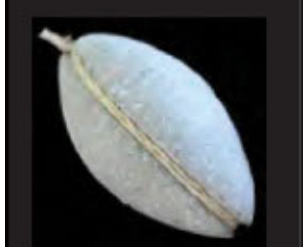
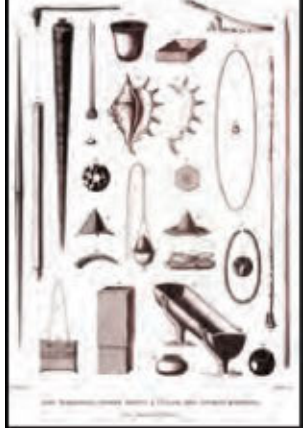




CULTURAL
Design

With History In Mind



- Why spondylus?
- What is a Sinahi?
- Who is Freycinet?
- Where did they go?
- What is the story?

Cultural Design with History in Mind

Tuesday Feb. 12, 2013 • 12 p.m. - 4:00 p.m.
Latte of Freedom, Adelup

Summary Workshop Report

Written and presented by

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Summary Workshop Report

CULTURAL DESIGN WITH HISTORY IN MIND

**February 12, 2013
Latte of Freedom
Adelup, Guam**

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Introduction

A four-hour workshop on ancient designs of the people of the Mariana Islands was held on 12 February 2013 at the Latte of Freedom, Governor Ricardo J. Bordallo Complex in Adelup, Guam. Participants from the local arts community of Guam attended the workshop, which consisted of presentations by Dr. Judy Flores, a Pacific arts scholar and artist, Darlene Moore and Judy Amesbury, archaeologists at the Micronesian Archaeological Research Services, and Rita P. Nauta, Guampedia Managing Director. The goal of the workshop was to provide information about ancient cultural designs found in the Mariana Islands based on archaeological and historical research and to introduce an online resource about Guam's culture and history for artists and cultural producers. The hope was that the shared experiences of this workshop would help educate the arts community on current archaeological understandings of ancient designs; provide inspiration for various areas of artistic expression; instill confidence and pride in the appropriate use or sharing of different interpretations of designs from the Mariana Islands; and provide a forum for the arts community to ask questions, provide insights or voice concerns about the use of cultural designs in the creation of culture-based or inspired art. Lastly, the workshop served as the initial step for a planned series of artists' workshops in anticipation of the upcoming Festival of the Pacific Arts (FESTPAC), which will be hosted on Guam in 2016.

Participants: About 80 members of the Guam arts community, including artists, artisans, and cultural producers and educators.

Facilitators: Monica Okada Guzman, Chairperson, Guam Council on the Arts and Humanities (CAHA) Board of Directors
Rosanna Barcinas, Program Officer, Guam Preservation Trust (GPT)

Hosted by: Guam Council on the Arts and Humanities Agency, a division of the Department of Chamorro Affairs, the Guam Preservation Trust and the Guampedia Foundation, Inc.

Presenters: Dr. Judy Flores, artist
Judy Amesbury, archaeologist, Micronesian Archaeological Research Services (MARS)
Darlene Moore, archaeologist, MARS

Special thanks to the Guam Museum Foundation.

Welcome

Rosanna Barcinas, Program Officer, Guam Preservation Trust (GPT) opened with a quick welcome and invited participants to begin with the informal lunch. A moment of silence was offered in honor of Antonio Palomo, historian, former senator and former director of the Guam Museum. Barcinas acknowledged Monica Okada Guzman, Board chair of the Guam Council on the Arts and Humanities (CAHA) and Jackie Balbas (CAHA) for planning and bringing this workshop together. The Guampedia Foundation, Inc. (Guampedia) was thanked for spreading the word about the workshop. Guampedia will work on making the presentations available online shortly. Barcinas continued, the Guam Preservation Trust is a nonprofit organization, run by a board of directors. She acknowledged Dr. Marilyn Salas, a GPT board member specializing in culture. There are five disciplines that the GPT board members represent, including architecture, history, archaeology, Chamorro culture and planning. GPT also has a multi-disciplinary approach to their work as an organization and their products. Their main work is to restore historic structures, but they also focus on the people who built them, the reasons they built them, and the activities that occurred inside as important aspects of the history of these structures. GPT funds a lot of oral histories, video documentaries and other products with regard to historic preservation.

GPT is also a grant-making organization. Within the discipline of archaeology, Barcinas explained, from about 1992-2005, they received a few grant applications, including proposals from the Archdiocese of Agana to do work at St. Joseph's Church, Inarajan, the Agana Cathedral-Basilica, San Dionisio Church in Umatac, and the Malesso Conbento. Other applicants for GPT grants have been families who have built structures on their property that might have artifacts on them. She explained, when land owners obtain their building permits, the Department of Parks and Recreation (DPR) requires that property owners must use archaeological services before they can build. GPT assists families seeking archaeological services and helps pay for them.

Barcinas pointed out that GPT would like to see more directed archaeological research on Guam. In 2004, GPT prepared a master plan for five years, and extended the discussion to people in various disciplines, including archaeologists, architects, historians, history teachers, and cultural practitioners. The outcomes they wanted regarding archaeology were to 1) prepare an archaeological digital database center, and 2) have more archaeological field schools. GPT eventually partnered with the Micronesian Area Research Center (MARC), and Dr. John Peterson, who had written a grant proposal previously to GPT to create the database and organize field schools. From 2005-2007, GPT held four or five field schools which resulted in work done in Ritidian (northern Guam) and maritime archaeology field schools in Agat with World War II materials.

