

Transcription: Grand Canyon Historical Society

Interviewees: Helen Howard

Interviewer: Tom Martin

Subject: Helen Howard recalls working at the North Rim of the Grand Canyon Part 2

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KEYS: Helen Howard, Grand Canyon, North Rim

TM: Today is October 5th, 2014. We're at the home of Tom Martin and Hazel Clark and we're here with Helen Howard. This is our second oral interview with Helen. Helen we had talked last time, we sort of closed that interview talking about your 1967 or so...

HH: '69

TM: ...'69 Grand Canyon trip but you had mentioned that there was also a similar time frame coming together of your time in Phoenix with the Heard Museum and Barry Goldwater. I kind of wanted to talk a little bit about that and then get back to Grand Canyon because it sounds like you had met someone there and you were hanging out at the Canyon at the time, too, while this was happening. So how did you end up at the Heard?

HH: I started at the Heard Museum in 1972. I was working on a degree, a bachelor and then a master's degree in anthropology, specialization in archaeology. Minor in structural engineering because I really wanted to restore ruins. That was what my focus of my degree program was. Two things, I met Barry Goldwater, two instances. The second time I met him he knew who I was. I was in a sorority at ASU when I showed up as a junior and it was Kappa Delta.

TM: What year was that?

HH: 1968. Okay, I was in a sorority. I pledged a sorority that year as a junior because I didn't pledge at Berkley. That was something that was important to my mother and it's a good way of getting friends when you go into a college as a junior when everyone else was started as a freshman.

TM: Was that why it was important to your mother, to help getting friends?

HH: My mother is from the South. Being in a sorority was really important to her. She was in one, not one that was at ASU, but she felt that it was important for each one of her three daughters to belong to a sorority. I was the first and only of her three daughters who went to a college who had sororities and pledged. Anyway, she was always very happy about that. There was a requirement to do community service through the sorority. I was planning on volunteering for various things anyway, and I actually did. That's how I started at the Heard Museum.

One of the possibilities for volunteering was an opportunity to get a ham radio license and then volunteer at Barry Goldwater's house because he had a big ham radio setup there. He took calls coming in on the ham radio from servicemen around the world. Then, he had volunteer operators there who were calling the family member that that serviceman wanted to talk to. This is something that he did. So I was one of the volunteers. I went through the program, I got my ham radio license and then I was one

of the ones who took the radio calls, transferred them to a telephone line and then waited for it to end and then took another one and did the same thing. Sometimes we were really busy and sometimes we weren't, but I was there usually for one or two four-hour shifts a week for about a year and a half during the school year. That was just a part of what my volunteer project was there. Because I was in the anthropology department and one of the early classes that I took at ASU, which was a three-unit class that fit in with my schedule the first semester I was there, was Museum Operations. After I took that class of Museum Operations, I also volunteered a half a day to a full day a week at the Heard Museum for Tom Kaine, who was the Curator of Collections there, working with collections doing photography, cleaning, dusting, stuff like that, cataloging, whatever they needed. And sometimes working on exhibits and things like that.

TM: So let's back up for just a minute. Can you tell me a little bit more about the Goldwater house and the setup, how that worked? Because now you are volunteering up to two days a week.

HH: Half a day a week at each one. There were two things that were going on there. When I came down to ASU, I was an out of state student. I did not ever intend to live in the dormitory. I had been at Berkeley, I had lived in an apartment for the two quarters of the first year and the three quarters of the second year and had planned on moving into an apartment again. There was a state law in Arizona at the time that stated that all university students/women under the age of 21 had to either live in a dormitory at the school or with their parents. There were absolutely no exceptions to that. If you were under 21 those were your options. I turned 20 the summer that I came down there. UofA got in touch with me. I had full ride scholarships to both of those schools. UofA got in touch with me in June and said, "You have to live in a dorm, we don't have your registration for it." I said, "You've got to be kidding." My father got on the line with them, it didn't matter. I only had a choice of living in the dorm if I was going to go there. I didn't realize it was a state law. So I just said, "To hell with you, I'll go to someplace else." Then I turned the University of New Mexico down as that was my third choice. ASU got in touch with me a week before I was to come down, had my airline ticket and everything, and said, "We don't have your registration for the dorm." We said, "I'm not living in a dorm." They said, "Oh yes you are." I said, "What is this with your colleges?" They said, "It's a state law, we don't have a choice." I said, "You're kidding?" So I came down, I signed up for 18 hours. Basically what happened was, about a month into it when I was working in the kitchen for my food in the dorm to cut down expenses, I worked five mornings a week. I worked two hours over at the kitchen in the Union Building cleaning potatoes, cracking eggs. I wasn't a cook, but I was a prep person. I did that for two hours before classes started. So I worked from 5:00 till 7:00 every morning and then my first classes usually were at 7:15 or 7:40.

TM: And you're taking 18 hours, credit hours.

HH: And I'm taking 18 hours. Yeah but what I took at Berkeley was chemistry, calculus, physics, a language, and then English, history, or other things. So I was taking a similar load at Berkeley, plus singing in a folk group and also doing some work over there, too. Working twenty hours a week as a work study student the last year I was there in the anthropology department, typing and doing soil samples. So I'm used to doing a load like that. One month into this junior year, they had an ad up in the dorms that they were looking for an assistant head resident for one of the dorms and that for working 40 hours a week at a \$1.25 an hour, which was mostly sitting at the phone at the front desk answering questions of people, answering the phone, transferring calls up to the floors, I don't think there was a direct line into any of the floors, you would be considered a full time employee of the university for which you could take 9 units a semester for five bucks plus the cost of your books and it didn't matter to them whether I was an out of state student or not. So I promptly got myself over to human resources

and applied for the job, went through the application process and ended up doing that. My work time usually started at 5 o'clock, my 9 units was usually either in the afternoon or the morning and it was either three classes Monday, Wednesday and Friday or it was a couple of classes Tuesday and Thursday in the afternoon and maybe one class Monday, Wednesday and Friday. I had a lot of time and I wasn't finding the load excessive so I ended up doing some volunteer work. It interested me.

TM: So you went from 18 units to 9 with a forty hour week job.

