearst Museum of Anthropology is delighted to announce Nadine Tang's generous gift of \$75,000 in honor of her mother, Madeleine H. Tang. Nadine Tang (incoming Chair of the U.C. Berkeley Foundation board) and her family are

long-time supporters of the University's mission to achieve excellence in public education. Ms. Tang's gift comes at a critical point in the Museum's history, as we look toward our centennial in 2001-2002. The Museum's centennial provides an opportunity to take an innovative approach to exhibitions and public outreach.

One of the challenges we face in our second century is how to transform a museum that has historically focused on its academic mission, into a true resource for California's diverse communities. By reinvigorating

the Museum's exhibition gallery and programs, we will improve our ability to better serve all of our audiences. Nadine Tang's donation represents a significant first gift in support of the Museum's effort to meet this challenge. Upon making the gift to the Museum, Ms. Tang remarked, "The collection is the star of the show, and really deserves to have a space in which to shine."

Ms. Tang's gift will fund the conception, installation, and mounting of an exhibit the theme of which will be the diversity of California Indian cultures. As many of our supporters know, the Hearst Museum holds the foremost collection of California Indian material culture in the United States,

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PHOTOGRAPH BY THERESE BABINEAU

**NADINE TANG AND DIRECTOR PATRICK
KIRCH WITH AN ABELAM YAM MASK,
MAPRIK HILLS AREA OF NEW GUINEA
(11-37309).**

FROM THE DIRECTOR

It is sometimes hard to believe that I am now well into my third year as Director of the Hearst Museum! As reported to you in previous newsletters, we have made significant progress over this period, including bringing the Museum into compliance with the Native American Graves Protection and Repatriation Act (NAGPRA) and the implementation of our wonderful new Basketry and Textile Research and Preservation Center. We have revised and improved our collections management policy, reorganized the staff, and have added a number of new staff positions. Building on our accomplishments, we are now ready to focus on future prospects.

The 2001-2002 academic year marks the Hearst Museum Centennial; we were founded as the University of California Museum of Anthropology by an act of the Regents of the University of California dated September 10, 1901. To mark this occasion, we are developing special exhibits, programs, and events, most notably a major exhibit which will be a retrospective on *A Century of Collecting*. The exhibition will scrutinize artifact collecting in historical context, as revealed through the Museum's own institutional history. The history of the Hearst's collections is, in a microcosm, a history of the intellectual engagement between anthropology and material culture. Our fall newsletter will provide more in-depth information about these exhibits and programs.

Our centennial also inspires us to look to the future. In this spirit, the Museum has been engaged in an intensive strategic planning process. After soliciting their

detailed written thoughts about the Museum and its future, I convened a day-long retreat of all staff and curators during the winter break. Out of this retreat, and a series of follow-up meetings, a clear vision of the Hearst Museum of the future is emerging. Building on our strong tradition of world-class anthropological collections and research, we want to expand the Museum's outreach to the larger community. We propose to do this both through traditional exhibits and associated programs, and through expanded, innovative use of digital media, especially the World Wide Web.

The Museum's goals for the next five years will focus on the renovation of our existing gallery space toward which we received a leadership gift from Nadine Tang, improved public outreach and programming using this space, and on development of our website and digital access to the collections. For the longer term, we are encouraged that the campus administration is considering several options, within a long-range master plan, for expanding the Museum's exhibition facilities.

The Hearst Museum has long been a "hidden treasure" of U. C. Berkeley. Our second century beckons with the possibility of bringing that which has been "hidden" into full view.



Patrick V. Kirch, Director

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PHOEBE A. HEARST
MUSEUM OF ANTHROPOLOGY
UNIVERSITY OF CALIFORNIA, BERKELEY

103 KROEBER HALL #3712 ♦ BERKELEY, CA 94720-3712
PHONE: (510) 642-3682 ♦ <http://www.qal.berkeley.edu/~hearst/>

Patrick V. Kirch, Director

Newsletter Editor, Barbara Takiguchi
Designed by Mika Chisaki

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LOCATION

The Phoebe A. Hearst Museum of Anthropology is located in Kroeber Hall at the corner of Bancroft Way and College Avenue on the UC Berkeley campus.

HOURS / ADMISSION

The Museum is open from 10:00 a.m. to 4:30 p.m. Wednesday through Sunday. Admission is \$2 for adults, \$1 for seniors, and 50¢ for children 17 years old and under; free admission to Museum members, UC students, faculty, and staff, and free to the public on Thursdays. The Museum is wheelchair accessible.

