

# THE MAXWELL

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Maxwell Museum (right)

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*Celebrating 75 years  
of understanding the  
human cultural experience*



1932

2007

MAXWELL  
MUSEUM  
OF ANTHROPOLOGY

**T**HE YEAR 2007 MARKS THE 75<sup>TH</sup> anniversary of the founding of what has become the Maxwell Museum of Anthropology. Such milestones are appropriately celebrated, but also provide opportunity to look back at the history of an institution and its path of development. It is particularly appropriate to do so at this juncture, which marks another important time of transition in the museum. The retirement of Garth Bawden, who has so capably

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## Maxwell Museum Anniversary (cont'd)

# The First 75 Years of the Maxwell Museum

*(Continued from page 1)*

guided the museum for the past two decades, marks the closing of an important chapter in the history of the Maxwell Museum and the beginning of a new one under the leadership of another director yet to be named. For those who may not know the story of the museum, we take this occasion to present a brief account of those first 75 years.

### IN THE BEGINNING

On January 13, 1930, Edgar Lee Hewett wrote a letter to University of New Mexico President James F. Zimmerman. Two years earlier Hewett and Zimmerman had agreed that a Department of Archaeology and Anthropology would be created at UNM, and that Hewett would lead it. In this letter, Hewett makes the case to Zimmerman for the creation of a museum. The letter contains several ideas and proposals but there are three that deserve particular mention. Speaking of the successful and highly productive program of archaeological research already accomplished, Hewett said:

“Material from the field work has already accumulated beyond our ability to care for it properly....The proper care of it, together with additions thereto that will come from the excavations in the near future, constitutes a serious responsibility as well as a perplexing problem.

“Provision for a museum for both preservation and exhibition of material seems to be inevitable....The preparation



Fig. 1 Rodey Hall, the smaller building to the right of Hodgkin Hall (the current Alumni Building), was the first home of the museum. Built in 1909 and demolished in 1971, it was in part modeled on the San Francisco de Asis church in Rancho de Taos [Hughes]

of material derived from the excavations is ideal work for the students who have participated in field work...

“Not only would this take care of the valuable material that we already have which is now altogether without adequate care, but it would afford an attraction on the University campus that would be well worth considering. In my contacts with clubs and civic organizations the question is repeatedly raised: ‘Can not Albuquerque have a public museum for the exhibition of material characteristic of its environment?’ There can be only one answer to this local demand and sentiment. My belief is that such a museum should be at the University. We have already received some valuable collections but with our present lack of facilities for care or exhibition would not be justified in accepting collec-

tions that will be offered in the future.”

If these ideas seem familiar, it is likely because they have resonated throughout the 75-year history of the Maxwell Museum of Anthropology, and have defined its core mission. As stated in its UNM-approved mission statement in 1996,

“The mission of the Museum complements that of the university and its Department of Anthropology by increasing knowledge and understanding of the human cultural experience in its varied facets world wide.”

Hewett started the museum down that path from its very beginning, and we are proud to continue it today.

### THE EARLY YEARS

In 1932, Edgar Lee Hewett hired Frank Hibben to manage the collection. Hibben later served as a faculty member in the department. Rodey