HH: Which was usually from 5:00 until 11:00 or from 5:00 until midnight, usually six days a week.

TM: That was a good deal.

HH: Good deal! It was a steal as far as I was concerned. That was a spectacular deal. That paid for my undergraduate degree and it paid for my... And because I didn't work for the dorm in the summer, because they didn't have anyone in, then I did an 8 or 16 unit field school in anthropology. So I also got credit for that and got paid for doing that, as well, by the anthropology department.

TM: So tell me about Barry's house and that whole radio setup.

HH: Well Barry's house is in Paradise Valley and its right behind Christ Church of the Ascension which happened to also be my episcopal church that I went to. His driveway was also the driveway for the church. You came in and you turned into this off Lincoln drive or you went up onto the hill. I don't know who has the house now. He had a great big huge ham radio tower on it which he had gotten a special permit from the city of Paradise Valley for. Huge radio antennae. But, because he was doing work with servicemen, I don't think anybody in that area ever bitched and moaned about it. If they did, never made the papers or anything like that. It's Barry Goldwater, shut up, sort of situation. Where he had the radio room was on the lower floor which I think it was where the garage was. We had a separate room that we went into. I think I was invited into the upstairs house. It was very nice, lot of rockwork on the inside, lot of rockwork on the outside. Some ceilings that were sort of slightly sloped, didn't have a flat ceiling. Very pretty house, a lot of decoration, southwestern decorations. A lot of kachinas. He was very special for his kachinas. He had a lot of his photographs all over the place and he had a lot of photographs in the room that we worked in. He had some great photographs of Monument Valley, he had some great photographs of...I think there was one of the Grand Canyon. This was before I had ever even seen it. It was just really a nice, nice area. It was the sort of situation, he was in Congress a lot, or Senate, the Senate, so he was in Washington a lot and probably in the two semesters that I was a volunteer over there in my junior year, probably was there maybe 8 or 9 times.

I finished up all the work for my degree in 1972 and I had been volunteering for the Heard Museum half a day or a full day a week most of the time when I was in town for 2½ years. They advertised in February of '72 a job as the curator of the Fred Harvey Fine Arts Collection which was on loan from the Fred Harvey Foundation to the Heard Museum. A subset of it was on loan to Furnace Creek Inn out in Death Valley. It was on loan, the kachinas, a lot of the kachinas were on loan to Museum of Northern Arizona. Barton Wright was working on a project on those. Some of them were on loan to the Museum of Navajo Ceremonial Art in Santa Fe. A lot of the Hispanic and northern New Mexican things, they had a lot of Bultos and Retablos and the Santos and everything like that, those were on loan to the Museum of International Folk Art. It was a 7000 item collection that had been collected and was exhibited in a lot of the Harvey Houses, but the collection always belonged to the company.

When the Fred Harvey Company was sold to Amfac, they did not want the collection. So the family, the Harvey family, created a foundation, found a home for it in the Heard Museum and then finally/eventually donated it to the Heard Museum and the other pieces of it to the other museums that had housed it at that point. The only part that was pulled out was the part at Furnace Creek Inn, which had been a Harvey House at some point and Amfac managed it. They did not want the responsibility for the panamint and other baskets that were out there, so those came back to the Heard Museum.

Because I had volunteered, it was really interesting. I didn't have my master's at that point. I got it another semester later because I had some paperwork to finish up on my thesis. However, I was one of 65 people who applied for that job in '72. It was another recession year. There weren't a lot of jobs out there. This was a job that was going to pay \$500 a month, so it was a \$6000 a year full time job. Two weeks off, no benefits of any sort. There were 65 people who applied for it, most of whom had doctorates and master's degrees. Tom Kaine, who was the curator of the collection, and the other people basically said, "We don't want someone to come in and take this job who's then going to in two months maybe get a job someplace else because they've got a doctorate and we're their tenth choice of what they want to do." So they said, "Let's look at somebody who maybe is local, who maybe wants to live in the area, who maybe has other ties like school that they're still working on, who's going to be around for 3-5 years." So Tom Kaine in the meeting, he was part of the foundation board, as was Barton Wright, as was E Boyd over at the Museum of International Folk art who was a Santos expert, and the director, who I never, think I only met him once, the director at the Museum of Navajo Ceremonial Art was also on the board of directors. He never came to the meetings for whatever reason. The board met twice a year, it usually met either in Flagstaff or in Phoenix. I usually came up and gave a report. But, it was the sort of thing that the family was really interested in having this collection used as exhibits to show what a fine collection that the Harvey Company had put together.

There was Harvey, it wasn't Barton Harvey, it was B Harvey, he lived in Phoenix. There was a great granddaughter, she was the great granddaughter of the original Harvey. He was the third great grandson. Then there were some other uncles and aunts of theirs who were amazing people. They were involved with the Art Institute of Chicago, being on the board of directors there and a lot of other things. They did a lot of civic involvement. It was a pretty amazing place to work because they paid for a lot of different things. They were a member of the Western Association of Art Museums which did traveling exhibits. So at any one time for the three years that I worked there, we had probably 10 traveling exhibits that were going around the United States. One on panamint baskets was one, one on Navajo rugs was another. We did Hopi culture, cultural artifacts, some of the early ceramics, Nampeyo ceramics and the Palaka ceramics and things like that, and showed about various family designs that only their family used because they'd be really severely criticized if they used someone else's decoration work. It was a lot of fun. That was something that was really fun and I got to travel a lot because the museums that paid for these, though the Western Association of Art Museums which generated a lot of money which also paid my salary, which was really fun, they also usually paid for me to come up and teach the docents to help install the exhibit because it came out with all the panels and everything else which we had printed in Phoenix. It all went into cases. All the collection that went in cases as well. So it was really a complete exhibit. It wasn't like we sent the artifacts out and you do with them what you want. So I would come in and I'd do an educational thing for the docents so they could do tours around for school kids and things like that. It was just a lot of fun.

TM: The baskets and the kachinas, how did you pack that stuff up?