TRANSPORTATION / PARKING

Campus is served by the following AC Transit bus routes: # 7, 40, 51, 52, 64. The Museum is a 15-minute walk east of the Berkeley BART station. Metered parking is available on streets near the Museum. Paid public parking is available at Berkeley Public Parking, 2420 Durant Avenue (west of Telegraph), and after 5 p.m. and on weekends in the parking structure adjacent to the Museum (under the tennis courts). Evening Escort Service: 642-WALK.

MUSEUM RECEIVES MAJOR GIFT *continued from*

with artifacts from every county in California. This exhibit will offer the opportunity to present culturally meaningful and aesthetically beautiful objects from a variety of 21st-century perspectives. The installation of this gallery will be an integral part of the Museum's centennial exhibit scheduled to open in early 2002.

The Museum will simultaneously develop a virtual component of the exhibit. Mounted on the Museum's web site and accessible via the Internet to teachers and students throughout the state, the site will be geared toward supporting the California state K-12 curriculum.

Both the actual and virtual exhibits centering

on the diversity of California Indian cultures will demonstrate the great richness of the Museum's collections, and their potential to educate the people of California.

As supporters of the Hearst Museum, you have the unique opportunity to join Nadine Tang in contributing to the realization of our vision for the Museum's centennial. If you are interested in supporting this important goal, we would be delighted to hear from you. Please contact the Museum's Director, Patrick V. Kirch, at 642-3682 or kirch@sscl.berkeley.edu.



1-20935. KAWAIISSU
STORAGE BASKET.

NEW VIEWS OF ISHI

The recent discovery of Ishi's brain at the Smithsonian Institution and its return to his Yana descendents has again renewed public interest in the last Yahi Indian. This past fall, the Museum's two research anthropologists completed essays on Ishi. The journal *American Anthropologist* will publish Steven Shackley's paper, "The Stone Tool Technology of Ishi and the Yana of North Central California: Inferences for Hunter-Gatherer Cultural Identity in Historic California." Ira Jacknis prepared "Yahi Culture in the Wax Museum: Ishi's Sound Recordings," for publication in *Ishi In Three Centuries*, an anthology edited by Karl Kroeber and Clifton Kroeber, the sons of Alfred and Theodora Kroeber, by the University of Nebraska Press. As both authors note, despite the enormous public interest in Ishi, there has been a surprising lack of scholarly research on the man that makes use of the few original sources left to us. Both Shackley and Jacknis investigated collections at the Museum—the chipped stone artifacts and wax cylinders (now transferred to tape), respectively.

In his essay, based on a paper first presented in 1991, Steven Shackley focuses on questions of ethnicity and personal style. Drawing on his skills as a flintknapper, Shackley compared the style of the stone arrow points that Ishi made in the UC anthropology museum with those made by other Yana as well as those from neighboring groups. He discovered that Ishi's innovative points most resembled those of the neighboring Wintu/Nomlaki people and suggests that Ishi may have learned to make arrow points from a

Wintu man, and perhaps was even part-Wintu himself. Style, as a marker of ethnic groups, is one of the major questions in archaeology, but rarely do we have a controlled comparison which allows us to be certain of our hypotheses. In this case, the situation was much more firmly documented. Not only does Shackley's research throw light on the question of Ishi himself, but it has a broader significance in archaeology.

Ira Jacknis first presented his research at the September conference at UC Berkeley, "Who Owns the Body?," dealing primarily with issues of bodies and repatriation. Among the museum's 2713 wax cylinders are the 148 recordings (totaling 5 hours and 41 minutes) made by Ishi between September, 1911 and April, 1914. Perhaps the most interesting of these contain the "Story of Wood Duck", which Ishi told to anthropologist T. T. Waterman during his first week in San Francisco. Recorded on 51 cylinders (lasting two and a quarter hours), this was an unprecedented feat of sound recording for the time. Jacknis uses the Ishi material as a case study to examine issues of the Museum's collection of sound recordings and how they have been preserved over the past century. As with all discussions of Ishi, one of the challenges was to relate the expressions of this single individual to the little that we know of his Yahi relatives or to other Native Californians.

Both papers are an example of the riches that await researchers at the Hearst Museum, even for collections that seemed so well-known.



1-22464. SIERRA MIWOK STORAGE BASKET.

THE PERUVIAN TEXTILE COLLECTION RE-HOUSING

Under the supervision of Museum conservator Madeleine Fang, a team of graduate students, volunteers, and a conservation assistant are completing a project to re-house approximately 900 extremely rare and fragile ancient Andean textiles.