Barcinas went on to explain that the Parks and Recreation State Historic Preservation Officer and the Guam Historic Preservation Officer are the ones to define the scope of archaeological work for any development projects, and they also receive the final archaeological reports when any development or construction occurs. Through 2005-2007, about 90% of the reports have been digitized to create the database. GPT has entered into contracts with different archaeological firms on Guam to receive their studies, and has worked to digitize the reports coming from DPR. However, some of the information in the reports are sensitive, and for the purpose of this workshop, the presenters will not reveal where the different materials they are presenting are located. Often the archaeologists' scope of work does not always include interpretation, but a lot of them do want to share their information with the community.

Monica O. Guzman welcomed and thanked the participants, reminding everyone of Tony Palomo's contributions to the community. CAHA, in partnership with Guampedia and GPT hosted this workshop and what is the beginning of a series of workshops leading to FESTPAC 2016. Guzman acknowledged the state archaeologist John Mark Joseph and reemphasized the importance of community partnerships. She also announced that at the end of the session, there will be a DVD of all the presentations, as well as sections of the Guam Code Annotated (GCA) that deal with historical artifacts. There are also posters and resources from Guampedia for those who want to do further research.

Guzman mentioned that she and many of the other participants were present at a cultural producers workshop offered last October by the Secretariat of Pacific Communities. Already, organizers of FESTPAC 2016 have had meetings to discuss what Guam as an island wants to present at the festival. Guzman ended by thanking the Guam Museum Foundation for the use of the Hall of Governors at the Latte of Freedom, to the Foundation Staff and Leona Young, Museum Foundation administrator.

Presentation One

“Håfa Kumekelek-ña i Alåhas i Mañaina-ta? The Meanings Behind the Treasures of our Ancestors”

By Dr. Judy Flores, artist

This presentation by Judy Flores, PhD, is a pictorial history of contemporary artists and their work. Flores presented various photographs of jewelry and carvings done by artists today, as well as ancient artifacts that she believes have inspired artists because of their beauty and craftsmanship. These cultural objects evoke cultural pride and a sense of identity for those who admire and wear them. This presentation is based on her initial research for her Doctorate in Arts of Oceania, where she conducted several interviews in 1998 and took numerous photographs, as well as her Masters in Micronesian Studies at the University of Guam Micronesia Area Research Center (1996).

Flores presented a brief historical background of the developments of cultural arts on Guam beginning in the 1970s. She stated that the reason people create art, especially indigenous people, is to show links to the past. On Guam, this is even more challenging because so much of the past is lost. Efforts to rediscover the ancient Chamorro past became important during the hotel boom of the 1970s, when hotel construction projects led to excavations, and people started to realize that they were digging up the past. These events created a lot of activism because people did not like to see their past being dug up and treated disrespectfully. At the same time, however, Flores acknowledged there were a lot of archaeologists that were sensitive to these issues and worked with teams of Chamorros who were learning to be archaeologists themselves to learn about the past. She mentioned the archaeology class offered at the University of Guam in the 1970s included Al Lizama, David Sablan and Monty Montvel-Cohen, the territorial archaeologist at the time.

Flores pointed out that the 1994 Micronesian Island Fair, though, was the first time she observed artists engaged in activism, recalling Angel Sablan telling her they just wanted to set up their booth to establish a presence. Flores called this the beginning of synergy between artists and activists on Guam. In other words, creating art became a way of expressing Chamorro nationalism. In considering the upcoming FESTPAC in 2016, Flores believed it was important for the workshop participants to look at the impact these kinds of festivals have on our local artists.

Highlighting Ko' San Nicolas' works at the FESTPAC 1996 exhibition, for example, Flores observed that San Nicolas had presented ifil wood carvings. One carving in particular depicting the story of Guam's legendary Chief Gadao showed San Nicolas' fine carving skills and his use of *Spondylus* shell inlays. However, the style of the carving according to Flores appeared to show more of a Pan-Pacific, or Polynesian-influenced style. She pointed out that this is what happens when artists get together, their work begins to evolve. Another example was Ben Quitugua's 1996 production of *tunas* or carved sticks lashed to fishbone. Here, the artist used the idea of an ancient Chamorro implement and created intricately carved lances. Going back to Ko' San Nicolas, Flores showed his fishhook pieces, pointing out again the strong Pan-Pacific influences present in his work. The fine etchings depict Chamorro symbols combined with Pan-Pacific images.

Flores then showed Joe Guerrero's work from his Pilar Collection which at the time he was showing actively in different cultural arts fairs on Guam. In 1996, his fine carving skills on bone, stone, ifil and inlays intermingled Chamorro icons, but Flores noted how some of the designs came across as Polynesian. Flores highlighted in particular one *latte*-shaped piece

with Polynesian design carvings. Later, Guerrero began to produce “lime-impressed ifil jewelry,” which marked another turning point in Chamorro jewelry because it was very reminiscent of the rare, ancient Marianas lime-impressed Pre-Latte pottery.

By 1998, fishbone carving became prevalent among several artists, and Flores showed pieces done by Frank Lizama as examples. She pointed out that exciting things were happening – from very simple objects, artists were now being more creative. Jill Benavente, for example, created pieces that were inspired by nature and her Chamorro cultural heritage. She specialized in jewelry, and Flores showed an assortment of necklaces with polished *Spondylus* among other heritage icons made of deer horn, bone and shell that Benavente created in 1998. Flores pointed out that the *Spondylus* is the spiny oyster, rarely found in Guam and Saipan, and that it was very much treasured in ancient times as it is now because of its beautiful orange color.