HH: Huge wooden crates with foam that was surrounding them. Then each piece had a number sitting on the top so the box top had a 'open here' and it was sets of straps with screws going into blocks on the inside. So there was no way, if you put the screw in where it was supposed to, it could do anything to the collection. So you might have a case, they normally were 4x8x4. So we had this and we had pieces like that and it was on a skid so you could lift it with a thing or you could put straps under it and have people pick it up because most of the stuff wasn't very heavy. Very few of the cases weighed more than 120 pounds. Every box was numbered. Something the Western Association of Art Museums put together is how to pack it for them. You would send them the dimensions of what you were sending and they'd send you the dimensions of how much foam you needed, how many boxes you needed, that sort of situation. It was always a thing, if you have one exhibit and you have a panel that goes behind it that can go in most people's freestanding things and if you put it in diagonally, you can have a basket over here and have a basket on the side with the corners being like this. So everyone was seeing the panel which had the writing on it this way so you could read it through a glass like this or you could read it through a glass like this. So four people could stand at an exhibit. Most of them were supposed to be free standing.

Some of the museums had shelf units that came out so you had to do thin things that you could put in that because you only had this much display space. It just kind of depended on what museum it was. That was part of my job was to contact the director of exhibits at whatever museum it is, which usually was also the director. A lot of these were smaller museums, small historical museums. We would make fit, what we were sending out to them fit their exhibit spaces. It was a lot of fun and it was a lot of logistics, which I've always done and which I still do to this day. It was a real interesting thing. Byron Harvey was the name.

I worked there for about 3 years. During that period of time Goldwater was on the board of directors for the Heard Museum. He had also, at that point, in fact several years before/couple years before, had also donated all of his collection of kachinas to the Heard Museum. Barton Wright up at Museum of Northern Arizona was not particularly happy about that but they got a few. They got a lot of the ceremonial ones that probably no one should see. To the best of my knowledge he never had masks or anything like that. We didn't have any at the Heard that I knew of, as well. It was pretty nice. It was like 400 kachinas in his collection. The Heard already had 100 or so and then the Harvey Collection had about 300 kachinas as well. So it gave this huge...

A lot of the Harvey collections were from the early 1900s or earlier because if someone brought in an old one to sell, which went on a lot, the people at the Harvey Collection would buy them. The older ones became the collection. So they were all the ones with the clay paints, cottonwood roots, sometimes the Pajos, the flat forms. But a lot of ones where it was almost two dimensional front and back, there really was not a lot of rounding in it. It was like you cut a square and you cut the parts of the arms and the backs of the legs and the fronts of the legs, things like that. These were ones where almost all the decoration was painted. There were no leather boot/moccasins that went on the feet, no beading on those. No leggings or anything like that. A hint of that was all painted in the clay paints that they used. White kaolin with some sort of color added to it. They were all a lot of soft paints. It was a lot of fun working with them.

Anyway, that's what I did for that three-year period. From there I went to the Ashton Gallery in Scottsdale. I worked there for fourteen months selling Indian art. Paul Pletka was one of the artists that we represented. Lot of others. Really good artists were ones we represented there who painted Indians, many of them were Anglos. We also represented the work of Joseph Lonewolf and Grace Medicine

Flower, potters from Santa Clara, or San Ildefonso rather. Maria Anpipodida's family from San Ildefonso. We had a fair number of their family members, their kids and grandkids, we represented them. Several other things. So it was a pretty interesting period. When I stopped doing that, I finished up my engineering degree at the same time, or my engineering work.

TM: Before you head off into the engineering world, in this year or two that you're working for a trader basically, did you know a McGee?

HH: Yeah, they were two doors... We were on 5th Avenue, or we were up on 3rd Avenue, and I think McGee's Indian Den was down on either Main Street or 1st Avenue somewhere, but on the south side of Indian School Road. We were on the north of Indian School Road and one block off Indian School Road between 70th and 68th Street.

TM: I believe his wife, Eileen, did you ever meet her?

HH: I did the Thursday night art walk almost every Thursday night because that was the way that you saw what everyone else had. I also lived down at the corner of 70th Street and Osborn so I could walk up to this area most of the time. It was a ton of fun to live in that area of Scottsdale because there was so much going on. Restaurants you could walk to and the galleries. It just was an awful lot of fun. I went to the McGee gallery several times but didn't meet the people very well.

TM: Did you head to Tucson, did you meet the Bohti's, Tom Bohti?

HH: I knew them quite well as a matter of fact. Mark Bohti and Tom Bohti.

TM: The son, Mark, and father, Tom. What do you remember about Tom?

HH: I bought several pieces of fairly inexpensive Indian jewelry from him. It was the sort of situation I had a lot of the heishi necklaces and the heishi earrings that went with, the corn things. I always liked the old jewelry. If I could afford to buy it, it was usually from people like that. Or the Cleland brothers who had Pueblo 1. Charles Loloma had a gallery up on 5th Avenue in Scottsdale and bought a couple of pieces from him. It took me a long time, a year to do that.

TM: Were you all kind of buying from each other trying to serve your patrons? The different stores would be trying to serve patrons who were looking for things?

HH: Charles Loloma was kind of at the end of his career at that point. He died shortly...he died late 70s I guess or early 80s. He was still flying at that point. He had a pilot's license. He was flying between Hotevilla, where he lived, and Scottsdale airport. He had an Anglo girlfriend who also was a pilot. So when he wanted to stop flying then she flew him up. They were together for at least seven or eight years that I knew. When I worked for the Heard Museum, I had met him. There's a book called Skystone and Silver, turquoise jewelry. I can show you a copy, I've got one at the house still. What happened is Joe Story was the editor of Arizona Highways, he had a heart attack. He had the book half-finished and there was another person who was helping him whose name totally escapes me. She lost a child and was not able to, an adult child, but was not able to continue with the book.

So the publisher out of Prentiss Hall, out of New Jersey, close to Newark, New Jersey, Englewood Cliffs I guess is where it is, it was then anyway, they were looking around for one or two people who could finish this book. They talked to Tom Kaine about this. This was when I worked for the Heard Museum.