## Maxwell Museum's 75<sup>th</sup> Anniversary (cont'd)

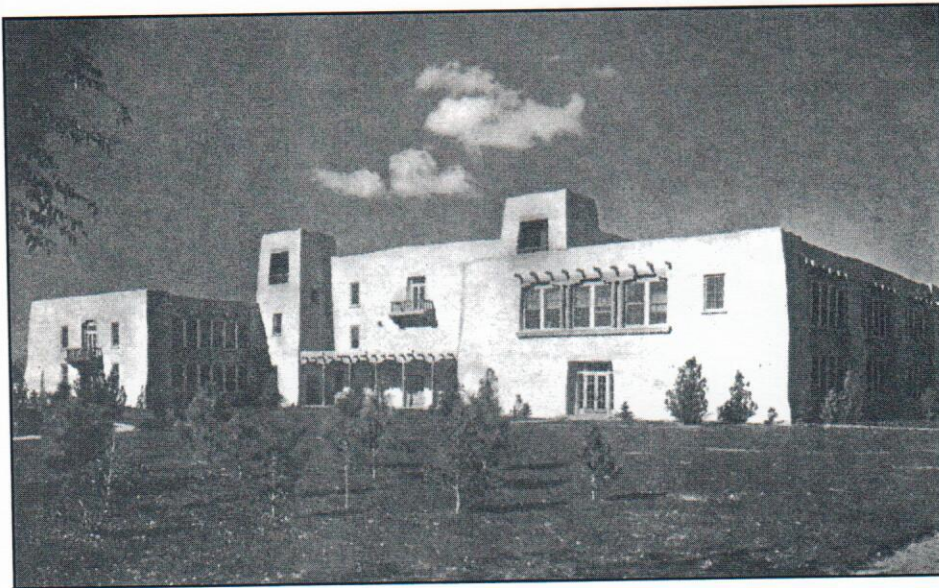


Fig. 2 Scholes Hall, completed in 1935, was the home of the museum until 1961 (from Hughes 1939, p. 148). The view is toward the northwest; many of those small pines today form the grove of tall trees southeast of the building. [Hughes]

Hall, located on the north side of Hodgkin Hall (the Alumni Building) but demolished in 1971, had been suggested by Hewett in his 1930 letter to Zimmerman as the place where the museum might best be located, and apparently that was indeed its first home. Rodey Hall (Fig. 1) had been constructed in 1909 as an assembly hall, using the San Francisco de Asis Church in Ranchos de Taos as a model. Little is known about the years the museum was in Rodey Hall, although one source notes that the building was shared with the Department of English Drama Club because of its large stage. Apparently students attending a 1933 performance by the Club were sitting on the backs of chairs to better see the stage, when their chairs collapsed, sending them crashing into and damaging the archaeological display cases and their contents!

In 1935, the Administration-Laboratory Building (now known as

Scholes Hall) was constructed, and it became the home of the Anthropology Department and the Anthropology Museum (Fig. 2). The exhibits were situated at the center of the building on the first floor, and the collections were stored in the basement. A humble beginning, perhaps, but from that time forward the museum developed a mission that has at its core the promotion of anthropological research and student as well as public education.

In its first years, the museum developed a mission that went beyond simply cataloging and storing objects for use by students and faculty for research. Although what we would today call collections management was the central function of the museum, it also supported and in some cases undertook research. As the "founding father" of New Mexico anthropology, Hewett had previously created the School of American Research and Museum of New Mexico, both in Santa Fe, and in

the 1920s and 1930s those two institutions were frequently partners in archaeological fieldwork. Collections from archaeological investigations were frequently split among the institutions, such that each got some portion of the recovered objects (this has continued to cause all three institutions fits, although the School of American Research ultimately gave its prehistoric collections to the Museum of New Mexico). Chaco Canyon and the Jemez Mountains were the principal scenes of the UNM field schools during that era. Part of Hewett's priorities when he established the Anthropology Department was the creation of a "teaching museum", and that of course necessitated both display areas and access to the collections for educational purposes. Hibben oversaw exhibits in Scholes Hall and, with the assistance of students and volunteers, provided tours of the museum to public school students. Further, as Albuquerque's only museum for nearly 30 years after its founding, the Anthropology Museum exhibits drew a steady stream of visitors.

Hibben's role as the first director of the museum continued for 37 years, until 1969. For much of that span, he was the only paid, full-time university employee in the museum. Because of his wide-ranging anthropological interests, one of his greatest, most lasting contributions to the development of the museum was a broadening of its original vision as a regional museum. He achieved this by collecting both ethnological and archaeological materials from around the globe, achieved often by his frequent travels and occasionally by trades with other

