



Southwest Florida Archaeological Society (SWFAS) December 2018 Newsletter

PRESIDENT'S CORNER *by John Furey, M.A., RPA*



SWFAS wishes everyone a happy holiday season and a joyous New Year for 2019.

At our January meeting the candidates listed below will be presented for a vote. They will direct and guide the organization for the next year and continue the valuable archaeological and educational work that SWFAS provides to Southwest Florida. Please plan to attend this meeting and support this slate of candidates.

A 2019 Presentation Schedule has been established and the subjects range from the making of a movie about a historic Calusa/Spanish encounter here in Lee County, the History of the African-American experience in Ft. Myers, to two talks by archaeologists actively engaged in excavations that focus on the Glades Culture Area in Palm Beach County.

SWFAS also is the host society for the 2020 May Annual FAS Meeting to be held in the Naples/Marco Island area.

SWFAS DUES

Please remember that 2019 SWFAS dues are due in December for next year. Please use the attached SWFAS application. We have moved into the 21st century and you can now pay via Pay Pal on line. SWFAS also recommends that you consider joining the Florida Anthropological Society as well.

SWFAS SLATE OF CANDIDATES FOR 2019 CALANDER YEAR:

OFFICERS

President: John Furey
First Vice-President: Jim Oswald
Second Vice-President: Elizabeth Clement
Secretary: Susan Harrington
Treasurer: Charlie Strader

TRUSTEES

First of a 3 Year Term
Theresa Schober (Chapter Rep.)
Mary Southall
William Locascio
Second of a 3 Year Term
Jan Gooding
Amanda Townsend
Tiffany Bannworth

JANUARY PRESENTATION

January 16, 2019, 7:00 pm

Wednesday, 7:00 pm

iMAG History & Science Center, 2000 Cranford Avenue, Fort Myers

THE MAKING OF ESCAMPABA: THE KINGDOM OF CARLOS

THERESA SCHOBER, PRODUCER AND DIRECTOR



Remnants of elevated mounds and ridges, sculpted canals and water courts remain a visible yet subtle reminder of the once thriving Calusa chiefdom that controlled the southern third of the Florida peninsula by the 16th century. Mound Key – the Calusa principal village – remains the first specific location documented in the voyage of Juan Ponce de León in 1513 that named La Florida and was one of the first charted destinations of Pedro Menéndez de Avilés after founding St. Augustine in the fall of 1565. This early southwest Florida history is explored in a new documentary film. Executive Producer Theresa Schober will recount key aspects of this history in a presentation on how we represent the past through film.



Theresa Schober holds a master’s degree in anthropology from the University of Illinois at Urbana-Champaign. In addition to conducting archaeological projects over her 20-year career in south Florida, she specializes in collaborative planning and development of historic sites into interactive museum and park facilities. She serves as an advisory board member to the Florida Council for History Education and is past president of the Florida Anthropological Society.

TO GO TO THE IMAG:

FROM THE SOUTH: Take the 75 fwy North toward Ft. Myers, then take the FL-82 exit, EXIT 138, toward ML King Jr Blvd/Ft

Myers/Immokalee. Turn left onto FL-82/State Road 82. Continue to follow FL-82. Go 3.60 miles, then turn left onto Cranford Ave. Go 0.09 miles, and the Imaginarium is on the right.



FROM THE NORTH: Take I-75 South toward Fort Myers. Take the FL-82 exit, EXIT 138, toward Ft Myers/ML King Jr Blvd/Immokalee. Merge onto Dr Martin Luther King Blvd/FL-82 toward Ft Myers/Edison/Ford Estates/Imaginarium. Go 3.46 miles, then turn left onto Cranford Ave. Go 0.09 miles, and the Imaginarium is on the right.

SWFAS 2019 PRESENTATION SCHEDULE

| | | |
|--|----------------------|---|
| February 20, 2019 iMAG History & Science Center, Ft Myers | Jarrett Eady | Onward and Upward: The History of the African-American Community in Fort Myers, Florida 1867-1969 |
| March 20, 2019 iMAG History & Science Center, Ft Myers | Christian Davenport | Down and Dirty: The Archaeology of Southeast Florida |
| April 17, 2019 Collier County Museum, Naples | Dr. William Locascio | Middens in the Muck: Evidence of Late Archaic Tree Island Communities in the Northern Everglades |
| May 2019 Crystal River, Florida | | Florida Anthropological Society 71st Annual Meeting |