Tom said, "I don't have time, I'm busy, but Helen might have time." So I kind of took what they had and I read it and I met with them and I said, "Well, what do you want to do with this?" They said, "Well, what do you think we should do with it?" I said, "Well, right now I see you've got a basis for a good story, but what type of book are you looking for?" They said, "Well we really don't know. We don't know whether we want to do a paperback, we don't know whether we want to do a hardback, we don't know." I said, "Well, you know there have been a lot of those guides out about Indian jewelry and they're all pretty good." There were at least four or five which I still have in my collection that had predated that. Many of which the Arizona Highways had published. Anyway, basically what happened was is I did a proposal for doing two things. I said, "Number one, you want to make a coffee table book. You want to upgrade some of these photographs you get. I've worked with a couple photographers. The one who's doing the best job of artistic photography is Jerry Jacka (J-A-C-K-A)." He and his wife also wrote a couple books on Indian jewelry. I said, "He's the one that you want to get to do some of the stuff, the foot photography, which will..." I said, "You've got some stuff here that's really beautiful. But you need to have it upgraded so it's absolutely drop dead gorgeous." I said, "The other thing that you have is I've not seen a lot of books that come out with any type of interviews or anything else with the Indian artist." I said, "I would suggest that what you want to do is you want to interview maybe 25 to 30 Indian artists and have them tell the story of why they're doing jewelry and what it means to them and maybe show them some of the old pieces and find why they're not doing what their grandmother or their grandfather maybe have done but they've gone in a totally different version." They liked the idea a lot so they said, "Good you can do that." I'm going, oh okay.

TM: It's a great idea.

HH: Anyway, so I spent nine months on that, including... I was back in 1976 for the 200th anniversary of our country in Englewood Cliffs, New Jersey. I got to see the fireworks, we were sitting on the cliff tops and we were looking at the fireworks over the Statue of Liberty. It was a hoot, it was a real hoot. The other thing I got to do is they had the tall ships coming up. That was something that I thought even more of. That was really a lot of fun. That's why I remember when I was there, because that date is pretty specific.

TM: Did you do the interviewing then?

HH: I did the interviewing for everyone but four of the artists. They found somebody else over in Santa Fe who could interview some of the artists that I didn't have time to get over to talk to. We always had a photograph either of a piece of the art or of the artist in it. It's really a lot of fun because most of those people were people I knew and people who knew me. So it was like I was just talking to a friend, it was easy to do. Jerry traveled with me for some of it and he got to meet a lot of people that he didn't know before. Lot of people who really became relatively well known Indian art jewelry artists after that. Lot of which came from this book. There was one gentleman by the name of Phil Nevasia who's maybe about ten years older than, which would put him at 75 to 76. He was a Hopi, he was maybe 35 at the time and he had come back from the service. He had served in Vietnam and decided he was going to be a traditional Indian and let his hair grow. Had an Anglo girlfriend, had a baby, a boy, and at that particular point in time he was kind of trying to determine how he was going to get his son up to Hopi to be initiated. I'm not sure if that ever happened. He was looking around for a way to make a living. So it was the sort of situation that he said, "Well, how hard can it be to make a bead?" So he sat down with someone trying to show him how to make a bead and he realized it was a really hard project. He made these incredible beads that were really thin, like this, with a channel at the end and an inlay set of turquoise and jewelry stones, coral and things like that, around. They were magnificent.

TM: So maybe a quarter inch by a...

HH: By 3/4 of an inch flat, then graduated. So the bottom one is big, then he'd have some silver and other ones with the stonework in them and up until they were just regular beads, relatively roundish like that that went back.

TM: In the necklace.

HH: In the necklace. He'd drop earrings like that. He also made some other incredible jewelry. His vision was phenomenal. He showed up and spent nights at my house whenever he needed to come down to Scottsdale. I was living in Scottsdale. He'd come down, he'd show his jewelry, I'd get a chance to go to the opening. This went until about the 1980's then he moved to Santa Fe and basically only went to galleries up there. But he was still selling some at the Heard Museum and that was about it. His work was just phenomenal. I kept telling him, sooner or later I'll buy a piece from you and he said, sooner or later I'll let you. I'm still trying to get the money together to buy a piece from him. It's pretty fascinating.

But when I knew him, he had hair down past his knees. So we're at an Indian art show over in Beverly Hills, or close to Beverly Hills, and we're in a restaurant over there. Pat Boone and his two daughters stop by. They don't know him from Adam but they're both telling him that he has the most beautiful hair. He turns around and he has one of his necklaces on. Pat takes a look at that and says, "I need to buy a necklace like that for my wife." Phil just looked at him and said, "I can arrange that. I made it." Takes it off, puts it around Pat Boone's neck. Everybody in the restaurant is looking. He says, "We're over here." This is, of course, before cell phones. He said, "If you want to come to the show tomorrow, I'll be happy to show you what else I have." Pat said, "I don't usually go out in public." He knew who he was, so Phil says, "All you have to do is have someone come and tell them I'm in booth such and such and tell them to come and get me and I will bring everything out to your car." Pat raised his eyebrows, "Or your limousine." I'm sitting there trying not to laugh, it was just hysterical. But he bought two pieces from him which was about \$10,000 worth in gold. They were gorgeous pieces. They were his pieces that he had brought to showcase the best that he could do. He had a case with about ten items in it and then about another four or five that he made that he could put in if he sold something. He had a very good show there, but we were out eating hamburgers when this happened.

Anyway so, he just had this incredible sense of humor. The interaction between the Anglo world and the Indian world, he had jokes about everything. I was working at that time at Allstate. That was in the 80s so it would have been 1982 when I started working there. I remember that from where I was sitting in the office which was at Bethany Home Road and the freeway. He showed up. It was in the fall and here's 6'2"/6'3", long black hair down to his knees, very skinny tight jeans, Indian style shirt and he's got a military macaw sitting on his shoulder and he walks through the office. There was a door there and it came all the way through the office. Dead silence. I stand up and wave and I say, "Be out in a minute Phil!" Everyone turns and looks at me like, "Are you out of your mind, you know that person?" I look at them and I go, "Yeah, he's a friend." So I go out to get him. We can't bring people back to our desk but it was the sort of situation he sat in the lobby with that macaw on his shoulder for about half an hour before I finished work. We walked through and out and we drove back over to my house. The people at Allstate thought I was really weird. But it was a lot of fun because his interview was about how to make a bead and how hard it was and how much he'd learned about making a bead for jewelry and that if he could make a bead he could do anything else. And his work was spectacular.