## Maxwell Museum's 75<sup>th</sup> Anniversary (cont'd)

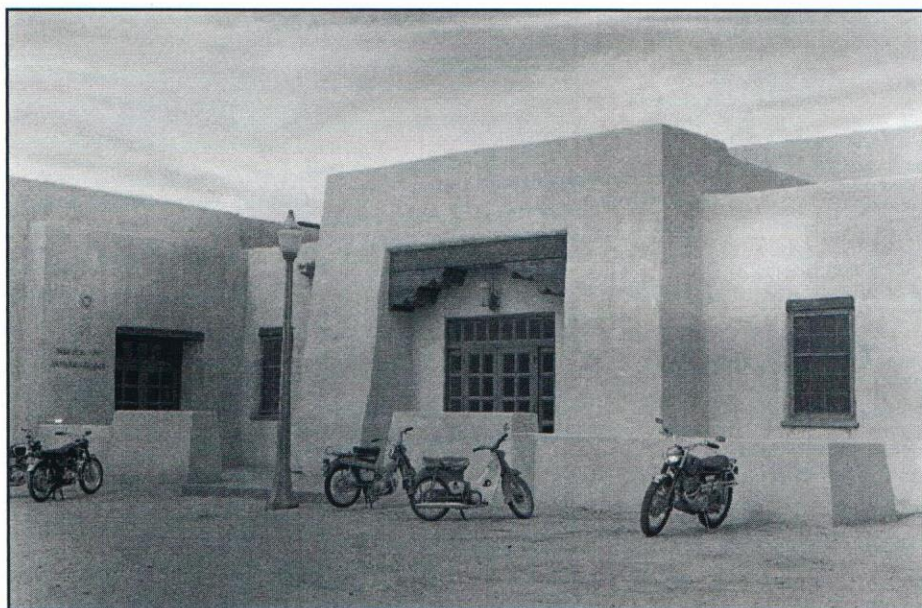


Fig. 3a The south side of the Anthropology Building, showing the entrance to the museum, sometime in the 1960s. This area was enclosed in 1972, and became the present courtyard. The large entrance is the now the south wall and window of the Clark Field Archive and Library, and the smaller museum entrance remains as one of two doorways leading from the galleries to the courtyard. [Photo Archives]

museums. The latter was a common practice among museums in the first half of the 20<sup>th</sup> century, and by the

early 1940s the collections grew to include material objects from such diverse areas and time periods as

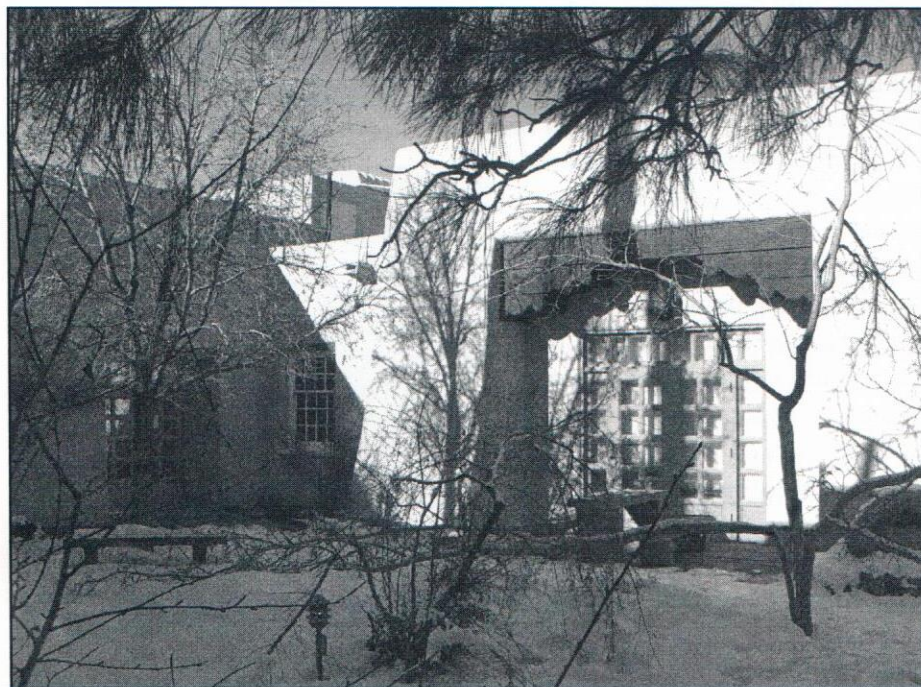


Fig. 3b. Same view of the Anthropology Building in Jan. 2007 — in what is now the Museum's courtyard. [Ed.]

