Visit the Barona Museum Store!  
Barona Museum Store always has unique gift ideas. Check out our new inventory as well as the wide array of fine basketry, pottery, traditional tools, and our large selection of books. Visit today and take home that special, one-of-a-kind gift!

New in the Museum Store, come see this beautiful junco basket featuring a rattlesnake pattern. Measuring 4 ½” in diameter, this smaller version of a popular basketry design is a unique work of art.

Browse our selection of junco and shell jewelry! Made by native artist and award-winning basketmaker, Eva Salazar, this beautiful junco medallion necklace features beading and red abalone shell.

A modern take on the ancient art of gourd carving, our gourd ornaments are hand-carved and painted. Some new designs include hummingbirds, wild horses, sea turtles, ocean life, and foxes.

Heritage Class 2015

Each year Barona Cultural Center & Museum collaborates with the Barona Indian Charter School to bring educational and cultural opportunities about the Kumeyaay/Diegueño people to students from Kindergarten through the 8th grade. Heritage Class aims to create projects that preserve the history and culture of the Barona Band of Mission Indians.

This year, the 7th grade class participated in Heritage Class which was taught by Museum staff members, Jennifer Stone (Museum Assistant) and Therese Chung (Collections Manager). The students continued work on the Elizabeth Windsong Natural History Collection, a group of dried plant samples collected on the Barona Indian Reservation in the late 1970s and early 1980s.

Donated to the Museum in 2013, the samples were all mounted on index cards with handwritten notes on their traditional Kumeyaay/Diegueño uses. To preserve these plant samples properly, the Museum enlisted the help of the Heritage Class students in 2014 and 2015. Class sessions included learning proper plant specimen handling, transferring the sample to non-acidic herbarium paper, creating an object label with taxonomic information, and writing a plant description. The culmination of this work can be seen in an Online Exhibition accessible through the Museum’s and the Charter School’s websites.

Each student was assigned a plant sample. They researched the plants using books, the Internet, and the online San Diego Plant Atlas directory from the San Diego Natural History Museum. The information that they gathered and the handwritten notes from the index cards gave the students the basis for their plant object label and a plant description for the virtual online exhibition.

Transferring the plant samples to herbarium paper and creating a proper researchable collection was the second part of this project. Each student carefully removed their sample from the original card using tweezers. They learned how to adhere the plant to the non-acidic paper using a neutral pH glue and strips of gummed linen. The newly rehoused specimen then had the following placed in each corner—a photograph of the living plant, a fragment envelope (for any pieces that may detach), an object label (with catalog number, scientific name, common English name, Iipay Aa name, and traditional uses) and the original handwritten notes from Elizabeth Windsong.

An original plant sample as it was donated to the Museum; note the yellowing acidic paper and the masking tape.
A Message from Museum Committee Co-Chairwoman
Bonnie LaChappa

Barona Cultural Center & Museum finished up the school year with a record number of tours and outreaches. Our small but mighty Education Department is tasked with fulfilling one of the most important missions of the Museum—to educate the public about our history, our struggles, our successes, and our sovereignty. So many San Diegans don’t know the history of this area and our Museum is making such an impact throughout the County.

We look forward to our summer programming including hosting our 7th Annual Culture Camp for Barona Tribal Youth, participating in our 9th Annual Traditional Gathering, and providing traditionally-inspired craft activities at our 45th Annual Powwow. Our Fall/Winter Ancient Spirits Speak series of public classes includes projectile point making, pottery making, rabbit stick making, and our annual holiday kids craft class. Join us for a fascinating lecture given by Professor Richard Carrico about his research uncovering our maritime history on Thursday, August 13th. Please find more information in the following pages.

On behalf of the Tribal Council and Museum Committee, I’d like to thank Cheryl Hinton, Director Emeritus/Curator of Collections, for her 15 years of service. Cheryl is leaving Barona Museum to pursue her teaching career. Cheryl helped make the Museum the wonderful institution it is today and we wish her well. I’d also like to thank OrJay Vanegas for his three years of service and we wish him the best. We welcome Theresa Chung, Collections Manager, who is doing a wonderful job and we appreciate her expertise. We also congratulate our Archivist/Librarian Katy Duperry on the birth of her first child.