There were several other jewelry artists that we did. Preston Monongye was one, Larry Golsh is another. Larry Golsh was a Pala Mission Indian from eastern San Diego County. In talking, he also had a master's degree in fine art and he was teaching art at ASU and at some of the high schools and the junior colleges around. The other thing is that he was making some of the most really pretty, very different from the Navajos, Hopis, and Zunis, and the people over in the Pueblos, silver jewelry mostly. I asked him, I said, "What do you have for a sign for a river?" So he drew a sand casting and it was like zig zags like that. I said, "I really like that, can you make me a ring like that?" He made me a ring that's a box like this and it's got that water sign on it from their petroglyphs, they're signs that he knows, on a great big huge band. I still wear that ring. Because my knuckles have enlarged with age, he's had to put in silver back pieces on it so it still fits. Otherwise it wouldn't even have fit on my little finger.

We did very traditional artists and we did some of the up and coming contemporary artists that weren't doing the traditional things. And then when it came out, the Heard Museum gave it a huge party to send off the book. They sold a lot of books. I think it didn't go to remainder for about three years. It was kind of like *the* coffee table book on Indian jewelry for four or five years until somebody else came out with another major coffee table book on contemporary American Indian jewelry and things like that. It was one of things that I just kind of fell into that was just a lot of fun to work on. Some of those people I still know really well.

TM: Concurrently, at that time then, how were you connecting to Grand Canyon?

HH: I always got two or three weeks of vacation. The first river trip that I did was in May and June of 1969, just before my 21st birthday. I finished my first year and had to start as running the field school in archaeology lab for ASU in the Vosberg Valley starting in about the 15th of June. That went for 8 weeks until a few days into August. I finished with my finals, packed everything up at the dorm, put it all in storage, and caught a ride up with the guy who had the raft and the food that he was bringing up there. We got there the night before we were supposed to launch. He blew up the raft and my friends from... He also had my kayak on. My two friends who were on the trip drove down from Northern California. People that I'd kayaked with for a long time, they were both about ten years older than I was.

TM: We had talked about this on the last tape, did you get a chance to get the names of these people?

HH: No, I can't find it. There was a fire in a storage unit maybe four or five years after this. I haven't seen those notebooks for a very long time so I thought I might have them. I've really been going through all my paperwork and I still have some I have to go to. I have about twenty boxes that I need to unpack in my new house. But, I can't find them and I really can't remember seeing the notebooks that I used to keep my journals in, so I may have lost those in that. I know I lost a sewing machine in the fire and I lost some other stuff in the fire. A lot of it was paperwork from college and stuff like that. They may have been in there.

TM: I guess I should reframe this. In the last interview we had talked quite a bit about that 1969 river trip, then how did your connection to Grand Canyon continue after that? At that point we decided wait a minute, we needed to talk about the Heard and you'd also mentioned running the lab and how that worked on the last interview. Then you met someone, it sounds like you spent some time at the Canyon.

HH: Yeah, Jim King. When I worked for the Heard Museum... They got in touch with the Heard Museum and they said that they wanted someone who could come up. The person who was the superintendent of the North Rim Unit at the Grand Canyon and his wife had an Indian collection. They were getting ready to retire and they wanted to know what their collection was valued at. The Heard occasionally

would send out a curator for that with the idea, sometimes, that you might find something that was really special, in which case sometimes you might be able to induce the person to make a donation to the Heard Museum of this item that the Heard didn't have in their collection and would really like to have. It was really interesting. There technically were three people there who had the title of curator. One was Tom Kaine who had the Curator of Collections. One was Tom Varner Parker who had the Curator of Indian Art, so he handled the paintings and the sculpture and things like that that was more contemporary or more of a modern medium. I was the curator of the Fred Harvey Fine Arts Collection. I was being paid on the assistant curator level but I had the title of that because the Harvey family felt that they needed someone with a title of curator. It was pretty interesting, but all three of us had the, because we were titled curator, we kind of took turns in going out and doing this. This would have been... They were having a party on the 15th of May, I believe it was. It was either the 1st of May or the 15th of May. He was the superintendent of the North Rim area, law enforcement, but he had held the whole unit together. They had a party at their house in the South Rim where his wife lived because she also worked for the Park Service during the summer when he was over on the North Rim. I know, I'm going to have to find what his name is and I don't know. I met Jim King at their party to celebrate the North Rim being open. They had just finished plowing the road in through the snow. So I met Jim King. I was planning on getting a motel room there at the Canyon. Two or three of the rangers who had come in, he was a seasonal to work on the North Rim, he had just come in from Joshua Tree where he normally spent the winters. Then after this party, they would kind of all go in a caravan over to the North Rim, get all the housing that they had over there, which were little cabins for the law enforcement officers over there, then that would open up the whole North Rim sort of situation. So, I spent the night sleeping on the floor of one of the things, over at the Mather Center? It's not, it's their training center.

TM: Albright?

HH: Albright Center, the housing unit at the Albright Center. They invited me back to... There were four guys in this little apartment I guess is what it was. They were all law enforcement officers. Because the couch and the foldout little couch, like that, were already taken by the guys, I got to sleep on the floor. That wasn't an issue, I had my sleeping bag and everything with me. I met Jim then and then I dated him for a little bit. That would have been... Heard Museum was '72, it would have been in '72. It was right after I started working for the Heard Museum.

TM: So now I'm interested in how you're dating with him worked because you were in Phoenix and he was stationed at the North Rim. But, before you go there, what was the collection that they had? I'm curious to know a bit more about that.