19<sup>th</sup> century beaded leather moccasins from the North American Plains, carved wooden African sculptural figures, prehistoric projectile points from the American Midwest, and Mousterian stone tools from the site of Tabun Cave in what would become Israel. To this list can be added the Northwest Coast totem pole that currently graces the courtyard, acquired by Hibben in 1942.

The drawbacks of a one-person staff were evidenced during World War II, when Hibben entered military service. Upon his return, the effects of a lack of dedicated care were all too evident, with artifacts, documents, and photographs lost or misplaced and exhibits showing deterioration. This led to the recognition that more staff members were needed to manage the museum and its collection, although such additions were to take a decade to materialize. In the post-war years of the late 1940s and 1950s, anthropology greatly expanded at UNM and across the nation, attracting many more students and entering into a period of greatly increased research. During this time the pace of collections growth was rapid, and it soon became apparent that the museum and the department had outgrown their Scholes Hall spaces.

### A NEW HOME, A NEW NAME, AND GROWTH

In 1961, the Anthropology Museum and the Department of Anthropology were moved from Scholes Hall into what had been the Student Union Building. Constructed in 1936, the building was remodeled to accommodate its new function, and

## Maxwell Museum's 75<sup>th</sup> Anniversary (cont'd)

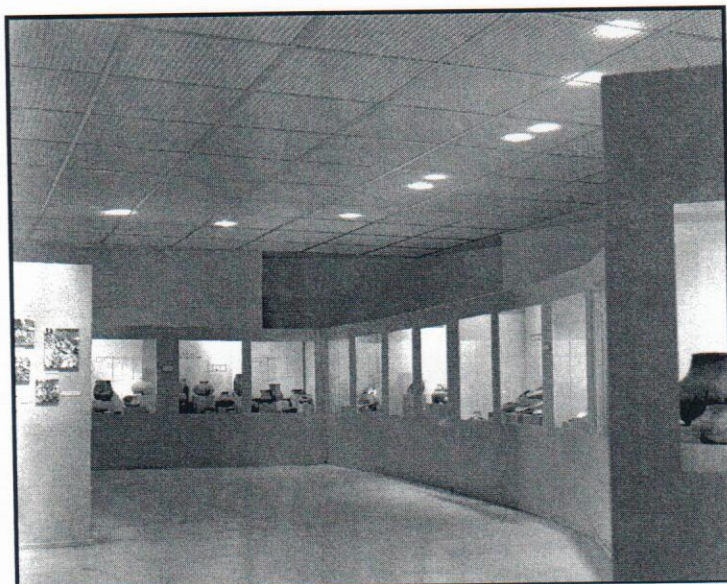


Fig. 4 A December, 1967 exhibition of pottery vessels from the collection of Clark Field, showing part of the interior of the museum as it existed then. This area is now the North Gallery, where temporary exhibits are featured. [Photo Archives]

the museum was assigned 1500 square feet of storage space and 3500 square feet of exhibit space on the south side of the building (Figs. 3a, 3b, and 4).

A most welcome development in 1961 was the creation of a separate budget for the operation of the museum, which included funds for the hiring of a full-time curator and a part-time exhibits staff.

Dr. Jerry J. Brody was hired as curator in 1961, the museum's first full-time staff member (Fig. 5).

The museum became recognized as an important regional museum and a nationally-known research center during the 1960s and early 1970s. The collections continued to grow in size and scope, as did public programs. Beginning in 1968, a formal docent program was begun with the aid of the College of Education. A museum store was added, the exhibition program became more ambitious and dynamic, and a variety of public lectures and workshops were offered.

Research endeavors, all in partnership with the Department of Anthropology, also diversified during this period. A Physical Anthropology Laboratory was organized in 1971 to care for and promote research and teaching use of the human skeletal collections.