CONSERVATION VOLUNTEER SUE LAING EXAMINES A NEWLY RE-HOUSED PERUVIAN TEXTILE. SUE, WHO IS A TEXTILE ARTIST AND WEAVER, SAYS "IT'S WONDERFUL TO COME HERE AND WORK WITH THE TEXTILES...TO BE ABLE TO LOOK CLOSELY AT THEM WHILE WORKING TO PRESERVE THEM."

The textiles, primarily fragments, are placed into individually-fabricated, acid-free cardboard folders. These containers support and protect the piece in storage and alleviate unnecessary handling during study and viewing. Each piece is digitally photographed for a database that combines images with catalogue information. Funding was provided by the William Randolph Hearst Endowment for the conservation of the collections made by Phoebe Apperson Hearst, which also supported recent conservation and re-housing of

the Peruvian ceramic collection.

Textiles were a main ceremonial good and an integral part of the political and social structure of

ancient Andean societies. The major fibers spun and woven were cotton in the lowlands and deserts and the wool of camelids, such as llama and alpaca, in the highlands. Archaeological evidence shows the cultivation of cotton as early as 2000 B.C. Possession of fine cloth came to be defined as a royal privilege; consequently, gifts of it were highly valued by the recipient. The extraordinary value placed on textile arts in this class-differentiated society is revealed through reciprocal duties and privileges associated with the production of cloth. The peasantry's main obligations to the crown consisted of the delivery of food produced on state lands and of cloth made of the state's wool. Fulfilling these obligations guaranteed the right to plant and harvest one's own crops on peasant lands, and the right to weave the family's clothing using wool or cotton from the community stocks.

Objects excavated by Max Uhle, at the turn of the nineteenth century, form the core of the Museum's ancient Peruvian collection. Numbering 9,500 catalogue entries and spanning a period of about 3,000 years (ca. 1500 B.C. to 1500 A.D.), the collection represents the entire region, although it is richest in artifacts from the coast of Peru. Uhle worked for the University of California from 1899 to 1905 under the patronage of Phoebe Hearst. Known as the "father of Peruvian archaeology," Max Uhle (1856-1944) formulated descriptive definitions of regional styles and devised a chronological framework of stylistic change applicable to the entire Incan realm. With modification, his scheme remains today the basis for Andean archaeology.

CALL FOR DOCENTS

In anticipation of the Museum's centennial exhibit, scheduled to open in early 2002, we are seeking qualified volunteers to act as docents, providing exhibit tours for adult audiences. Docent training starts on September 1, 2001 and tours will begin with the opening of the exhibit. Training will include discussions with curators, individual research, and assigned readings on subjects pertaining to the exhibit. This promises to be an exciting and interesting program in which participants will gain docenting skills

while learning about Phoebe Hearst's collections, and the history of museum anthropology. The program requires a commitment of 16 weeks for training and an eight-month commitment to giving tours. Academic or life experience pertaining to anthropology and material culture is beneficial, but not necessary. Interest and ease in talking to small groups of people is desirable. For further information please contact Martha Muhs, Education Specialist and Volunteer Coordinator, at 510-643-1191 or muhs@uclink4.berkeley.edu.

VOLUNTEER PROFILE

For the past year, Charlotte Jacobs, Sue Laing, and Chris England have worked together on the Peruvian textile re-housing project. They assist Conservator Madeleine Fang who, they say, encourages teamwork by her training methods, organization of the work, and project oversight.

Each came to the Museum at a different time, but they all share an interest in learning about the diverse collections and about the field of conservation. Prior to coming to the Hearst almost 10 years ago, Charlotte was a volunteer in the textile conservation lab at the DeYoung Museum in San Francisco. Sue

was thinking about a career in conservation when she met Madeleine Fang at a Berkeley conference in 1977; she began volunteering soon after that. Chris started about 2 years ago, after selling her consulting firm and sending a letter “offering to work in any area that she would be of use.”

Like both Charlotte and Sue, Chris finds a “sense of history” in working with everyday objects from the past. She has developed a respect for the culture that produced the objects and an affection for the people who owned and used them. “Working with the ancient Peruvian collections is...like moving full circle in time.”



Charlotte Jacobs has volunteered at the Museum almost continuously for 10 years and has seen nearly the entire Uhle collection. Prior to the textile re-housing project, she was worked on conservation of the Peruvian ceramics. “Working with the objects—as when we took apart pottery, cleaned and reassembled it—gives you a sense of who the makers were.”