HH: They had a collection of places that they had lived. It was just small stuff. They had a couple of Navajo Rugs. One that was relatively old but not significant, probably from the 1920s. They had some baskets, they had some Zuni jewelry with the fetishes in it. Really nice. Actually it was a Lekia necklace, if you know that. The Lekia family probably made the prettiest Zuni fetish necklaces. They had a Lekia necklace probably worth \$1500-\$1800 at that time. They bought small pots. They bought the sorts of things that you could put in a curio cabinet because what they had was a curio cabinet in the dining room. They opened the thing and they pulled it out and I'd do a description right there, wrote it out. Then I went back to the museum and typed it up and sent it to them. Took photographs of everything. If I couldn't value it, Levena Old, the manager at the Heard Museum gift shop, could. She would tell me what everything was worth that I didn't already know. Then I sent it out to them and they were perfectly happy. They were people that I kept in touch with probably for ten or fifteen years. About five years later they divorced. He moved on to another Park and she worked in the fee station at the South Rim so

I quite frequently saw her when I came in. Also quite frequently would make arrangements, would call up and make arrangements to go to lunch with her usually when I was coming out from a hike. Just real interesting people. They had three daughters and they stayed with me twice when they brought the two oldest ones down to go to school at ASU. They would come in and I had a two bedroom condo at Scottsdale. So I'd sleep downstairs and they'd get the two upstairs bedrooms as they were dropping their daughter off at the college. It was a family I kept in touch with. Nice, nice people.

Jim I dated 1972, 1973, 1974, 1975, and 1976. At that point I needed the health insurance from working someplace... Actually, when I was working for the Heard I didn't have health insurance but I had purchased it and that was something. I had purchased it, I think, when I turned 21. Dad insisted because I was coming off the military insurance at that point. I basically paid for that until I started working for Prudential first and then Allstate after that. It was an interesting time, but I needed the health insurance which meant that I needed the job to pay for it. He worked at the North Rim or the South Rim and I could get on as a seasonal but no benefits sort of situation or I could work for one of the concessionaires in the hotels or something like that. I really didn't want to do that. So, he found somebody else who had come in to work for one of the concessionaires and fell in love with her and married her. I think that worked out really well. They were together for maybe 15 or 20 years and then she decided she wanted another career other than what she was doing, which was still working at minimum wage dishing out lemonade or stuff like that. She was a very good artist, their second bedroom had all of her drafting table and some stuff there. Linda King was her name. There may be some artwork around of hers, I don't think I've got any. Nice lady, really, really nice and they made a really good couple. He was part of the search and rescue unit for law enforcement. He brought in, at his own expense, a German trained search and rescue dog. Then he worked with that dog a lot with the Nellis Air Force Base search and rescue. It was the sort of thing that he and the dog were quite frequently flown out to do searches. For a while, when I was coming up there, I got certified from the Park to assist with things like that. There were times when I would also get flown out in a helicopter and dropped off to look at people. It was a lot of fun. There was one time there were three of us out on a search with the dog. We were out around North Bass trail and they had taken us over and dropped... They didn't think the person they were looking for was there, but we had a scented something from the guy's car. So he was searching with the dog for that. He stepped over a rock and a rattlesnake bit him on the back of the leg. So they got on the radio and they called for the helicopter to come pick him up and take him into Flagstaff to the medical center there. Five minutes after we had called, he started vomiting so it was pretty obvious that he had gotten the venom. What is that called?

TM: Invenomated.

HH: Invenomated, yeah. The other guy who was a assistant law enforcement, but I think a volunteer because he wasn't carrying a gun, and I basically were left out there. They said, "We'll come get you. We'll come pick you up." So we had the dog as they took him off to Flagstaff and, of course, it got dark before they could come out and get us. A little chilly over there on North Bass. This would have been sometime in the summer but it was still cold. Interesting time.

TM: Had you guys been intending to spend the night? You think, okay helicopters are going to take us out, we're gonna search, then they'll take us back home again at the end of the day?

HH: Yes. Basically, what we were doing was to try to determine that the dog didn't catch a scent there, so to limit the amount of searching that they had to do for this person. They actually found the guy two days later, I guess. Still healthy, et cetera, but he was totally lost and had kept moving. But he had been

nowhere near the North Bass. I think that might have been where he was planning on coming out, but he never got anywhere near there and he got lost on some sort of route as he was going cross country...

TM: And was still on the south side?

HH: No, he was on the north side but he was farther over towards the main corridor. Much further to the east, not anywhere towards the Bass. I think I assisted on maybe 10 or 15 searches up there, mostly it was when I was up there for a weekend 'cause I was working. Then he got called down on a search and I got to go so it was a great way of hiking. He's the one who took me on my first hike in the Canyon. He was over on the North Rim and part of his duties was to take the new rangers out on trail patrol. He got to do about five trail patrols a summer in addition to the law enforcement that he did driving, which he loved because he was a hiker. It was really interesting because he had to do a Nankoweap trail patrol. He had these two guys who were young rangers in their first year, no clue as to what their names were. They kind of took off a little bit ahead of me and I wasn't... They had made some comments about they didn't really want a civilian along and a girl besides. At that point I kind of said, "Well I'm going to make sure that if I don't keep up with them, I'm going to be there shortly after they do." Coming down the Nankoweap trail in June, not a fun thing. I'd lived in Arizona for maybe 5 years at that point. Done archaeology in Arizona for that period of time. I knew what the heat could do, had plenty of water. By the time I got down to the beach at Nankoweap, I was really a tired puppy. But I only got there twenty minutes after they did. They were kind of talking about, "Well, when do we call in for search and rescue to go find her?" Jim is saying, "We *are* search and rescue so let's hope she makes it down here." I heard that as I was coming down the trail. We spent one day there and then hiked out also in one day. That was a really hot day. One and only time I've ever done the Nankoweap trail.

TM: How much of that sexism was happening at that time in the Park Service? Was that common? I'm just thinking, I put myself in the 1970s, the 70s mentality. I'm assuming that it was a fairly common occurrence.