Flores then presented a slide from an early archaeological excavation and a particular burial referred to as the “Princess of Ipao,” uncovered during the construction of the amphitheater at Ypao Beach Park. This burial is interesting because it was a woman with lots of *Spondylus* – she seems to have been buried in full finery, with belt, sash, apron and headpiece all comprised of *Spondylus* shells. Flores speculated that the presence of *Spondylus* in general is rare in burials because they are valuable pieces that would have been passed down from one generation to the next. Maybe, she speculated, the Princess of Ipao represented someone from the early Contact period in a society that was taking on a new faith and other practices. In any case, among artists and activists, *Spondylus* became a very valuable, highly sought after item.

By 2009, Flores pointed out, people began to connect to the past through the “ancient warrior concept.” Artisans were building huts, such as the Chamorro village at Ypao Beach, and associating the wearing of *Spondylus* and turtle shell with ancient warriors (see image of Danny Jackson and Ben “Sinahi” Del Rosario). Artists have also wondered what ancient chiefs might have looked like, and have created images inspired by modern Chamorro faces (refer to Joe Garrido’s work from 1998). The individuals in these depictions are also wearing *Spondylus* and turtle shell. In the 2009 island fair, Flores pointed out the abundance of *Spondylus*, the inclusion of *tunas* and all the regalia that one could imagine a noble warrior would have carried or worn.

Flores explained *Spondylus* is interesting and that there are historical documents that do talk about *Spondylus* – these items were valued like pearls are among Westerners. They were worn by women as a sign of wealth and high status. Flores said we see a little switch today, though, from ancient times. Although historical accounts say women wore *Spondylus*, today, both men and women wear the shell. Part of this, she explained, is because artists take a lot of artistic license when they create.

For example, she showed a drawing by Al Lizama of stylized Gadao figures, inspired from the cave drawings in Inarajan. Flores pointed out that when she was growing up, the cave was known by another name, not Gadao’s cave as it is commonly called today. The area was known as Gadao’s place, but the cave was known as “*literio*,” a Spanish word, meaning “a place of writing.” So the name changed from a Spanish word to Gadao only since the 1970s with the development of tourism and the highlighting of the legend of Gadao (with the statue).

Another example is the *sinahi*. No one knows what this piece was originally called. The word *sinahi* is Chamorro for the crescent moon. These pieces called *sinahi* today are shaped like the crescent moon. They are made of *hima* (giant clam or *Tridacna*) shell. When people see these

objects they call them *sinahi*. Artist Ben Del Rosario had been one of the first to be able to cut and polish the thick portion of the *Tridacna* clam and to drill the holes at the two ends – a very difficult process because the shell often breaks at this point. By 2000, the *sinahi* was being created with lots of success, and today, many people can be seen wearing beautiful *sinahi* jewelry, but they are still valued by contemporary artists because of the difficulty involved in making them.

Flores showed one of the only known samples of *sinahi* outside the Marianas located in Germany at the Berlin Museum. The only other sample she had seen at the time of her research was a piece worn by Chamorro activist Angel Santos who wore it as a symbol of his heritage. The particular pieces in Germany Flores described are hung and displayed in a case, and are large – about six inches across. They are beautifully polished, but there is no provenance or documentation or information about where they came from; however, Flores said that during her research, she came across a reference about Georg Fritz, the German colonial governor in the early 1900s in Saipan, who was an amateur archaeologist. Fritz had found a clay jar in a cave in Saipan and several of these objects were strung or woven together with fiber, like a *lisayo* or rosary. Flores remarked that there is nothing in the early historical record by any of the early visitors to the Marianas that talks about seeing the *sinahi*. So, what was it used for? *Sinahi*, indeed, are very rare. Flores theorized that looking at other societies may give clues – for example, the *sinahi* may be similar to whale tooth necklaces in Polynesia-Hawaii which were rare and valuable exchange items among clans.

Flores asserted that 1998 is when one really starts to see a maturing of the arts and the creation of Chamorro art symbols – where traditional art evolved into fine art. Ray Peredo, a retired marine, for example, did beautiful wood carvings. He took his skill a step further and started doing clay carvings of ancient Chamorro images. He then saved his money, traveled to India and had his pieces cast in bronze. Another example is the intricate weaving of coconut leaves into beautiful sculptures. Another example was Greg Pangelinan who in 2011, crafted pieces that combined the *sinahi* with *Spondylus* – two icons of Chamorro materials – to make precious objects. Now, Pangelinan's son is learning the trade. Other innovations in Chamorro art can be seen in the 2012 Guam Micronesia Island Fair demonstrations. New kinds of pieces evolved, such as the images Flores showed of bone carved and shaped into flowers. Del Rosario, she pointed out, still makes custom *sinahi*, but today he also works *Spondylus* as an inset in bone, the finely carved pieces tied together with nicely braided fiber cord.

Flores concluded by saying that this brief overview shows that since the 1970s makers of Chamorro jewelry have progressed to a level that can compare with other indigenous artists. Beautiful interpretations of Chamorro designs evoke a sense of cultural pride and identity for both makers and wearers. Furthermore, it is important for artists to be inspired by ideas and to express them with increasing levels of skill and creativity. The creative nature of artists often exceed the boundaries set by history or archaeology – this is acceptable and expected. But Flores asserted that artists need to also ask, “What is my artistic goal?” For those who strive to express indigenous heritage, there are parameters that must be set – authentic heritage art needs to be beautiful, inspirational, and entail responsibility of knowing and showing historical significance behind the art. Flores encouraged the participants, in preparation for the 2016 festival, to share what they know, and especially to teach others so that when visitors come to Guam everyone can talk about these things and know what they are about.