NEW MUSEUM STAFF

Marilyn Barulich brings many years of management experience—on campus, with non-profit organizations, and in the private sector—to her position as the Museum’s new Management Services Officer. Most recently, Marilyn was the Office Manager in the College of Letters and Science, Dean’s Office. She has worked in Managerial positions both at the Center for the Study of Writing and Literacy, and at the Berkeley TRIP Commute Store. Marilyn received her B.A. in Public Administration from California State University, Fresno.

Lisa Hart has joined the staff as the new Receptionist. For the past three years, she has worked with the Angeles Arrien Foundation for Cross-Cultural Education and Research, a non-profit organization that helps to support the preservation of indigenous cultures and traditions. She worked for five years at PG&E in the Technical and Ecological Services Division. Lisa holds a Bachelor of Fine Arts degree from the California College of Arts and Crafts.

Pamela Peck is the new Principal Museum Preparator. Since 1983, she has worked on numerous museum and private exhibit projects as a sub-contractor for exhibition companies such as Academy Studios in Novato and Scientific Art Studios in Berkeley. She is also an adjunct instructor at Solano Community College, where she teaches ceramic sculpture. Her areas of expertise include the design and fabrication of unique furnishings and display fixtures, and custom finishes such as marbling and tromp l’oeil painting. Pam received an M.F.A. from UC Davis.



Chris England characterizes Madeleine Fang as a patient teacher, who is very generous about providing information. “She’s taught us methods for understanding the multiple issues involved with conservation...how to determine which option is the most beneficial for the object.”

IN MEMORY OF JAMES F. DEETZ

It is with great sadness that we note the passing of James F. Deetz, professor of anthropology at UC Berkeley (1978–1994) and director of the Hearst Museum of Anthropology (then Lowie Museum) from 1979 to 1988.

In 1960, James Deetz received his Ph.D. in anthropology from Harvard University, where he had been teaching archaeology since 1957. Before coming to UC Berkeley, he held professorships at Brown University, the University of Cape Town, and UC Santa Barbara. He left Berkeley to return to his research in the East with a position at the University of Virginia.

Deetz was a pioneer in the field of historical archaeology, specializing in colonial North America.

Much of his research was centered around Plimoth Plantation, an outdoor history museum in Massachusetts, where Deetz served as archaeologist and then assistant director (1967–1978). In addition to his many excavations, he initiated an innovative living history program of costumed interpreters.

James Deetz will be remembered for his elegantly-written and accessible books, among them such classics as *Invitation to Archaeology* (1967), *In Small Things Forgotten: The Archaeology of Early American Life* (1977), *Flowerdew Hundred: The Archaeology of a Virginia Plantation* (1993), and *The Times of Their Lives: Life, Love and Death in Plymouth Colony* (2000), co-authored with his wife, Patricia Scott Deetz, and published a month before his death.

IN APPRECIATION

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CALENDAR OF CURRENT EXHIBITS

The Phoebe A. Hearst Museum of Anthropology will close its exhibition hall on September 30, 2001 for an extended period of gallery renovation and exhibit installation. We will re-open in February 2002 with major exhibitions that celebrate the Museum's world-class collections and 100-year history.

ON VIEW THROUGH MAY 27

YOURUBA DIVINATION: SELECTIONS FROM THE COLLECTIONS OF WILLIAM AND BERTA

BASCOM

ON VIEW THROUGH SEPTEMBER 30

ISHI AND THE INVENTION ON YAHU CULTURE

TZINTZUNTZAN, MEXICO: PHOTOGRAPHS BY GEORGE FOSTER

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Our Membership Department is available to provide information about the benefits of these programs and assist if you wish to join or renew at any level. Please call 510-643-7648, Ext 3

Members

Annual Membership benefits include:

- Free admission to the Museum
- 10% discount on most items in the Museum store
- Free admittance to public programs and lectures
- Subscription to the biannual Museum Newsletter including a calendar of programs and events
- Special Interest Group activities

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Sleeved man's tunic. Chimu Capac, Supe Valley; ca. 560-900 A.D.; 4-7827.

Chimu Capac, an outpost of the Huari Empire on the central coast of Peru, was exceptional for the large number of textiles found, including fine examples such as this man's tunic. The religious ornamentation—depictions of the winged feline-headed angel which appear in the adjoining rectangles—are typical of the north coast style of Huari textiles. The tunic, woven of alpaca wool in at least 12 contrasting colors with dark and light red predominating, is composed of webs and bands of different weaves and designs; the sleeves and shoulder section are of undecorated, un-dyed cotton. As pre-European garments often left the loom virtually fully fashioned, the type of fiber, weave, and ornamentation indicated status.



PHOEBE A. HEARST
MUSEUM OF ANTHROPOLOGY
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