Bonnie LaChappa
Barona Tribal Councilwoman

New and Notable Acquisitions

Barona Museum recently acquired the following items to add to our growing collection:

Gift of Joseph Banegas, Jr.
1 first place golf trophy from the Asomugha Foundation Swing for Education Golf Classic, August 29, 2014.

Gift of Young Native Scholars/InterTribal Youth
1 NativelikeWater.org black t-shirt with turquoise blue writing.

Gift of Stan Rohrer
8 digital images of ‘Iipay men and Morteros pictographs.

Gift of Dave Adams
1 small gourd (pictured) decorated with text: “Shumup Ko Hup / Dream Come True” by artist, Daleane Adams (Jamul).

Gift of James Luna
1 magazine, “News of Native California,” winter 2014 signed by artist James Luna.

Gift of Diane Tells His Name

Gift of David Toler, II
A collection of copies of seven historic maps of San Diego county and flyer for a peon and bird singing event.

Gift of William Pischke and Mary A. Brown
27 books relating to Native American history and culture.

Gift of Nancy Conger
4 books: Indian Silversmithing by W. Ben Hunt
Indian Silverswork of the Southwest, Illustrated - Volume One by Harry P. Mera
Why the North Star Stands Still and Other Indian Legends by William R. Palmer
The Mighty Chieftans by the Editors of Time-Life Books
Museum staff performs in-depth analyses in which an artifact is described in detail. Using a scientific method for color coding with a Munsell Soil or Rock Chart, the artifact is described in detail. Observations have been made about how it was flaked on both sides and if it suffered any stains or breaks. Sometimes a hand lens is helpful, and other times, a closer view of the artifact is needed through a microscope. Further microscopic investigation indicates evidence of retouch, or reworking, noted by newer scoring. Observations reveal more about how the stone appears to be lighter colored and less polished by the elements. These appear to be fresher breaks. Retouch on a flaked stone can be a sharpening of an area after use or it can be the refinement of an area during manufacture.

In a general way, we can describe how this projectile point fits into the larger picture of hunting technology by using southern California archaeology terms. Projectile points are organized by types that are named for the archaeological site in which the site was first found. Points in the southern California region are often Cottonwood or Desert Side-notches from the Late Prehistoric. This particular spear point is perhaps San Diegouito from the Archaic or it represents a stemmed spear point from the Paleo-Indian period. The base of the stone provides the hafting element where the projectile point is attached to the arrow or spear. The cutting blade may be straight or serrated (denticular) with a toothed edge. The category flaked or chipped stone reflects the manufacturing technique of flaking, chopping or knapping stone tools. A large stone is reduced down to the desired tool by removing stone flakes. Different types of flakes are produced in this process including preforms, primary and secondary flakes, and debitage (waste flakes). A stone is then called a core when flakes are removed. Usually lithic, or stone, points are worked on both sides are called bifaces. Flaked stone tool-making requires a hammer, either a soft hammer or a hard hammer. Soft hammers are often bone or antler. Pressure-flaking is the technique in which the soft hammer pops or presses off flakes from the stone by pressure. The pressure-flaking method produces small precise points that are finely flaked. Hard hammers are made from harder stones. The hard-hammer technique is called percussion flaking. The hard hammer strikes or knocks flakes off the stone. This produces a rougher, often larger flake. The stone needed for flaking must produce a concoidal or circular fracture when broken. That type of stone can be sharpened and shaped. Typically the stone used is obsidian (volcanic glass), or a microcrystalline or cryptocrystalline mineral or rock such as quartz, chalcedony, chert, jasper, quartzite, rhyolite, felsite, basalt and others. Points are part of a tool kit for hunting animals and for warfare; they are affixed to the ends of wooden arrows, spears, or darts to bring down the animal.