The *sinahi*, for example, may not have much historical information about them. But, it is a beautiful icon of Chamorro culture. *Spondylus* in ancient Chamorro society was primarily worn by women but today, both men and women wear *Spondylus*. How to answer questions

about these items and their unclear history or cultural use are things artists need to think about, and to be able to express what is known about these objects from history. Then artists can do what they do as artists. Not much is known about the *sinahi* or what it was used for, but we do know they were obviously of great value because of the skill necessary to create them. Although no outsiders reported seeing *sinahi*, today we respect the high artistic skill of the ancestors who made them by wearing it proudly as a symbol of Chamorro heritage.

Flores encouraged the participants also to honor the historians sharing their research and the archaeologists respectfully uncovering and sharing their findings. Finally, she asked artists to promote our island's heritage through artistic creation and sharing of knowledge.

Discussion

Barcinas pointed out that there is more evidence as seen in the archaeological database that both men and women did wear the *Spondylus* shells; in addition, she mentioned of some 2000 burials, no *sinahi* have been found as a pendant. Flores pointed out that often new research changes information.

Guzman asked about the size of the *sinahi* found in Saipan; Flores replied that Fritz never described them, but that he found them in a clay pot in a cave. Another participant asked if creating heritage art, using natural materials, such as creating the *sinahi*, is a situation where nature is being destroyed? Flores said that some artists have samples of ancient *hima*, but this is something that should be up for discussion. Another asked about the pot in which the *sinahi* were found, but Flores said it was a recounted story, and a shame that the pot did not get studied. Another participant pointed out her family practice of harvesting and eating clams, as part of her culture, and the use of natural resources; Flores pointed out there were traditional means of conservation practiced by the Chamorros. She added that perhaps there needs to be a session on conservation. There are issues of what can be done to prevent the loss of our resources, finding out how to strike a balance. Another participant brought up a more accurate pronunciation of the word "sinahi."

Presentation Two

“Adzes, Fishing Gear, Beads and Bracelets: Shell and Bone Artifacts from the Mariana Islands”

By Judith R. Amesbury, Micronesian Archaeological Research Services

Amesbury began by commenting that she enjoys all the different creations of Guam’s artists, and is glad that Judy Flores has been documenting the progression and evolution of Chamorro art.

The purpose of this presentation was to show a variety of shell and bone artifacts found in the Mariana Islands. Amesbury began by addressing some of the questions on the side of the flyer advertising this workshop: *Why Spondylus?* However, she presented an even more complicated question – why does *Spondylus* appear only in the Latte Phase? In the Pre-Latte Phase, cone shell beads are used more in ancient jewelry, and it is not until the Latte Phase that *Spondylus* appears. Furthermore, Amesbury asked, why did the people start making *latte* stones? Was there an influx of new people or just new ideas into the Marianas at the time? There are no clear answers, although some DNA research is going on to help answer where Chamorros came from originally and what led to changes seen in the Latte Phase.

Amesbury addressed the next question about Louis Claude de Freycinet. She explained he was a French explorer who arrived on Guam in 1819. Along with him on this scientific expedition were botanists, artists and writers that gave a wealth of information about the people of the Marianas in 1819. She showed a MARC publication of Freycinet’s account on Guam, and noted this text includes a portion written by Freycinet’s wife, Rose, who was also on this expedition. Although she is not the first woman to travel around the world, this portion is probably the first account written by a woman. Additionally, Rose Atoll [in American Samoa] is named after her.

Amesbury went on to explain that Freycinet arrived during the last quarter of the Spanish period. The Pre-Contact period is 3000 years long and the Spanish Period is only 377 years. During the first three-quarters of the Spanish Period Ferdinand Magellan arrived in 1521, and it was more than 150 years later before the Spanish actually colonized Guam in 1668. Soon afterward in 1670 hostilities broke out between the Chamorros and the Spanish and they waged war with each other for 25 years until about 1695. After 1695, the Spanish *reducción* led to the movement of people from the northern Mariana Islands to Guam. By 1740, there was no one in the islands north of Rota. On Guam, the Catholic Church organized parishes and villages, and the island’s seafaring economy changed to an agricultural one. This is what Freycinet found in 1819; this is not what ancient Chamorro culture would have been like. Amesbury made the point that this would be similar to someone visiting an Indian tribe on a reservation. That individual should not think that life on the reservation represents what the Indian tribe’s culture was like before they moved to the reservation. In the Marianas, by 1819, there were already lots of changes to Chamorro culture.

Amesbury presented a table to help participants remember the different time periods in Guam history: basically, the prehistory of the Marianas ranges from 1500 BC to 1500 AD, a period of more than 3000 years. The Spanish era extends from 1521-1898 (more than 300 years), followed by the first American Period (1898-1941), then World War II/Japanese Occupation (1941-1944), and then the Second American Period (1944-Present).