**SWFAS DECEMBER 2018 FIELD TRIP
MARCO ISLAND HISTORICAL SOCIETY MUSEUM
by John Furey**

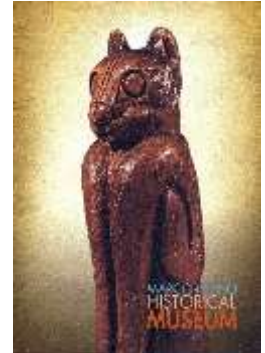


On Saturday December 8, 2018 a group of 22 SWFAS members and guests visited the Marco Island Historical Museum. We were given an overview by a museum staff member to familiarize us with the layout of the museum and to answer any questions we might have. Of course, we were there to see the original ‘Cat’ that is on loan from the Smithsonian Institute in Washington, D.C. Seeing the ‘Cat’ was a real experience for each and every one of us. Discovered on Marco Island in 1896 by Frank Hamilton Cushing, the site he excavated held many other treasures made of wood that were preserved by the ‘muck’ that the building collapsed into. The museum has upgraded much of the Native American section



over the past two years in anticipation of the arrival of the 'Cat'. The group was highly pleased with this visit, and for many, this was their first visit here.

In the afternoon we traveled to Goodland, FL to the Little Bar for lunch. I had been there before as Charlie Strader had suggested it when we were visiting the Captain John Foley Horr House at Key Marco (formerly Horr's Island) to assess the hurricane damage to the building. Goodland is a small fishing village that we found had excellent sea food and a great waterfront atmosphere. All professed that the museum visit was great and they were full from lunch.



I have included a card that the museum has with a photo of the 'Cat'. The photo is courtesy of the Department of Anthropology, Smithsonian Institution (A240915).

ARTICLES



On the SWFAS December field trip to the Marco Island Historical Museum, we got to see the "Original Marco Cat" (see above) that is on loan from the Smithsonian Institution in Washington, D.C. The site where it was found was on the North end of Marco Island. In 1896 Frank Hamilton Cushing found the cat along with many perishable wooden masks, tools and cordage and it was this wonderfully unique find that stimulated the early archaeological exploration of Florida. But how did this expedition come about? In her 1975 book "The Material Culture of Key Marco Florida", Marion Spjut Gilliland explains the history of how Cushing came to Key Marco. This book has many fine original photographs of both the pre-excavated site and the artifacts recovered and is the only publication available that has all of them in one location. The following is excerpted from her book.

THE CUSHING EXPEDITION

from *THE MATERIAL CULTURE OF KEY MARCO*

By Marion Spjut Gilliland

Published by University of Florida Press, Gainesville 1975

The first finds of archeological materials at the site under study were made early in the spring of 1895 by W. D. Collier, a pioneer in the area, who found wood, cordage, and shell implements while digging garden muck from between the shell ridges on his property.

At the same time a British military person, Colonel C. D. Durnford, organized a small expedition to explore the aboriginal canal and some mounds in the Naples area (Kenworthy 1883). One member of this expedition was a Charles Wilkins of Rochester, New York, who, on a fishing trip to Marco, heard of Collier's finds and described them to the colonel. In a single day's digging on his own Wilkins found "portions of two wooden cups—one of them somewhat charred—another shell ladle, several pierced conch tool-heads, and a fairly well-preserved animal figure-head of carved wood" (Cushing 1897:1) and other most interesting articles of wood, pottery, and bone (Durnford 1895:1033).

Colonel Durnford proceeded to Key Marco and made two small excavations. Under two and one-half feet of muck he found rope, netting with about two-inch mesh made of two-strand cordage, fragments of gourd, wooden blocks, a wooden trencher, float pegs fastened together with cord, some fish spines, billets of wood, small pieces of black pottery, shell tools,

wooden slats, two small plaques of thin wood, and a pierced shell (Durnford 1895). The majority of these artifacts are now in the British Museum (catalog numbers 95 / 7-17 / 1 to 95 / 7-17 / 15).

In an attempt to evaluate his finds, Colonel Durnford visited the University of Pennsylvania Museum in Philadelphia to confer with Henry C. Mercer, curator of the American Section of the Archaeological Department, whom he had met previously. Mercer was absent but Frank Hamilton Cushing, then employed by the Bureau of American Ethnology, chanced to be at the museum visiting his friend Stewart Culin, the director, and so chanced to hear Colonel Durnford's account of his finds. Cushing later accompanied Dr. William Pepper, president of the Archaeological Department and also Cushing's personal physician, to visit Colonel and Mrs. Durnford at their hotel to see these finds. Cushing immediately recognized them as aboriginal and, from Durnford's careful memoranda and description of the place they were found, concluded that investigation there would uncover evidence of a civilization resembling the Swiss Lake Dwellers or the Pile and Platform Builders of Maracaibo or the Bayous of the Orinoco in Venezuela (Cushing 1897:2).

Since Mercer was unable to leave his work in

Philadelphia to make a first reconnaissance of the site, Cushing eagerly volunteered to do so if he could get the necessary permission from the Bureau of American Ethnology. Because of ill health Cushing was on leave from the bureau at the time and he hoped to combine the health benefits of a southern sojourn with a first reconnaissance of the area. The necessary permission was granted by the bureau and funds and arrangements were provided by Pepper.