As a Tribal Museum, we are also able to ask direct questions to the Tribal members whose ancestors created the object. According to Kumeyaay/Diegueño Tribal traditions, this object can be called “kwerraaw,” literally, that which is sharp, or tip of an arrow in ‘Iipay Aa, the Barona and Los Conejos language. This word was given by Ed Brown of Viejas for the Barona Inter-Tribal Dictionary. In a Barona Museum History Interview (2013), Barona Tribal member, Frank LaChappa describes how the points are used and how arrows or spears are made. Regarding hunting technology, Mr. LaChappa told us: …the wood rats…they were the best to eat. It was hard meat. It was hard but it was good-tasting. Something different about it ‘cause they eat grain or whatever else they eat, but it tastes real good. And then the tail is what we look at as being a source for our warfare. You know, that we tried to make arrows and stuff like that. We used that. Yeah, we stripped that off of the tail. There was maybe thirty different strands of sinew they called it. And then once you wrap it and it dries it just stays stuck. It ain’t gonna move anywhere. It’s like a glue, but it’s also a twine. It’s like a fiber… You’d use the tail of the squirrel for the same thing. ‘Cause they’ve got some sinew on their tail, too. It’s like a glue, but it’s also a twine, it’s like a fiber… You’d use the tail of the squirrel for the same thing. ‘Cause they’ve got some sinew on their tail, too. Just pin it on off.

While information provided by scientists is important, information given by Tribal members about the Speer Collection helps the Barona Museum bring to life the ancient ancestors and their lifeways. The objects created by the People are not simply artifacts; these living pieces of time speak of a deep understanding of this changing environment and the resources of San Diego County. Their example is vital to all of us as our climate changes; it reminds us that we are well-served to study this living history of successful human adaptation to better understand our present drought and the future of the region.

This object is available to view online at http://barona.pastperfectonline.com/ http://bulletin.geoscienceworld.org/content/78/2/299.abstract
Join us for another exciting season of Ancient Spirits Speak classes! Due to the popularity of these classes, they fill up quickly. To guarantee your spot in the class, you must call the Museum and pre-pay for the class. Barona Tribal Members receive free registration but must RSVP ahead of time. All classes are open to the public and lunch is included for all classes except the Holiday Kids Craft class.

Projectile Point Knapping
Instructor: Tim Gross, PhD
Date: Saturday, September 12, 2015
Time: 10:30am – 3:30pm
Ages: 18 & Up
Fee: $25 Public, Free to Barona Tribal Members
The practice of creating tools from stone is one of the most interesting ancient human skills. Join Tim Gross, PhD, as he teaches the various techniques and history of knapping. He will share his knowledge of raw materials and the local areas in which they can be collected. Due to the sharpness of the stone material and the hazardous flaking process, students must be 18 or older to participate and must wear the appropriate protective gear provided. Lunch included. RSVP by Friday, September 4th.

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Permanent Exhibition
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Recognizing the service and sacrifices made by Barona Veterans and Local Community Veterans.

On display in the Sage Restaurant in the Barona Resort & Casino:

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A selection of pieces from the Museum’s founding collection. Donated to the Barona Band of Mission Indians in 2000, this collection includes thousands of artifacts from the Kumeyaay and other Native American groups.

A Visit from Old Friends
From the Vaults of the San Diego Museum of Man
Through 2015
These beautiful Kumeyaay/Diegueño artifacts are on loan to Barona from the San Diego Museum of Man. They have rarely been seen and a majority of the objects have never been on exhibit before. Take this opportunity to see these lovely pieces, including rattle snake baskets, an oil painting of Ross Lopez, and a hopper mortar.