Amesbury pointed out that the earliest date for people in Guam is not clear (radiocarbon dating actually gives a range of dates); and archaeologists are not sure if they have found the

earliest site on Guam, but many carbon dates have been found around 1500 BC. Based on pottery studies by Darlene Moore, a timeline of the Prehistoric period has been produced. The Early Pre-Latte Phase ranges from 1550-550 BC, followed by the Intermediate Pre-Latte Phase (550 BC-AD 350), the Transitional Phase (350-950 AD) and the Latte Phase (950-1521). Relative to the other phases, the Latte Phase is very short, maybe the last 500-700 years before Magellan arrived. Much less is known archaeologically about the Pre-Latte Phase, although it is much longer. After the Spanish Period the historical phases of the Marianas diverge – the Northern Mariana Islands have the German Period (1899-1914), Japanese Period (1914-1944) and the American Period (1944-Present).

A variety of tools have been recovered from archaeological excavations in the Marianas, including adzes. Amesbury pointed out that she does not have enough of the vocabulary in English or Chamorro to name the different kinds of woodworking tools (for example, in English there are axes, hatchets, gouges, etc.), but there is no reason to believe the Chamorros did not have other words for their different woodworking tools. Adzes are woodworking tools with a cutting blade fixed to a wooden shaft. The blade is at a right angle to the handle. These handles are of wood, so they are not preserved, but the blades remain. There are adze blades that were made of stone and others of shell and this presentation focuses on adzes made of shell. Most of these blades have been made of giant clam, *Tridacna*, or *hima* shell, but also some with *Terebra* and *Lambis* shells. The typical Latte Phase adze blade is made of *hima* but there are some variations in shape. The ends of an adze blade include the poll (which is attached to the handle or shaft) and the cutting edge (blade). The poll can be either rounded or pointed or square. Amesbury explained that Pre-Latte adzes tend to have pointed polls, and Latte adzes are rounded. It is not clear, but these differences may be stylistic or they may be functional. Another difference is seen in wide-curved and u-curved and straight-edged blades. Again, it is not known whether these differences are functional or aesthetic.

Amesbury then displayed images of *Terebra* shell adzes. *Terebra* shell is a very strong material and can be used in different ways. The sharpened end of the blade could be formed at either end of the shell, and sometimes, the center of the shell, called the columella, is exposed, and sometimes it is not. Amesbury noted it would be interesting for someone to try and make and use these tools to see if there is a difference between the different forms and their functionality. The body and fingers of *Lambis* shells have also been used to create cutting or carving tools. Amesbury said the sample she had to show the participants could have been used to carve wood, but wood does not preserve well, so there is no real available evidence of pre-Contact woodcarving.

Other interesting artifacts of the ancient Marianas culture are fishing gear, including hooks made of shell and bone. Amesbury pointed out there is no evidence that Chamorros used metal before Magellan's arrival. There are also gorges which are a two-pronged hook, and fishing lines and nets made of plant materials, which would not be preserved. However, there is evidence that nets were used because of the presence of small fishbones in excavations that people would have used nets to catch. There are also stone sinkers, harpoons and chumming devices. Amesbury described the common j-shaped fishhooks of *Isognomon* shell, which is a common kind of fishhook in the Latte Period. However, this particular *Isognomon* species is not found anymore, but Amesbury believes this may be because of habitat changes and not over-harvesting. In fact, a layer of these shells have been found in one particular dig, indicating the animals were living there and not brought there by human activity. V-shaped gorges were designed to get stuck in the throat. Some have a notch in the middle where a line was tied to the hook. According to early Spanish writers, two hooks with possibly two kinds of bait may have been used to catch flying fish. One researcher, Yoshi Sonoto from Honolulu,

took gorges from Guam and tried to catch flying fish with them. After being unable to do so, he bought a flying fish, put the gorge in the mouth and it worked! Another type of fishhook are composite fishhooks, which are made of two separate pieces – the shank and the hook. The points of these fishhooks are generally made of shell. Shanks are not commonly found and were most likely made of wood, or sometimes *hima*. Ancient Chamorros also sometimes used human bone to make fishhooks and spears since there were no large land animals.

Amesbury also described the *poio* or fishing stone, which was a chumming device – chewed up coconut meat would be placed in the coconut shell cap and the *poio* would be thrown over offshore banks in order to catch a fish called *achuman*. The fisherman would spend months doing this from August-October. From his canoe, he would lower the device to about 48 feet and jiggle it to release the coconut meat to feed the fish. He would then come back everyday, bring the device up higher about one foot each day, eventually training the fish to come close enough to the surface where they could be netted.

Amesbury also discussed examples of adornment items. Although she never excavated a *sinahi*, there are beads and bracelets in excavations and she believes these were symbols of status and wealth. Both men and women wore beads and bracelets, but women more so than men. The shell adornments seem to have changed from a preference of *Conus* to *Spondylus* from the Pre-Latte to the Latte Phase. She then described four types of cone shell beads, three types found in Pre-Latte excavations – Type 1 includes little discs 2-3 mm thick, not usually drilled from top, but the shell would be ground down until a hole appeared in center. There were also open circle beads (Type 2); and another type (Type 3) that resemble gummed reinforcements for 3-ring binder paper because they had the same size and thickness. Obviously, it took a lot of patience to make enough of these for a necklace. Another shell used in jewelry is the cowrie shell (*Cypraea*) – samples show that the shells used were cut or smoothed, and not made by naturally occurring breaks.

