

The Labriola Center Opens at Fletcher Library January 2018

by Jeston Morris, Lynette Sanders, and Verlyn Begay

The Labriola National American Indian Data Center, which is part of the ASU Library, is a renowned research repository international in scope of current and historic informational sources. Labriola Center's archivist assistants guide students, faculty and researchers to locate primary and secondary sources, including digital articles.

The Labriola Center opened its new temporary location Jan. 8, 2018, at Fletcher Library on the Arizona State University West campus.

The Labriola Center, which is open Monday through Friday, 9 a.m. to 5 p.m., will continue to provide its commitment and quality service to the ASU community and beyond – offering access to its unique collections, specialized reference assistance, library skills instruction for classes and co-sponsorship of various public events such as Simon Ortiz lecture series and Labriola book award. The Labriola team is excited about the renovation of Hayden Library and they certainly look forward to moving back into the newly renovated library once the construction is completed. Labriola's archivist assistants are prepared to research, answer questions,



Labriola at its new location in Fletcher Library on ASU's West campus.

or make referrals to other research centers on all topics dealing with Indigenous peoples in North and South Americas and around the world.

The Labriola Center's staff can provide instruction and hands-on help on how to search the archives at ASU Library and in other regional archives as well the National Archives website. "As an Archival Assistant, I expect to learn and discuss different methods of archives, searching online catalogs and special collections indexes to locate the Mojave, Mohawk, and Salish etc. archival material," said Verlyn Begay. Types of archival material include digital articles, oral histories, audio recordings, content, photographs, manuscript collections, language materials, and historical documents. Verlyn emphasizes Jacob Brogan's (2015) conclusion and writes, "Libraries, [including archival

collections and research repositories,] are powerful precisely because they are spaces of potentiality. They are "platforms" for foundations on which many structures can be built. To speak of their future, then, should be to speak of a collective future, one of which none are excluded."

One patron describes the new location as "Labriola Center is a large open space with nice tables and comfortable chairs. The big windows provide an awesome view! You can see the local tribal nations' sacred mountain, South Mountain. The workers are always happy to assist you. Over all, Labriola is an excellent place to read and study." ■

References

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The Labriola Center Moves to Fletcher Library on the ASU West Campus During Hayden Library Remodel



Discussion about the creation of the Labriola National American Indian Data Center began in the late 1980s. Frank and Mary Labriola, who owned an aluminum company called PIMALCO on the Gila River Indian Community, wanted to give back to the Native American community after successfully selling the company. Frank Labriola collaborated with Dr. Joyce Foster who worked at the ASU

Foundation, and together they discussed the need for a library-based research center. The Arizona State University Library, including the Labriola Center, went through some changes in the 1980s and in the process Don Riggs, Dean of ASU Libraries at the time, hired Mimi McBride

as the first acting director of Labriola in 1986. The newly established Labriola began with a focus of being a clearinghouse for American Indian education and school curriculum material. The first two employees, i.e., director and secretary, were charged with creating two databases. The Center for Indian Education contributed to the first database which focused on K-12 circular material. The second database, which is the National Indian Education Clearinghouse, focused on educational programs, museums, special collections, and libraries across the country. In the early 1990s, Ed Oetting succeeded McBride as Director of Labriola. The Labriola officially became known as the Labriola National American Indian Data Center and its scope expanded. In 1993, Oetting named Patricia Etter as Curator of Labriola Center (Martin, 2017).



preserve the history and traditions of Native Americans and to educate both Indians and non-Indians about Native American culture, languages, and life ways. The Labriola Center is the place for language and culture preservation; it specialized in linguistics literatures and including audios on Native American languages (Beard, 1998). Labriola Center has the Rosetta Stone Navajo

language software on its computers, which many students used regularly. The Labriola Center was made possible by the generosity of Frank and Mary Labriola, whose endowment initiated and continues to support the work of Labriola Center. The Labriola Center,

which is comparable to Princeton Library, Chicago's The Newberry, and UCLA's Library, houses both primary and secondary sources specific to Native American peoples (Beard, 1998). Carlos Montezuma's manuscript, which is unique to Labriola, is an example of a primary source. The Labriola Center has several thousand books, digital articles, films, manuscripts, microfiches, oral histories, maps, and videos that are non-circulating. Patricia Etter, who was appointed as Labriola's first Curator and served for 18 years, retired June 30, 2006 (Martin, 2006). Etter's vision was for Labriola Center to become the premier special collections on Native Americans (ASU Insight, 1999). Joyce Martin succeeded Etter as Curator in 2006. The physical inception of Labriola Center began on the second floor of Hayden and remained there until mid-December 2017.