In 1969 Hibben resigned as director, and Dr. John Martin (Jack) Campbell succeeded him (Fig 6). Through Campbell's efforts, it was in 1970 that the name Maxwell became firmly fixed on the museum. Gilbert and Dorothy Maxwell were consistent and influential donors to and supporters of the museum, donating many ethnological objects, such as the two Apache baskets in the accompanying photograph (Fig. 7). Principal among their gifts is Dorothy's outstanding collection of Hopi kachina dolls and Gilbert's comprehensive collection of rare and historically important Navajo rugs. In addition, Dorothy's father,



Fig. 5 Dr. Frank Hibben (left), first director of the museum, and Dr. Jerry Brody, first curator and third director of the museum, examining a tapa cloth in the early 1960s. [Photo Archives]

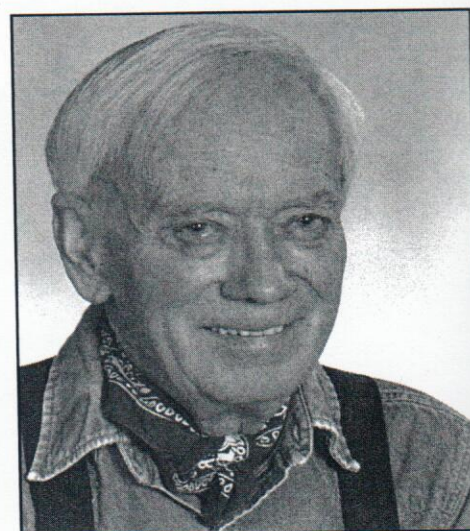


Fig. 6 A recent picture of Dr. John Martin (Jack) Campbell, second director of the museum. [Self]

## Maxwell Museum's 75<sup>th</sup> Anniversary (cont'd)



Fig. 7 Gilbert and Dorothy Maxwell, benefactors who donated collections and funds, posing with two beautiful Apache baskets (ca. 1971). The Maxwell Museum was named in their honor in 1972. [Photo Archives]

Clark Field, donated his anthropological library, approximately 1000 volumes, that formed the nucleus of what was designated as the Clark Field Archive and Library (Fig 8).

By this time the museum had begun to once again find its exhibit and storage space cramped, and Campbell worked with the Maxwells to secure \$250,000 for the expansion of the museum (Dorothy donated \$20,000 of stock herself).

Another major development was a 1971 agreement between the National Park Service and UNM to create an archaeological center known as the UNM-National Park Service (NPS) Chaco Project. The state of New Mexico had owned significant parts of Chaco Canyon, but had transferred them to NPS in 1949 to facilitate the creation of what would become Chaco Culture National Historical Park. With a history of research in Chaco Canyon dating back to the early 1930s,

this partnership permitted a return to active field research that was to last for 14 years. Anthropology Museum collections became vital components in new research endeavors, and to this day, NPS and the museum remain partners in the study and preservation of the material records of this most iconic Ancestral Pueblo culture. Other donated funds were combined with matching National Science Foundation and State of New Mexico funds to create a new gallery (8000 square feet), administrative offices (2400 square feet), and storage space (3000 square feet) by a new addition to the south and west sides of the Anthropology Building.

This renovation also included the construction of the two story patio faculty office complex at the southeast corner of the building, and the building of a portal that enclosed and formalized the courtyard open space east of the exhibit galleries (Fig. 3b).

By 1971, the museum's staff had expanded to include seven permanent positions and, opening in 1972, the newly christened Maxwell Museum of Anthropology assumed its own identity. In that year, Jack Campbell stepped down as director, to be succeeded by Jerry Brody in 1973.