Finally, shell bracelets seem to be made of three different species and are all Pre-Latte: cone shell, *Tridacna* and *Tectus*, which is similar to *Trochus* shell (*Trochus niloticus*, introduced to Guam by the Japanese in the 1940s). Amesbury reiterated that *Spondylus* beads are generally from Latte Phase, but there is also a fourth type of bead made of the high spire of the *Conus* shell which is very rare, but has been found in more than one Latte Phase site. Amesbury believes this might be a different species of *Conus* than the one used in the Pre-Latte jewelry because of the high spire. The examples she showed on her slide demonstrate two beads from two different archaeological sites, both works in progress but using the same technique. This represents culture, a pattern for doing things.

10-Minute Break

Presentation Three

“Examples of Stylistic Designs in Marianas Pottery”

By Darlene Moore, Micronesia Archaeological Research Services

In this presentation, Darlene Moore provided an overview of the Marianas pottery sequence and examples of various designs and motifs. According to Moore, the first people that settled in the Marianas brought their pottery-making skills with them, and began making pottery immediately from local clay. The earliest pottery from 1500 BC to 500 BC have the most complex and intricate designs. Over time the designs became simplified; by 500 BC, lime-impressed decorations were only applied to rims.

Moore described the three main decorative styles on early pottery, each named after the sites where they were found by archaeologists – Achugao, San Roque and Ipao.

Similar trends and designs occur at all the islands about the same time. Decorated pottery, though, is always rare. Only about 2% of sherds in a collection have decorations, and in fact, most Pre-Latte pots are not decorated. But, Latte Period decorations are also very different from Pre-Latte decorations.

Not only do pottery decorations differ, but there are variations in vessel form, which have also shown changes over time. The earliest vessel forms vary with about four or five different shapes. Over time, the pots changed to a pan form, with a flat bottom and vertical side walls. These vessels would have been made during the mid- to Pre-Latte Phase. Vessels during the Latte period are larger. In fact, the reconstructed pot in the display case at the the Hall of Governors is from the Latte period.

Moore went on to describe the early undecorated redware – called Marianas redware after the red coloring which came from a slip or wash made from red clay applied to the pot before it was fired or after the first firing and then refired. Redware is attractive on its own even without other designs.

Of the three styles of designs Achugao is the most complex, and only small fragments have been recovered. The overall design is not known, and much can be left to the imagination. This style was identified by Dr. Brian Butler (University of Southern Illinois) working in Saipan. The San Roque designs occur at around same time; they are somewhat simpler, but only small fragments have been recovered. Vessel form is not known. At Ipao, there are bold lines and designs. They are simple, but enough sections have been found to give an idea of what vessels and designs looked like. Dr. John Craib of Australia identified this style.

Showing samples and illustrations from various archaeologists and archaeological reports, Moore pointed out that for Achugao pottery, the rim form was very similar to the rim form of undecorated Pre-Latte vessels. Maybe the shoulder of the vessel was decorated with an incised pattern while the clay was still damp; there are also enclosed spaces filled in with dentate patterns – small dots or dashes – and other portions of the design were left unfilled. The overall design is unknown but includes spaces enclosed by lines. Sometimes circles are used.

For the San Roque designs there are waves or scallops combined with circles – could these be ocean waves or fish scales? Sometimes the pattern goes down like fish scales. Where lines join, there is a circle. Moore pointed out that there are also designs found on black sherds but not on red sherds. Red clay can be fired further to turn black. She does not recall black sherds

in Achugao. The profile of the sherd shows how thin the sherd actually was. For the Ipao styles, these were primarily made of depressions mostly filled with lime, but there are a lot of sherds where the lime has eroded out, so sometimes it is hard to tell. The designs consist of combinations of elements such as circles, straight lines, curved lines and chevrons or zigzag lines, combined in different ways to make different patterns. The designs appear as a band applied to the exterior of the pot right below the rim. Vessel forms for Ipao designs are all relatively small, shallow bowls. There seems to be more kinds of Ipao designs, and Moore speculated that potters must have had competition or used their imagination to come up with so many different designs. Maybe 15 or 20 were represented here, but there could be more – as some designs do not neatly fit into the categories. Maybe there were different ones that came from the makers' imagination.

Moore then pointed out the rim decorations that can be found dating around 500 BC to about 500 AD on some of the flat-bottomed bowls, and there were lots of different designs, either stamped or incised on the top of the rim lip. About the same time that vessels with decorated rims occurred, flat bottom pans with mat impressions on the exterior of the base also appeared. The mat impressions are not considered to be decorations, but rather they formed while the pot was being made, possibly when a slab of damp clay was set on a mat to give it support. On some pots it looks like the maker tried to smooth over the part with the mat impressions.

Moore then explained some of the Latte Period designs which consist of incised designs on the lips and necks of some large rims and anthropomorphic drawings or figures. There are also different roughened surfaces such as combed, trailed and wiped. These are not considered decorations. These Marianas plainware do not show much decoration. The different surface treatments – roughing, combing, scraping, dentate – are probably more functional to help grasp the big pots when they needed to be lifted. Towards the end of the Latte Period there are some incised decorations on top of really thick vessels. Archaeologist Al Lizama has some drawings of these kinds of designs. Moore said that most of the Ipao designed vessels were small open bowls that likely were not used for cooking or storage, but maybe for serving special or ceremonial foods and drinks, or for trading instead.

Moore then distinguished other designs in the Northern Mariana Islands, particularly rims, which show thumb or finger impressions before firing. They do not appear to have a particular functional purpose, but may be more aesthetic, perhaps to differentiate their pottery from Guam pottery?

Moore closed by stating her hope that artists today will be able to take maybe some of the Ipao designs and create some interesting pieces.