HH: Oh yeah, it was. I had a lot of comments that were made. You know, I was Jim King's girlfriend. A lot of people didn't know my name, but I was Jim King's girlfriend sort of situation. You didn't have an identity of your own, you took the identity of the guy you were dating at the time. There were a lot of people over there. I knew Bob Euler reasonably well. He was the archaeologist, he knew what my background was. I met him at a couple parties, as well, so that was kind of a lot of fun. He had someone who was assisting him. I'm trying to remember what her first name was, her nickname was Tink. She also was on the archaeology staff. I went to her wedding. They got married in a meadow near the campground off of the North Rim overlooking Transept Canyon. It was absolutely wonderful. Jim and I went as a couple to that. That would have been in '73/'74/'75, somewhere around in there. It was just neat and I knew an awful lot of the rangers and a lot of the other people who were over there. After for a while then when he and Linda got married, he ended up... Linda worked on the South Rim, so he would work over on the North Rim for the first couple of years. Then in the wintertime, she could come over and wouldn't work and they'd live in the cabin that he was in which was a small one. It had a name on in it that said 'Dad's Pad'. It was right across from the head ranger's cabin at the North Rim. You go down and where the housing is you turn in, his cabin was here and the big cabin for the head ranger was right there and then the other housing went on out from the road. If it's still there I could find it. He was the winter keeper at the lodge there, so he was paid for doing some work around the ranger's cabins and he lived in the cabin there. He had a generator for electricity because they didn't have any power over there in the wintertime. Then he'd do a certain amount of work that was prescribed by, I think it was...I don't know who had the concession for having the North Rim Lodge at that point.

TM: Amfac?

HH: Amfac had the South Rim, but I'm not sure they had the North Rim.

TM: I don't know.

HH: Anyway, he worked as a winter keeper at the lodge, as well, just to make sure that any storms that come through didn't do any damage that needed to be boarded up, because otherwise they would not have anyone there. When he stopped working for the Park Service, which would have been sometime late 70s/early-mid 80s... I don't know why he stopped working for the Park Service. I know who the managers were, the superintendents were, and I know I hated their guts. A couple of them I didn't like.

TM: So this was Dick Marks who had just come in?

HH: Oh yeah. Dick Marks and the one after him.

TM: And Stitt would have just left. So Jim King had started working for Merle.

HH: Yes. He was there before I met him, which would have been '71 or '72. Jim was out of Reno, his parents lived in the Reno area. Nice, nice guy. Loved the southwest and really enjoyed being a ranger, loved doing search and rescue. That was just something that he excelled at. He had a feeling for where they were going to find someone based on what they knew. Having that search and rescue dog and being able to find people, which he did fairly regularly, was really something that gave him a great deal of satisfaction. When he left the Park Service, he was still doing volunteer search and rescue. He still had the dog. He moved over and was the manager at the Babbitt's store in Tusayan. He had a trailer back there in the housing. I could find where the trailer was because I certainly stayed there enough times. He worked there, he died in '95. I got married in '89 and my husband didn't care for knowing someone who was a former boyfriend, even though he was still married to Linda at that time, so we kind of lost contact. I heard from friends who kept in touch with him, who I'd introduced to him, that he had died in '95 from a heart attack. Same thing his dad died from, early.

TM: Do you have any reason why King left the Park Service? That's pretty severe to clearly be well entrenched like that.

HH: Right, I know. He was a seasonal. He was a long term seasonal so it was the sort of situation he never got permanent. So that may very well be why. I just don't know. I know, from talking with other people from the backcountry office that I knew from there and all the hiking that I did, about the politics of the place. There were lots of people who came and gave their all for the backcountry office and then all of a sudden they're leaving to go to Rainier or someplace else and you go, "Why are you leaving the Canyon?" and they just go, "Politics. I can't stand the politics." I knew there were politics. I don't like gossiping so I didn't want to ask them what the dirt was on it. I had seen it firsthand myself so it was the sort of situation that I had a pretty good idea of what they were up against.

TM: So you'd seen it yourself through what happened to Jim or was there other events?

HH: No, other events.

TM: Are you willing to talk about that?

HH: We spent the night out there because Marks had heard that one of his rangers was hurt and that there were two people out there. He was trying to cut costs, so he basically said that you don't need to go get them tonight. I'd hiked that trail before, so we hiked out to the road and there was a ranger getting ready to come in to find us to tell us that there was no helicopter coming, that he was there to give us a ride. Instead of that, we ended up being taken back to the North Rim where we could either hike through the canyon in one day to get over to the South Rim or we could make arrangements for someone to come around and pick us up. Even though we were volunteers for the Park, they weren't going to give us back the thing, they weren't going to give us the ride over to the South Rim which is where our cars were. That again was cost cutting. I had run into, had a couple of run in's with Mr. Marks before. I think he knew I didn't like him very well. I think he knew I was one of the people out there and I think it was vindictive. No, that's as much as I really want to say on that.

I just think, well let me put it this way, the first hearings on the flight noise, when they started doing those hearings which would have been 80s/70s? They had a big hearing in Flagstaff and they had a hearing in Tucson and they had a hearing in Las Vegas. I went to the one in Flagstaff. It was held in the city council chambers here in Flagstaff. There was a dais and they had all these people sitting up there. They had the microphones and they had a couple of court stenographers who were taking everything to write them out. Marks sat up on the dais while all of us testified about what we didn't like about flight noises or what we did like about flight noises or however it was. He sat up there and read a paperback book. Then when he put it down and finished it, obviously finished it and slammed it down... We're looking at this, we're watching this and we're just going how rude, how rude is that. Then he did like this (makes strumming sound on table) right next to the microphone for the entire rest of it and this was heard over everybody testifying. Rude, really rude. I didn't overly much care for Marks and he knew it.

I actually had a run in with him over that little episode with not coming to pick us up. I was in one of the offices to meet my friend who was now working in the fee station, she had an office in there. She actually worked on housing assignments for rangers at that time. I was in to pick her up and we were going to go for lunch, this was maybe a month after that happened. I'd come up to do another hike. I had just come out and I'd had a shower and I was coming over to pick her up for lunch. Spent the night at Indian Gardens and started before dawn. So I made out it about 10:00, went out to grab a shower and went over to pick her up for lunch. Marks came out of his office and saw me and says, "Oh, you." I told him what I thought about the fact that he'd left us over there and I didn't think it was particularly fair and I didn't think that volunteers should be treated like that. I basically told him that I'd worked in jobs where I'd worked with volunteers before and really needed to take care. I said the care and feeding of your volunteers is something that's really important. He looked at me and he said, "There are lots of people who want to volunteer for the Park. There's a line of them. If you decide you don't want to volunteer, they're more waiting to take your place." And I said, "Yeah, I think that's pretty obvious in the way you're treating them." At that point I went out and had lunch with her. She said, "You know, I'm probably going to get grilled when I come back." I said, "Well you can just tell him we didn't talk about it. Let's not, we'll talk about more pleasant things." Because I wanted to hear about her kids and how they were doing in school and things like that so we had a different conversation.