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Through 2015
This exhibition is a celebration of Native American athletes throughout history featuring memorabilia from Legends such as Jim Thorpe (Sac/Fox/Potawatomi), John Tortes “Chief” Meyers (Cahuilla), and Notah Begay III (Navajo/San Felipe/Hopi) and many others. Over 200 Barona Tribal and community members are represented within this exhibition through photographs, memorabilia, and quotes. Some have gone on to Major League tryouts and one, Matt LaChoppa, was drafted by the San Diego Padres. With a love of sports, Barona Reservation honors that competitive Native American spirit.

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The Speer Collection Online Catalogue is an in-depth analysis of the Museum’s largest and oldest collection. This detailed catalogue is being produced for immediate access to Tribal Members, the public, and outside researchers through the online portal. In our mission as a Tribal Museum, we are uniquely situated to bring the Tribal voice into the story of this collection. The catalogue includes interviews of Tribal member elders and experts about the objects and their use, as well as object names in ‘Iipay Aa (the language for Barona). In addition, commentary in video, audio, and print accompany our analysis of the objects. Unique visuals of the objects include videos showing the object in 360° view and photographs using our microscope camera of details such as incised designs, flake scars, and use wear in the artifacts. We combine these important perspectives with those of local scientists in archaeology, ecology, and history. We have developed our approach to be of relevance and use to anyone interested in the local history of San Diego including teachers, students of all ages, researchers, historians and Tribal members—a rare and close-up look at the Founding Collection of Barona Museum.

Kumeyaay Pottery
Instructor: Martha Rodriguez (San Jose de la Zorra)
Date: Saturday, December 5, 2015
Time: 10:30am – 12:30pm
Ages: 5 & Up
Fee: $5 Public, Free to Barona Tribal Members
Martha Rodriguez (San Jose de la Zorra) comes from a long line of skilled artisans and will share her knowledge of how to grind and process raw clay shape and build a pot ready to be fired. Learn about utilitarian shapes and forms and use traditional tools, such as the paddle and anvil to shape your vessel. Lunch included. RSVP by Friday, October 25th.

Venerable Spirit
Instructor: Stan Rodriguez (Santa Ysabel)
Date: Saturday, November 7, 2015
Time: 10:30am – 3:30pm
Ages: 18 & Up
Fee: $25 Public, Free to Barona Tribal Members
Recognizing the service and sacrifices of local scientists in archaeology, geology, ecology, and history. We have developed our approach to be of relevance and use to anyone interested in the local history of San Diego including teachers, students of all ages, researchers, historians and Tribal members—a rare and close-up look at the Founding Collection of Barona Museum.

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Imagine San Diego County 10,000 years ago, at the end of the Pleistocene, the last Ice Age. A young man in a group of hunters raises a large spear and aims at the single animal separated from the herd. The tip of the spear is hafted with a beautiful green spear point. The spear soars over the distance towards the prey and misses. Others find their target and the immense animal bolts forward and is entangled. The hunters can’t begin their kill when the animal weakness to finish the hunt. The beautiful spear point has sailed away into the deep grasses near the lake bed and cannot be retrieved by the young hunter. He feels regretful because it was a truly beautiful point made by his uncle, the most expert craftsman in his clan. The spear begins to sink in into a muddy area. Eventually the wooden spear disintegrates. The stone point is preserved intact for thousands of years. Fast forward—the lakebed has evaporated into silty dust and disappears into the desert environment of the Holocene. Through the years, the spear point is gradually uncovered by the strong and dry desert winds. Much later, a person from the 20th Century notices a flash of green in the sand as he walks through the desert. The base of the point is somewhat buried, he brushes it off and collects the stunning point. Fifty years later, it finds its way to the Tribal Museum at Barona and becomes a record of the ancient hunter and his time period. It is estimated to be between 10,000 to 8,000 years old. The rock it is made from is likely 145 million years old.