Discussion

A participant asked if there was any research on the kind of clay used to make the early pots? Moore replied that sometimes these pots are called early calcareous ware because of beach sand which was used in the temper. She said it is not certain where the clay came from; researchers have tried using local clays with different temper but with limited results. The process was very labor intensive. On the other hand, the pottery from the Latte Period had volcanic sand.

Another question was asked about the use of plant-based glazes. Moore answered that there might be some plant-based glazes on Latte sherds, but no specific tests have been done. Archaeologists have never or rarely ever found enough of a pot to reconstruct it fully; the one

in the Latte of Freedom's display case is one example of a nearly constructed pot; there is another one at the museum, two at the Leoplace resort on display at the hotel; and Judy Flores has one. There are other firms that have also found some that could possibly be reconstructed.

Another participant asked if decorative sherds have ever been found in burials as perhaps indicators or implications of the individual's status? Moore replied that most decorated sherds did not come from burial sites, but from more general deposits. But, she pointed out, some plain ware sherds from the Latte Phase have been associated with burials – for example, placed over the head or body. It appears as if a whole pot was broken and placed in the ground with the individual, and not placed in the ground as a whole, unbroken piece, but she admits, it is hard to say. As time goes by and archaeologists find more Pre-Latte burials we may find that some of those burials have decorated pottery associated with them. Usually, Pre-Latte burial sites are only found very far underground, about three or more feet, and archaeologists are usually just excavating a small, limited space in a particular site.

A participant asked about the site at Gognga Beach (Gun Beach, Tumon), if a large complete pot had been found. Moore answered she had not seen the results of that excavation; it is possible because there have been lots of things found in that area.

Moore reiterated that there is some evidence of the exchange of pot vessels between islands because of the presence of Saipan sherds with thumb prints having shown up on Guam. There does not seem to be evidence of intensive trade, but there is evidence of people from Saipan bringing their pots, and also of pots stylistically from Guam ending up in Saipan. A participant asked if any comparisons had been made of Pre-Latte designs with other designs from places like the coast of Asia. Moore replied that she herself has not had the opportunity to do that research, and just looking at a photograph of a design is still difficult to make useful comparisons. However, Dr. Mike Carson (formerly of MARC) and his wife have recently done excavations at the House of Taga in Tinian and found some sherds with Achugao designs and propose that these designs are similar to pottery found in northern Luzon and possibly the Batangas area of northern Philippines. The participant commented that some of the designs look like Mexican Indian pottery – to which Moore answered that sometimes people look at the early pottery and say it looks similar to Lapita pottery from Melanesia. Furthermore, she said, there are only so many design elements so it is not unexpected that designs should look similar.

Presentation Four

“Guampedia.com: A Resource for Cultural Producers”

By Rita P. Nauta, Managing Director, Guampedia Foundation, Inc.

The presentation began with a showing of the Guampedia trailer used to promote the Guampedia.com website. The purpose of this presentation was to introduce the participants to Guampedia.com. Rita Nauta began by explaining how Guampedia essentially tries to make the information gathered by the experts in history, culture and archaeology accessible to the general public.

Guampedia is a 10-year old project that began at the Guam Humanities Council. At the time the National Endowment for the Humanities wanted to get each state to provide information about history and society online so people on the internet can learn about the different states and territories of the US. Guam was the fifth to come online, debuting in 2008. Now, there are over 900 scholarly entries, over 2000 still images on the site, and Guampedia is working on video clips all in the effort to help in the preservation of Chamorro heritage and history. Indeed, Nauta stated, Guampedia will continue to grow as technology develops and history unfolds, because the story continues to expand and change.

The primary goal of Guampedia is access – there was a lot of information about Guam just everywhere and providing a comprehensive online resource was key to making this information available. As of 2012, Nauta said there have been over 175,000 unique visits to the site. Most of Guampedia’s visitors are from the US, Guam, Philippines, Japan and the United Kingdom. Another goal of Guampedia is education – entries are fact-checked and peer-reviewed, and staff work with a lot of researchers as well as the University of Guam to help with that effort to be sure information presented on Guampedia is accurate. Because Guampedia uses internet technology, it is easy to correct mistakes and continually update the site.

Nauta pointed out that another goal of Guampedia is facilitation – putting all this information online makes the information accessible to students and people around the world. Guampedia wants to inspire Guam’s young people to take an interest in discovering the island’s rich history and become individuals who will work in disciplines and knowledge areas of culture and history. By simply going online, young people can find Guampedia and learn more about history through the website. The staff of Guampedia manage the backend, and continually update information to keep the content and the website fresh.

Nauta then pointed out the front page of the Guampedia website, where two timelines can be seen. She explained, the promotional trailer was used when Guampedia was first launched to get students interested in history. The 4000-year history of Guam was broken down into seven eras. Later, the ancient timeline was produced to project world history with Guam history so students could connect Guam to world events. This, she stated, helps get them excited by connecting them with rest of the world.

Nauta then introduced some of the different features of Guampedia. The “Archeology of the Marianas” section was an effort to describe the ancient history of the Marianas based on various archaeological studies done in the islands. Dr. John Peterson, former director of MARC, wrote an overview of archaeological work in the Marianas. From there different archaeologists were asked to produce entries about different aspects of ancient culture, ecology and environment. According to Nauta, the project was important to see where we have been and what is the future of archaeology, especially in light of the military build up.

Archaeology has helped us to understand the past and think about the potential effect on areas to be impacted by development and military activities. Overall, 27 new entries were produced on ancient Chamorro history for this section.