### REACHING MATURITY

The level of activity in the museum greatly increased in the 1970s and 1980s, with many of the initiatives



Fig. 8. Clark Field and his daughter Dorothy in 1948. At the time, Clark Field was honorary curator and Dorothy Field was assistant curator at The Philbrook Museum of Art in Tulsa. Photo appeared in the *Tulsa Daily World*, June 20, 1948. [Woven Worlds]

that had been set in motion earlier developing into strong, successful programs. Under Brody's leadership, in 1974 the Maxwell became one of the first museums in the country to shift its collections records to electronic form. This greatly facilitated both collections management and research, and was particularly important because the museum's collections had exceeded the capacity of the basement storage area to accommodate them all. To remedy the problem, the major portion of the so-called "bulk" (or research, as they are better termed) archaeological collections were moved to a large warehouse on north campus, where they remain today.

Because of Brody's involvement and expertise in the museum world, the Maxwell entered into partner-

## Maxwell Museum's 75<sup>th</sup> Anniversary (cont'd)

ships with several tribal and civic groups to assist them in the creation of their own museums. Among those groups were Acoma Pueblo and the Jicarilla Tribe, as well as the Mimbres Valley Museum and the Florence Hawley Ellis Museum of Anthropology at Ghost Ranch near Abiquiu.

The docent program was greatly expanded during the 1970s as well, and became the Education Division. A collaborative partnership with the Albuquerque Public Schools permitted the development of portable classroom trunks that could serve as in-the-classroom teaching aids to help present anthropology to school children. At the same time, adult education in the form of public lectures, demonstrations, and field trips attracted many to campus to learn about anthropology and art from experts in these fields.

Exhibits, too, were many and frequently changing; it was during the early 1980s that a major traveling exhibit, "The Chaco Phenomenon" was created. The museum's successes were recognized in 1973 when it received accreditation from the newly-formed American Association of Museums; reaccreditation followed in 1984.

Another important aspect of community involvement crystallized in 1976, when the Maxwell Museum Association was created. From its beginning, the MMA was a critical partner, drawing more people to the museum, assisting in the development of collections and collections management, fund raising, and offering an active program of lectures, trips and tours, and workshops.

A major addition to the mu-

seum's research came in 1975 with the organization of the Office of Contract Archeology. From the beginning OCA had its own administrative and research staff, and its activities created not only significant new knowledge of the past but contributed greatly to the growth of the museum's collections. OCA subsequently became part of the Anthropology Department, before returning to the Maxwell as a contract research division in 1998.

In 1971, the Laboratory of Human Osteology was created with the hiring of Dr. Stanley Rhine. The laboratory was charged with the care of the extensive human skeletal collection, and also to ensure its use for teaching and research. Rhine entered into an agreement with the State Office of the Medical Investigator (OMI) in 1974 to serve as the official forensic science consulting agency and to act as the repository for remains from forensic cases. In addition, the Mimbres Foundation was created and became a temporary division of the Maxwell under its director Steven LeBlanc. From 1978 until 1984, the Mimbres Foundation had a vigorous program of field and laboratory research that set new standards for the study of the rise and demise of the Mimbres culture in southwestern New Mexico. The museum served as the institutional partner and repository for the foundation; the collections generated by that research continue to be in great demand by scholars.

As had Campbell and Hibben before him, Brody, as well as Chief Curator Dr. Mari Lyn Salvador and Curator of Osteology Stan Rhine, were active members of the Department of Anthropology faculty. All

taught and mentored graduate students; Brody and Salvador developed a museum studies program in the late 1970s that included anthropology, art history, and biology faculty as well.

By the mid-1980s, there were 16 staff members in the museum, and the annual budget was over \$220,000. In 1984, Brody retired as Director, and, in 1985, after a 1-year interim directorship by Dr. Lewis Binford of the Anthropology Department, Dr. Garth L. Bawden succeeded him (Fig. 9)

### THE BAWDEN YEARS

By the mid-1980s, the Maxwell Museum had become a very large and organizationally complex institution within the Department of Anthropology, performing a variety of functions. Bawden, like those directors who had preceded him, was given joint appointments as both a department faculty member and the director of the museum. The size and complexity of the museum made it increasingly difficult for department