At the end of the last Ice Age, 10,000 years ago, the environment was very different from what we see today. The giant grazing animals are more suited to grasslands and lakes, than today’s arid desert climate. During the Ice Age in what is now San Diego, the prey could have been the now extinct megafauna, such as the mammoth, giant ground sloth, bison, or American camel or American horse. As southern California’s lakebeds began to dry up and rainfall patterns changed, many animals became extinct and the Indians’ way of life slowly began to change from the Paleo-Indian to Archaic lifestyle. In the Archaic time, the change was made from large game hunting to a more diverse strategy with diet changing to charapal plants and smaller animals that could adapt to the drier environment. If the point is from the Archaic (8,000 years ago), the Indians hunting technology was changing. They continued to hunt medium sized herbivores, such as antelope or deer, and may have used a spear. As time continued, hunting technology changed from large spears, to darts, and to arrows needed for relatively smaller animals. The projectile points were delivered a greater distance by the more refined atlatl (spear thrower) and following, the extensive reach of the bow and arrows with small stone projectile points, made hunting more accurate and lethal.

This spear point can also be categorized in southern California archaeological terms as a projectile point. According to Tim Gross, PhD (University of San Diego) and Richard Carrico (San Diego State University), the type may be a “San Diegoito” spear point from the Archaic or Paleo-Indian period, possibly 10,000 to 8,000 years ago. The fine-grained stone material is most likely Santiago Peak metavolcanic. Meta refers to a metamorphic rock and volcanic refers to material that is formed by eruption. This material was first volatized, it was deep and then reburned deep within the earth. Under pressure, the volcanic rock is metamorphosed. This Santiago Peak metavolcanic stone is a felsite and can be found in Otay Mesa, Palomar, and other areas in San Diego County. This was formed in the late Jurassic, about 145 million years ago. This stone is part of the Peninsular Ranges batholith, an immense outcropping of igneous rock, such as granite or felsite, which occurs near the California coast from Northern California to Baja California.

Archaeologists often call this type of tool a “biface” because each side of the stone is worked or flaked. The work technique is called pressure flaking. Small flakes are removed from the stone using a sharp hammer made of something like antler. Placed upon the knee guarded by a thick piece of leather or against another firm surface, the hammer is pressed against the stone and small flakes “pop off.” This process continues on both sides until it is thin and sharp. This stone point design has a stemmed base and a conc Mammoth in the hunting area. The hafting area at the base of the stone is where it is joined to the spear with sinew, or other strong fiber. At the bottom of the point there is staining from soil that is deeply embedded—as if it had been partially buried for a long time.

**Heritage Class 2015**

Throughout this process the 7th graders learned valuable Museum skills. They learned about the importance of proper object handling—that hands are the clearest at all times, as oils and dirt from the skin can damage artifacts. They also discovered how plant samples can be used in researching geographic distribution and plant taxonomy. As the students gained knowledge in ethnographic study of the relationship between people and plants. By rehousing the plant samples in Heritage Project 2015, the students have contributed to preserving this history and knowledge for generations to come.
Fun & Games at Barona Cultural Center & Museum

Pine Needle Basket instructor Yvonne LaChusa helps class participant Tracy Trottier (Mesa Grande) prepare the beginning of her basket.

Councilwoman Melissa Donayre (left) and family participate in Community Game Night.

Barona Tribal Members LeLanie Thompson and son Steven Diaz enjoying Community Game Night and the Museum’s version of ‘Iipay Aa Monopoly.

Beautiful work! The Gourd Art Class proudly display their creations.

Barona Tribal Members Joe Yeats and son prepare to roll in ‘Iipay Aa Monopoly as LeLanie Thompson looks on.

Net Making instructor Willie Pink (Pala) shows the class his technique.

Net Making Class participants show their work!

Willow Basket Class participants with instructor Eva Salazar (Kumeyaay), center, and their completed baskets.

Eva Salazar (Kumeyaay) helps Barona Tribal youth, Jade Thompson, with weaving a willow basket.

Mandy Curo de Quintero (Barona), and daughter Daniela, at work in the Museum’s Basic Beading Class.

Barona Tribal youth, Avellaka Aguilar, works on a ribbon skirt in the Community Shirt and Dress Making Class.