Nauta then pointed out that at the bottom of every entry, is a list of resources – For Further Reading – that have been used to produce the entry, and from where a researcher can get more information.

Another useful feature of Guampedia is its site search engine, located on the sidebar. For example, a simple search on Artists will produce a list of several entries that feature different artists on Guam. There is a link to a special section on artists from a project Guampedia did with funding from CAHA. Although CAHA has an artists directory, Guampedia, with its online presence, can help increase recognition of the local arts community. With this section, Guampedia featured 27 profiles. Staff worked with UOG art professors to identify artists, and different writers were contracted to produce profiles. The section includes information about artists of various art forms, from musicians, to carvers to master weavers.

Another feature of Guampedia is the information provided about villages. For artists interested in thinking of specializing in pieces that highlight their village, Guampedia has information on origin names, mayors, landmarks and historic sites. Information is updated to reflect changes, such as after elections, and is accurate as much as possible.

Another special project completed last year through a grant from CAHA is “*Hasso’: Remembering Guam’s Ancient Heritage Sites.*” Nauta recounted that after visiting Ritidian, Guampedia learned the area was endangered. The caves which contain unique and rare cave art were being damaged by natural forces such as insects, and by vandalism. Guampedia, through this project, tried to document ancient sites before they disappear or access to them is lost. Nauta reiterated it is important to remember these sites. Some are behind military fences, but they have been surveyed, and maybe people can visit these sites through Guampedia. For example, Guampedia has still and video images of the ancient village site of Haputo. However, Guampedia is still trying to work out kinks with website to put these video clips of Haputo and the other heritage sites online.

Nauta encouraged the participants to look at the images on the website of these ancient sites, the different shapes and sizes of latte, for example, different styles, and try to imagine what the ancient Chamorros were thinking, what were there preferences.

Nauta also mentioned that Guampedia also contains a number of e-publications including the proceedings of the inaugural Marianas History Conference held in June 2012 in Saipan. The presentations and papers of the conference are available online; she suggested the workshop participants spend 15 minutes every day on Guampedia and read through the proceedings. The Second Marianas History Conference is slated for August 2013. The recurring theme is “One Archipelago, Many Stories,” in recognition of the shared history of the Mariana Islands. Guampedia also has a partnership with MARC and has been given permission to digitize and place online several MARC publications, including the historic issues of the *Guam Recorder*. This partnership allows people to find rare materials from MARC online without having to go to the Center.

Guampedia also has an extensive media collection of photographs from both public and private collections – people who have shared their photos and allowed them to be scanned. There are also a number of video clips.

Because Guampedia is a nonprofit, Nauta mentioned one of the ways that helps bring money into the organization – a gift shop, which was launched a few years ago. The gift shop primarily sells books about Guam or that take place on Guam. Guampedia also created its own e-book of Chamorro folktales. The folktales are linked with actual sites around the island to help readers make connections between history, culture, environment and storytelling. For example, Natua presented the story of Gapang Rock (or Camel Rock) in Asan. Stories like this help young people become interested and possibly make them want to share what they learn with their parents and others.

Through its activities Guampedia provides opportunities to feature local artwork. The gift shop, for example, features jewelry from Jill Benavente. The *Chamorro Folktales* book features original and borrowed art from local artists. Even the ancient timeline and the Women in Guam History poster series and other promotional materials produced by Guampedia utilize the talents of local graphic designers. Nauta mentioned that with the opening of the Guam Museum, there will be new opportunities for artists to be featured and to sell their work to visitors.

Guampedia, through their Chamorro heritage series, continues to collaborate further with community partners – what Nauta calls “remixing history” in new and exciting ways to engage children and adults and encourage them to take the information further and want to learn more about our island’s culture and history.

Discussion

Nauta reminded the participants that Guampedia welcomes feedback and input from the public, especially if there are ideas, or information to fill in the gaps and other stories to tell. A participant suggested that the wording in the Haputo entry be changed from “military owned” to “military controlled”. Nauta reiterated that there is a comments section that helps visitors give feedback to Guampedia staff. Another participant stated that Alupang Rock, which Nauta had used in an example, is actually called Alupat. It was also suggested that the glottal stop in the word “Hasso” as it is printed on the website, should be removed.

Dr. Lawrence Cunningham recounted how the *Trochus* shell was possibly introduced to Guam by way of the Northern Marianas. In 1937, Ramon Cruz from Agat brought some of the shells from Rota.

Flores made a comment that artists are generally shy but she wanted to hear from other artists. A participant talked about his work with clay and proposed that how clay is processed today may be different than how it was done historically. The best clay he has found is in Chalan Pago, near the senior center, and has since been covered over. Clay deposits on Guam are generally thin because the island is a relatively new land mass and there has not been enough erosion to produce large deposits. However he proposed that maybe early Chamorros obtained clay from river banks which would be fairly easily accessible. Sticky mud could have been placed in baskets and transported to places where it would be worked into vessels. Another participant brought up that conducting experiments to collect clay from rivers might be dangerous because of all the toxic materials, especially Agent Orange, that are present in the soils. Information about sites that are dangerously toxic should be available at the EPA and made public, but it was suggested that maybe Guampedia could be able to put that information online.

Closing

Barcinas and Guzman thanked the participants for their attendance. From a quick show of hands it was determined that the participants preferred the four-hour format of the workshop on a weekday.

Participants were asked to complete two survey/evaluation forms and were given a DVD copy of the various presentations and materials.



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