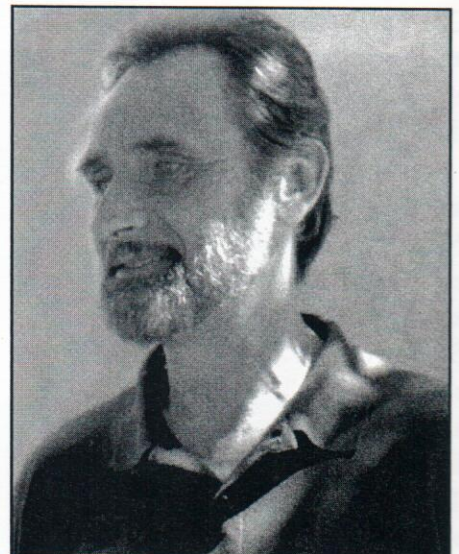


Fig. 9 Dr. Garth Bawden, recently retired fourth director of the Maxwell Museum. [Public Programs]

## Maxwell Museum's 75<sup>th</sup> Anniversary (cont'd)

chairs to effectively manage the museum, so working with the Dean of Arts and Sciences, Bawden developed a plan to establish the museum as an administratively independent operating unit within the College of Arts and Sciences. This plan was implemented in 1992, and for the first time in its history the museum assumed full responsibility for the development, implementation, and administration of its own programs. Ties with the department were not severed, however, because Bawden continued to be an active, contributing member of the faculty, as did Salvador.

It is a little difficult to tease apart and identify the most significant events of the museum's history over the past two decades, in large part because they are part of the relatively recent past. However, there are several major developments that reflect the important changes in the Maxwell during these years.

Without question the most important and visible changes to the museum were the result of developmental planning that Bawden initiated with former director Frank Hibben.

Hibben, whose efforts from the 1930s to the 1960s had laid the foundations for the modern institution, remained dedicated to the betterment of the museum and took steps to ensure that major improvements could occur.

Beginning in late 1980s, Hibben donated his near-campus home to UNM for the benefit of the museum, and made additional donations of ethnological objects from his personal collection. In the 1990s, he donated funds to the mu-

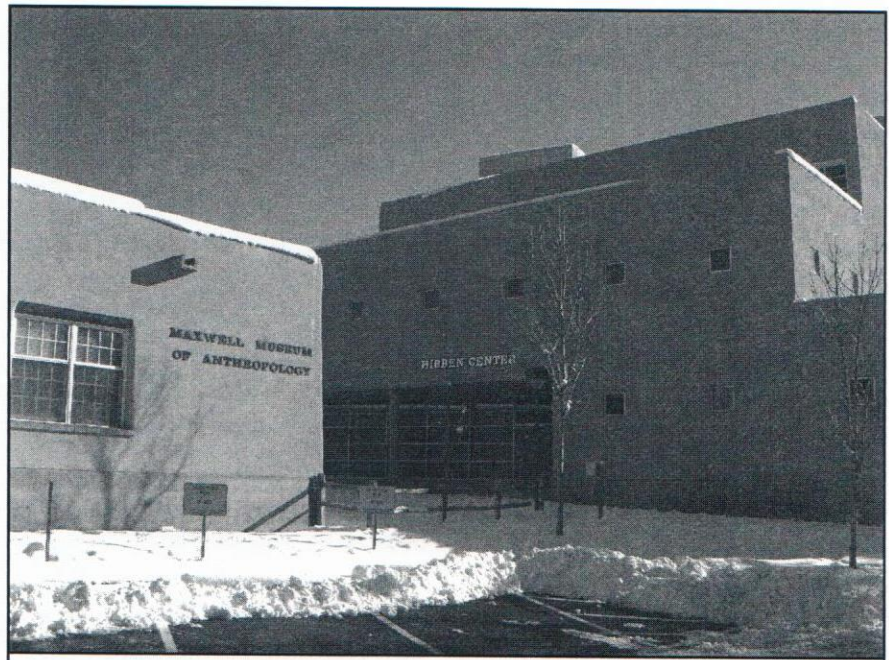


Fig. 10. Maxwell Museum and Hibben Center, Jan. 2007. (Ed)

seum to create an endowment to support museum research efforts, both in the field and in collections. Working closely with Bawden, Hibben's most visible and lasting achievement was his donation of funds to design and build what is today the Hibben Center for Archaeological Research, which stands directly south of the Maxwell Museum main building (Fig. 10).