Instructor LeLanie Thompson (Barona) helps Barona Tribal youth, Candace Christman (Barona) with a ribbon shirt pattern.

‘Iipay Aa Monopoly was developed from Language Class lessons and created by O’Jay Vanegas, Museum Educator.

Norrie Robbins, PhD, gave an interesting lecture entitled “Earthquakes, Volcanoes, Hot Springs, and Environmental Issues in Indian Country.”
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Recognizing the service and sacrifices made by Barona Veterans and Local Community Veterans.

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‘Ekur ‘emaayaap Barona Reservation, A Story of 75 Years of Unity Permanent Exhibition

Learn about the history of the Barona People and their Reservation in this timeline exhibit. Learn how the people stayed together through difficult times and have persevered, keeping their culture and traditions alive for the generations to come.

Vetem’ers Wall of Honor Permanent Exhibition

Recognizing the service and sacrifices made by Barona Veterans and Local Community Veterans.

On display in the Sage Restaurant in the Barona Resort & Casino:

The Speer Collection, a gift of Don and Kelly Speer

A selection of pieces from the Museum’s founding collection. Donated to the Barona Band of Mission Indians in 2000, this collection includes thousands of artifacts from the Kumeyaay and other Native American groups.

A Visit from Old Friends

From the Vaults of the San Diego Museum of Man Through 2015

These beautiful Kumeyaay/Diegueno artifacts are on loan to Barona from the San Diego Museum of Man. They have rarely been seen and a majority of the objects have never been on exhibit before. Take this opportunity to see these lovely pieces, including basketry baskets, an oil painting of Ross Lopez, and a hopper mortar.

New & Notable

Sports: The Competitive Spirit at Barona Through 2015

This exhibition is a celebration of Native American athletes throughout history featuring memorabilia from Legends such as Jim Thorpe (Sac/Fox/Potawatomi), John Tortore “Chief” Meyers (Cahuilla), and Notah Begay III (Navajo/Sioux/Filipino) and many others. Over 200 Barona Tribal and community members are represented within this exhibition through photographs, memorabilia, and quotes. Some have gone on to Major League tryouts and one, Matt LaChappa, was drafted by the San Diego Padres. With a love of sports, Barona Reservation honors that competitive Native American spirit.
Museum staff performs in-depth analyses in which an artifact is described in detail. Using a scientific method for color coding with a Munsell Soil or Rock Chart, the artifact is described as follows: its weight is 2,098 ounces (59.5 grams); its length is 4.763 inches (12.1 cm); width is 1.614 inches (4.1 cm); and thickness is 0.472 inches (1.2 cm).

Observations have been made about how it was flaked on both sides and if it suffered any stains or breaks. Sometimes a hand lens is helpful, and other times, a closer view of the artifact is needed through a microscope. Further microscopic investigation indicates evidence of retouch, or reworking, noted by newer scoring. On closer examination, some areas of the stone appear to be lighter colored and less polished by the elements. These appear to be fresher breaks. Retouch on a flaked stone can be a sharpening of an area after use or it can be the refinement of an area during manufacturing.

In a general way, we can describe how this projectile point fits into the larger picture of hunting technology by using southern California archaeology terms. Projectile points are organized by types that are named for the archaeological site in which the type was first found. Points in the southern California region are often Cottonwood or Desert Side-notch from the Late Prehistoric. This particular spear point is perhaps San Dieguito from the Archaic or it represents a stemmed spear point from the Paleo-Indian period. The base of the stone provides the hafting element where the projectile point is attached to the arrow or spear. The cutting blade may be straight or serrated (desertial) with a toothed edge. The category flaked or chipped stone reflects the manufacturing technique of flaking,chipping or knapping stone tools. A larger stone is reduced down to the desired tool by removing stone flakes. Different types of flakes are produced in this process including preforms, primary and secondary flakes, and debitage (waste flakes). A stone is then called a core when flakes are removed. Usually lithic, or stone, points that are worked on both sides are called bifaces. Flaked stone tool-making requires a hammer, either a soft hammer or a hard hammer. Soft hammers are often bone or antler. Pressure flaking is the technique in which the soft hammer pops or presses off flakes from the stone by pressure. The pressure-flaking method produces small precise points that are finely flaked. Hard hammers are made from harder stones. The hard-hammer technique is called percussion flaking. The hard hammer strikes or knocks flakes off the stone. This produces a rougher, often larger flake. The stone needed for flaking must produce a concoidal or circular fracture when broken. That type of stone can be sharpened and shaped. Typically the stone used is obsidian (volcanic glass), or a microcrystalline or cryptocrystalline mineral or rock such as quartz, chalcedony, chert, jasper, rhyolite, felsite, basalt and others. Points are part of a tool kit for hunting animals and for warfare; they are affixed to the ends of wooden arrows, spears, or darts to bring down the animal.