The Labriola National American Indian Data Center, which was dedicated on April 1, 1993, was created to serve as a national repository of documents, manuscripts, and materials by and about Native Americans and to provide physical, i.e., reading room, and online access. The goal of the Labriola Center is to

In the beginning of the fall semester 2017, Joyce Martin informed her special collections workers that Hayden Library would be renovated starting in 2018. The workers were told Labriola was set to move at the end of fall semester. When the semester ended, the workers began packing up Labriola articles, items, and materials. The logistical movement of all Hayden books, including special collection departments, was outsourced to Dircks Moving and Logistics. From September to December, Dircks Moving packed and shipped books to other locations. A few days prior to Labriola's move, Dircks Moving packed up Luhrs' special collection furniture and shipped it to Fletcher Library at the Arizona State University West campus. Labriola



moved to Fletcher in the second week of December. ASU IT personnel packed up all of Labriola's computers for shipment. Many of the paintings, posters, and framed artwork



were part of Labriola's move. The Canon copy machine and Lason microfiche station were the largest items moved to Fletcher. All the Labriola books were placed on wooden shelves with wheels. Some of the items such as the Tony Dukepoo's Hopi Kachinas were

not moved but rather are being stored in a secure location in Hayden Library. ■

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Tony Dukepoo's legacy: Exquisite murals in Luhrs Reading Room

In the mid-1910s, Anthony "Tony" Dukepoo was born in Walpi of First Mesa. He grew up in Hopi country. In the late 1920s, at age 13 years old, he was forced to attend the Phoenix Indian School. He did not return home for the next three years. When Tony returned, he was an English speaker, baritonist for the school band, and he was learning the trades of carpenter and painter (Bergin, 1979). In 1929, as a band member of Phoenix Indian School, he played at the dedication of Lee's Ferry. In 1934, he became an assistant painter for Keam's Canyon Agency for \$12.50 per week. In 1937, he began carving Kachinas (Bergin, 1979). In 1939, Tony, who was a member of the flute clan, went through Hopi ceremonial initiation rites, which are conducted in three separate 16-day ceremonies all within a year (Bergin, 1979). In 1962, he joined Arizona State University's Physical Facilities Plant as an experienced journeyman painter (Johnson, 1980). Tony is described as being an ASU worker who always helped everyone, was well-liked by all, and gets the most phone calls (Von Driska, 1978). As a Hopi, Tony was a mural artist, musician, kachina carver, musical instrument designer, ceremonial flute clan leader, elected Hopi Councilman, a member of 32nd degree Mason, and so on. Prior to Tony retirement, he painted murals in Hayden Library's Luhrs Reading Room, Physical Facilities Plant, and the old Nursing Building. Currently, One of Tony's mural is on display in the American Indian Student Support Services, Discover Hall, room 312. In Tony's final year, before his retirement, he was named ASU's employee of the year. Tony died on July 9, 1988 at age 75 (Payne, 1988).

The photograph of Tony Dukepoo is by Charles Conley; it is published in June Payne's article (ASU Insight, July 18, 1988).



In 1979, Tony gave back and shared his culture with ASU's community by painting murals in the Luhrs Reading Room (formerly known as the Arizona Reading Room) on the fourth floor of Hayden Library. Tony painted 14 murals in Luhrs room and four murals in the Benedict Visual Literacy room (located in the room adjacent to Luhrs), all of which were painted on square pillars. "I don't have anything to copy from, I do it mostly from memory, I never had an instructor, I just pick it up from my parents," said Tony (State Press, January 17, 1979). Further, Tony's mural design represents the Hopi sun, raindrop, cloud, thunder, lighting, and various Hopi cultural design. Each color and design has specific meaning. For example, yellow refers to east, red refers to south, blue refers to west, and so on (State Press, January 17, 1979). In the fall of 2017, Hayden Library's website stated, "Beginning this fall, ASU students, faculty and staff can expect to see books, collections and materials moving to new facilities in preparation for the Hayden Library renovation, slated for completion in 2020" (Library Channel, 2017).