TM: I'm going to diverge a little bit here because there is, even today, a culture of, I don't know that harassment is the right word to use, within the Park culture at Grand Canyon.

HH: You find that in any corporation. I mean, I've worked for Prudential, I've worked for Allstate and if you did something that they didn't like and you got on management's shit list, they would harass you until you walked out the door. They would make it difficult for you to keep a job. It's not just the Park

Service, that's in a lot of corporate America. What he was doing was pretty much no different from what I was facing or watching being done to other employees where I was working. So for me, I'm not really sure it was a Park Service issue, it more seemed like a cultural issue to me across whole lines of society.

TM: But your point is, you treat your volunteers well.

HH: Yes. When I worked for the Heard Museum, I had a cadre of about 10 to 15 volunteers and the Heard had a group of maybe 150 volunteers who helped work with the collection. I'd do the photography but my volunteers would go find the items for me. They had a dark room at the Heard and so I had a really nice Canon camera that the Harvey Collection bought for us to use. We would have a list of what we needed to photograph that day, they would go find them and then they'd bring them up. The collections are in the basement and then the photography studio was on the studio. It was half the size of this room, including the dark room. It was upstairs so we'd have this piece of paper and we'd have a black box that something could sit on which had a measuring tape at the bottom so we always knew what the size was and then there was a measuring tape going up the side of the piece of paper. Then we'd take the picture and then we had a little sign on that thing where we could slide the catalog number of the item in it. We were checking all of that and the volunteers did that. I operated the camera and when I had five... I had a thing of my developing tanks, they could take 5 rolls of film at a time. So we would do 5 rolls of film, 36 exposures apiece, at a time before I developed and printed them.

TM: I'm still back a little bit, because the concept is taking care of your volunteers.

HH: I brought donuts in on a regular basis, they were given classes on what they were doing so they felt like they were learning something.

TM: So I can understand where, in the corporate world even, we got somebody that doesn't seem to be getting along, we're sort of going to put the squeeze on them until they go away, we're going to bring in somebody else. I can appreciate that at the Park as well and yet... Excuse for me a minute. (time out for someone at the door) Sorry about that. I'm just thinking about this culture at the Park of you're replaceable because you're here because you love the Canyon and we're going to use that desire to be there as a way to work you and if we don't like the way you're working then we'll ship you off.

HH: Right, I know. The thing that I really hated most about Marks was the fact that he knew I was there to hike most of the time. In that conversation, when we talked about that, one of the ways he ended that conversation was basically saying, "And you know, we can also rescind your right to hike here." At that point, I'm just looking at him and I just shake my head and walk out. I'm just going oh shit that's all I need. My parents always told me that I sometimes jumped in where I probably shouldn't have been and could offend somebody pretty greatly. I'm saying, "Ugh, I've gone and done it again." So I'm kind of accepting that maybe it's my fault. I should not have challenged him on the fact that he left us over there, I should have just let it go. I didn't think that was fair. I just didn't think that was fair. I basically wanted to say, maybe not for myself because I figured that's the last time I'm ever going to do search and rescue. But it is the sort of situation I'm thinking they're going to have other volunteers up here and they really should be treating their volunteers better.

TM: I kind of wanted to just capture that.

HH: I spent a lot of time hiking over there in the 70s and 80s. I had friends that hiked. I think I've got 89 trips to the river, where the river was the objective, in various places in the Canyon. There are some

spots that I haven't done. I've not done a lot in the western canyon but I've done just about every one of the rim-to-river trails and I've done a lot of the routes in between. Jim was a technical climber, as well. One of the things he did at Joshua Tree and in other places, was to teach other rangers how to do basic climbing if they had to go in for a rescue and they had to rappel down. He was the one who taught those. There was a great photograph that was taken when he was doing... They were doing training of the rangers in Angel's Window off the North Rim. They all had photographs of themselves taken hanging in the window. That was really neat. He had a huge photograph of himself in his house doing that. I think that was one of his favorite photographs. He was training the...

You've heard the story of their lighting up the Canyon at night on the North Rim? Okay, one of the things that they found when they were doing rappelling practice in Trancept Canyon was is that there was wiring coming down from the North Rim, down about 200 feet. It had wire and then the resistors and things like that and there were some old lights down there on some of the ledges in areas. Jim was kind of asking about this. He said there was an old-timer there that said that one of the things that they used to do at the Lodge there at night, like the firefall that they had at Yosemite, was is they'd have everybody out on all the walkways out around it and then they'd light the far side of Trancept Canyon to show how beautiful that it was by night. Kind of like making a moonlight scene out of it, but before the moon came up so they could control the light. But they used to light that up in the... whenever that built...

TM: Flood lamps lighting up the cliffs?

HH: Big flood lamps that lit the other side. The far side, but from the near side that the thing was on. Jim said when he was over there they used to get people to sit... "When I was a little boy, my parents brought me here and we watched them light up the Canyon. When are they going to do that?" Jim would go, "Don't know", until he found the wiring down there. I thought that was pretty interesting. I don't know if it's in any of the books or anything that they did that. He said that was something that was really important to him, that he really enjoyed seeing that historical thing and then putting that together. There was a speaker over there one of the times I was here that he wanted to hear so we went over to listen to him. I don't know when that was, I'd guess late 70s/early 80s. Anyway, the speaker was talking about the history of the lodge over there and all the things that they did. They'd talk about bringing people in by the old motor coaches and things like that. I got a real kick out of watching that steam car because I'm sure that what they were talking about were the old ones where you could put 8 people in a car, a touring car, that had big running boards on it and a big boot at the back for all their luggage and trunks that they had. But they'd bring those in to the North Rim, as well as to the South, and it was something that was a way for people to get in there if they weren't driving their own vehicles or coming in by buckboard or wagon or whatever. So it was a pretty neat area. I love the North Rim, it's so beautiful over there.

TM: You know what let's do, let's stop this interview now. Next interview let's pick up with your Canyon hiking because I'm assuming you also ran the river after '69 so we'll bring that up next time.

HH: Okay. Very good.

TM: Thanks Helen.

HH: You're welcome.