As a Tribal Museum, we are also able to ask direct questions to the Tribal members whose ancestors created the object. According to Kumeyaay/Diegueño Tribal traditions, this object can be called “kwaaraw,” literally, that which is sharp, or tip of an arrow in Ispee Aa, the Barona and Los Conejos language. This word was given by Ed Brown of Viejas for the Barona Inter-Tribal Dictionary. In a Barona Museum History Interview (2013), Barona Tribal member, Frank LaChappa describes how the points are used and how arrows or spears are made. Regarding hunting technology, Mr. LaChappa told us:

…the wood rats…they were the best to eat. It was hard meat. It was hard but it was good-tasting. Something different about it ‘cause they eat grain or whatever they eat, but it tastes real good. And then the tail is what we look at as being a source for our weapons. You know, that we tied to make arrows and stuff like that. We used that. Yeah, we stripped that off the tail. There was maybe thirty different strands of sinew they called it. And then once you wrap it and it dries it just stays tight. It isn’t gonna move anywhere. It’s like a glue, but it’s also a thread. It’s like a fiber. You can use the tail of the squirrel for the same thing. ’Cause they’ve got sinew on their [animal’s] tail, you tie it on.

While information provided by scientists is important, information given by Tribal members about the Speer Collection helps the Barona Museum bring to light the ancient ancestors and their lifeways. The objects created by the People are not simply artifacts; these living pieces of time speak of a deep understanding of this changing environment and a resource of the San Diego County. Their example is vital to all of us as our climate changes; it reminds us that we are well-served to study this living history of successful human adaptation to better understand our present drought and the future of the region.
A Message from Museum Committee Co-Chairwoman Bonnie LaChappa

Barona Cultural Center & Museum finished up the school year with a record number of tours and outreaches. Our small but mighty Education Department is tasked with fulfilling one of the most important missions of the Museum—to educate the public about our history, our struggles, our successes, and our sovereignty. So many San Diegans don’t know the history of this area and our Museum is making such an impact throughout the County.

We look forward to our summer programming including hosting our 7th Annual Culture Camp for Barona Tribal Youth, participating in our 9th Annual Traditional Gathering, and providing traditionally-inspired craft activities at our 45th Annual Powwow! Our Fall/Winter Ancient Spirits Speak series of public classes includes projectile point knapping, pottery making, rabbit stick making, and our annual holiday kids craft class. Join us for a fascinating lecture given by Professor Richard Carrico about his research uncovering our maritime history on Thursday, August 13th. Please find more information in the following pages.

On behalf of the Tribal Council and Museum Committee, I’d like to thank Cheryl Hinton, Director Emeritus/Curator of Collections, for her 15 years of service. Cheryl is leaving Barona Museum to pursue her teaching career. Cheryl helped make the Museum the wonderful institution it is today and we wish her well. I’d also like to thank Ol’Jay Vanegas for his three years of service and we wish him the best. We welcome Therese Chung, Collections Manager, who is doing a wonderful job and we appreciate her expertise. We also congratulate our Archivist/Librarian Katy Duperry on the birth of her first child.