In November, 2017, Joyce Martin, who is the Curator of Labriola Center, informed me about the need to photograph and document Tony's mural paintings in the Luhrs Reading Room. Joyce explained that the entire tower of Hayden Library is being renovated. Despite our best hope, it was not possible to preserve the actual murals, so we have photo documentation of the murals in collaboration with the library conservator. Further, the Labriola Center displayed Tony's Kachinas in a case. The Kachinas are currently being stored in a secure location during the Hayden renovation. Tony's Kachinas have significant resemblance to his murals especially in design and color. Joyce and I walked up to the Luhrs Room to view the murals. I was amazed with Tony's exquisite murals. The murals were unique. I felt the need to preserve Tony's legacy and volunteered to photograph and document Tony's murals. I would like to emphasize that both Labriola and Luhrs reading rooms are renowned for their special archival collections, which brings scholars to Hayden Library from across the country, including international scholars.

I photographed Tony's murals on three different occasions. Luhrs and Benedict reading rooms have complex low unequal distribution of lighting. In the first round, I photographed Luhrs room without a tripod and a flash system. In the second round, I photographed Luhrs and Benedict rooms with a tripod and flash system. In retrospect, umbrella lighting system would have yielded much better distribution of light onto the murals. In the last round, I photographed both rooms but focused more on the Benedict room, which has two pillars with murals. Photos can be accessed at Labriola. ■

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The Labriola National American Indian Data Center was officially dedicated on April 1, 1993. The Center was made possible by the vision of Frank and Mary Labriola, whose generous endowment gift supports its work. It is their wish that "the Labriola Center be a source of education and pride for all Native Americans."

The Labriola National American Indian Data Center, part of the ASU Library, is a research collection international in scope that brings together in one location current and historic information on government, culture, religion and world view, social life and customs, tribal history, and information on individuals from the United States, Canada, Sonora, and Chihuahua, Mexico.

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The Simon Ortiz and Labriola Center Lecture on Indigenous Land, Culture, and Community: Dewey Film Screening and Lecture



Myron Dewey was the featured speaker for The Simon Ortiz and Labriola Center Lecture on Indigenous Land, Culture, and Community on Tuesday November 14, 2017 at the Heard Museum downtown Phoenix, Arizona. The lecture included both a film screening and a question and answer session. The title

of Dewey's film is *Awake: A Dream from Standing Rock*. Dewey coproduce the Film with James Spione and Josh Fox.

At the beginning of film screening reception, Dr. James Riding In introduce Pete Jackson for an invocation. Mr. Jackson, who is O'odham, said the invocation in his native O'odham language. Dr. James Riding In introduced Mr. Dewey during the reception to preface the film before the screening. Mr. Dewey provided a brief film-screening preface. The film included interviews, still photos, and drone video. The screening took place in Steele auditorium and the room was full to capacity.

After the film screening, there was an hour-long question-and-answer session. Amanda Blackhorse moderated the question-and-answer panel. The two panel members included Mr. Dewey and Vanessa Dundon. One question was about the women's ceremony. "The Native women were the backbone of the movement. They were powerful women who described themselves as Water Protectors. The women did everything from cooking, logistic organizing, and providing medical aid. The women lead the daily water ceremony where they offered peaceful prayers," said Ms. Dundon.

Another question was about cultural knowledge. "I am Paiute-Shoshone no matter where I go in this earth. I am not confused about whether or not I need to decolonize. I am always trying to re-traditionalize myself. Re-traditionalize yourself. No one is going to stop you from doing that. No one can say you cannot speak your language. No one can say you cannot sing your songs. No one can say you cannot pray. We are responsible for who we are. From the moment you wake up, a decision waits you on whether or not to bless the water with your prayer. No one is stopping you. Re-traditionalize your life when you wake up by blessing the water with your prayer. Give yourself that power," said Mr. Dewey. ■