Dedicated on October 8, 2002, the Hibben Center contains a large basement space for archaeological collections storage and research and photographic archives, as well as a first floor boasting an auditorium, two seminar rooms, a room for more archaeological collections storage and laboratory research, a teaching laboratory, and curatorial offices.

The second and third floors are currently being finished for the Chaco Culture National Historical Park collections and archives, continuing the long-standing partner-

ship between UNM and the National Park Service.

Also, shortly before his passing in 2002, Hibben created a charitable trust that provides scholarships to fund graduate student study in anthropology. The highest funding priority of the trust is to support Native American graduate students studying Southwestern archaeology; in addition, the trust has supported non-Native American graduate students specializing in Southwestern archaeology.

These resources have made a tremendous difference in the graduate careers of numerous students since the scholarships were first offered in 2004, and will continue to do so in the future. Approximately one-third of the students supported by these scholarships work in the Maxwell Museum, receiving training in collections management and conducting research on materials held by the museum.

Based upon his previous experi-



## Maxwell Museum's 75<sup>th</sup> Anniversary (cont'd)

ences at the Harvard Peabody Museum, an important component of Bawden's vision for the Maxwell was to further develop it as a university research museum. This entailed both encouraging collections-based research by on-campus students and faculty as well as those from other universities and communities, development of a body of affiliated scholars, and encouraging new research by museum staff.

His efforts culminated with the creation of the Maxwell Center for Anthropological Research (MCAR) in 2001, an organization to support the work of affiliated scholars engaged in work on topics intimately related to the museum's collections and research priorities. At present, MCAR provides institutional affiliations to over a dozen scholars whose work includes archaeological investigations in central New Mexico, ethnological work in Alaska and Mexico, and biological anthropological research in Poland.

To help ensure that the results of this research will appear in print, Bawden formalized a small publication series begun by Brody into what is today the *Anthropological Papers of the Maxwell Museum of Anthropology*. Currently distributed by the University of New Mexico Press, seven monographs and edited volumes have been printed (two of which were reprinted after selling out their initial press runs), and the next is currently being edited.

An important development in the public realm has been the creation of the Alfonso Ortiz Center for Intercultural Studies. Inaugurated with a National Endowment for Humanities challenge grant in 2000 as a partnership between the Depart-

ment of Anthropology and the Maxwell, the Ortiz Center has been extremely active during its short existence. Dedicated to the creation of "opportunities for diverse, collaborative, community-inspired cultural programs in the humanities and public anthropology", it has been involved in several important projects. One recently completed project involved the Maxwell collaborating with Acoma Pueblo to help design and develop the exhibits in its new Haak'u Museum, which opened in May of 2005.

Numerous other Ortiz projects have been completed or are underway, featuring partnerships with Native American and Hispano/Mexicano/Chicano communities in New Mexico, as well as Alaska Native, Japanese, and Maya groups. Museum exhibitions, special lectures and symposia, and arts demonstrations have been supported through the Center.

As a culmination and recognition of the strides made during Bawden's years as director, the Maxwell received its third reaccreditation in 2006 from the American Association of Museums. The letter from AAM stated:

"After thoughtful deliberation at our July 25-26, 2006 meeting, we determined that your institution continues to meet the high standards established by the Accreditation Program and the museum field. It has demonstrated this through its completion of a rigorous process of self-study and reviews by a Visiting Committee of its peers and the Accreditation Commission. The museum has strong staff, collections, re-

search, exhibits, and new collaborative initiatives."

As we begin the 75<sup>th</sup> Anniversary year of the Maxwell Museum, I think we can rest assured that Edgar Lee Hewett would be both amazed and greatly pleased with what his letter to James Zimmerman has produced. The staff members who followed in the footsteps of Hewett and Hibben are ultimately the ones who have made the museum the place it is today, and this anniversary celebration is dedicated to their hard work and many important contributions.

Bruce Huckell

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