Barona Museum is a hidden gem, just a mile down the road from the Casino. I hope you’ll find the time to visit or call on us to be a part of your community event or give a presentation to your group.

Bonnie LaChappa
Barona Tribal Councilwoman

New and Notable Acquisitions

Barona Museum recently acquired the following items to add to our growing collection:

Gift of Joseph Banegas, Jr.
1 first place golf trophy from the Asomugha Foundation Swing for Education Golf Classic, August 29, 2014.

Gift of Young Native Scholars/InterTribal Youth
1 NativelikeWater.org black t-shirt with turquoise blue writing.

Gift of Stan Rohrer
8 digital images of Iipay men and Morteros pictographs.

Gift of Dave Adams
1 small gourd (pictured) decorated with text: “Shumup Ko Hup / Dream Come True” by artist, Daleane Adams (Jamul).

Gift of James Luna
1 magazine, “News of Native California,” winter 2014 signed by artist James Luna.

Gift of Diane Tells His Name

Gift of David Toler, II
A collection of copies of seven historic maps of San Diego county and flyer for a peon and bird singing event.

Gift of William Pischke and Mary A. Brown
27 books relating to Native American history and culture.

Gift of Nancy Conger
4 books: Indian Silversmithing by W. Ben Hunt
Indian Silverwork of the Southwest, Illustrated - Volume One by Harry P. Mera
Why the North Star Stands Still and Other Indian Legends by William R. Palmer
The Mighty Chieftans by the Editors of Time-Life Books
New in the Museum Store, come see this beautiful juncus basket featuring a rattlesnake pattern. Measuring 4 1/2” in diameter, this smaller version of a popular basketry design is a unique work of art.

Browse our selection of juncus and shell jewelry! Made by native artist and award-winning basketmaker, Eva Salazar, this beautiful juncus medallion necklace features beading and red abalone shell.

A modern take on the ancient art of gourd carving, our gourd ornaments are hand-carved and painted. Some new designs include hummingbirds, wild horses, sea turtles, ocean life, and foxes.

Heritage Class 2015

Each year Barona Cultural Center & Museum collaborates with the Barona Indian Charter School to bring educational and cultural opportunities about the Kumeyaay/Diegueño people to students from Kindergarten through the 8th grade. Heritage Class aims to create projects that preserve the history and culture of the Barona Band of Mission Indians.

This year, the 7th grade class participated in Heritage Class which was taught by Museum staff members, Jennifer Stone (Museum Assistant) and Therese Chung (Collections Manager). The students continued work on the Elizabeth Windsong Natural History Collection, a group of dried plant samples collected on the Barona Indian Reservation in the late 1970s and early 1980s.

Donated to the Museum in 2013, the samples were all mounted on index cards with handwritten notes on their traditional Kumeyaay/Diegueño uses. To preserve these plant samples properly, the Museum enlisted the help of the Heritage Class students in 2014 and 2015. Class sessions included learning proper plant specimen handling, transferring the sample to non-acidic herbarium paper, creating an object label with taxonomic information, and writing a plant description. The culmination of this work can be seen in an Online Exhibition accessible through the Museum’s and the Charter School’s websites.

Each student was assigned a plant sample. They researched the plants using books, the Internet, and the online San Diego Plant Atlas directory from the San Diego Natural History Museum. The information that they gathered and the handwritten notes from the index cards gave the students the basis for their plant object label and a plant description for the virtual online exhibition.

Transferring the plant samples to herbarium paper and creating a proper researchable collection was the second part of this project. Each student carefully removed their sample from the original card using tweezers. They learned how to adhere the plant to the non-acidic paper using a neutral pH glue and strips of gummied linen. The newly rehoused specimen then had the following placed in each corner: a photograph of the living plant, a fragment envelope (for any pieces that may detach), an object label (with catalog number, scientific name, common English name, ‘Iipay Aa name, and traditional uses) and the original hand-written notes from Elizabeth Windsong.