On May 24, 1895, Cushing arrived in Jacksonville, Florida, by steamship and proceeded up the St. Johns River to Sanford, then to Punta Gorda by rail, traveling the last thirty miles by horseback. He planned to take the mail boat to Marco, but instead hired a little sloop so that he might explore some of the area along the ninety-mile route. Surface collections were made on many of the small islands and keys of Charlotte Harbor, Pine Island Sound, Caloosa Bay, and the coast south of Key Marco.

At Key Marco, Cushing made small surface collections, spent but a portion of one day excavating a spot not far from those dug by Wilkins and Durnford, and secured the permission of Captain Collier, the owner, to return with a crew to excavate the place thoroughly. He then packed up his collected specimens and was back in Washington on July 2, 1895.

The next few months were spent making arrangements and preparations for the forthcoming expedition which was to be of three month's duration. This expedition was jointly sponsored by the Bureau of American Ethnology and the University of Pennsylvania and financed partly by contributions from associates of the Archaeological Department of the University, and later largely by Mrs. Phebe¹ Hearst. One of the contributors, a Joseph Disston, also volunteered the use of his schooner, the *Silver Spray*, belonging to the sponge fishing fleet at Tarpon Springs. Cushing, accompanied by his wife, left December 6, 1895, and met others of the party at Jacksonville. These were Wells M. Sawyer, artist and photographer for the expedition, Irving Sayford, field secretary, and Carl F. W. Berg-

1. Spelling taken from Cushing correspondence.

mann, who had been previously trained as a preparator of collections at the National Museum.

To his great disappointment, on arrival by rail in Tarpon Springs, Cushing found that the *Silver Spray* was not expected to return from her recently undertaken sponging cruise for some time. Indeed, she did not return until after Christmas and was not fully prepared for sailing until late in January; then an incompetent pilot grounded her on a sand bar where she was trapped by low tides. Once the schooner was freed, a three-day sail brought them to Marco on February 26, 1896. The schooner was anchored offshore, out of range of the mosquitoes, to be used as expedition headquarters, and plans were made to begin excavation the following day.

Cushing's crew, in addition to the key personnel who had come with him, now consisted of seven other men, three of them the sailors on the *Silver Spray* who doubled as excavators. Local laborers were hired for varying periods of time as the need arose.

In spite of the constant difficulties in digging the site, Cushing's enthusiasm and the frequency of finds and their unusual and somewhat spectacular nature were responsible for the high level of interest and enthusiasm maintained by the crew throughout the excavation. This interest and enthusiasm spread to the local populace and Cushing became alarmed lest he be forced by insufficient funds to abandon his work for a time, thus leaving the site to the mercy of those who lived in the area, and possibly having it ruined for scientific interpretation. This was a real threat at one point, for he was beset by financial problems generated by his forced delay at Tarpon Springs while waiting for the *Silver Spray* to return from her sponging voyage. He was forced to write for additional funds and, when it seemed he was to be denied them, he wrote to Pepper that "if, on the other hand you feel that the department cannot afford means of continuing the work then, I must insist on my right as the discoverer of the nature of these finds, and must seek support elsewhere

for carrying the researches on another season."² It was at this time that Mrs. Hearst became the financial backer. When this misunderstanding was cleared up, Cushing arranged with Captain Collier that in exchange for saving all surface muck removed he would be allowed to finish his excavations undisturbed and to retain all objects he recovered. His work was concluded by the end of April and by May 10, 1896, he had packed and ready for shipment eleven barrels and fifty-nine boxes of artifacts from Key Marco. Cushing returned to Washington on May 13, 1896, hoping to return to Key Marco another season.

Owing to lack of space at the National Museum at that time, the artifacts were shipped to Philadelphia, but since Cushing's home was in Washington and there was no appropriation for his living expenses in Philadelphia, he later, under the pressure of publishing, requested that they be sent on to the National Museum when space was available so that he might get on with his work. He intended personally to sort, preserve, reconstruct, label, and analyze the entire collection before he divided it into the moieties and returned the agreed portion to Philadelphia. He died before this was accomplished.

At present, the artifacts from this site are widely scattered. The whereabouts of the Collier and Wilkins finds are unknown; those dug by Durnford are in the British Museum in London; and at least one specimen of shell tool was given by Cushing to the well-known archeologist Clarence B. Moore. This specimen is now with the Moore Collection at Heye Foundation Annex, specimen number 17 / 358. It is not known that the promised representative collection from this site was ever given to Colonel Durnford, as no record of this has been found.

The final disposition of the major portion of the collection was made in 1901 by agreements between the University of Pennsylvania and the Smithsonian Institution after the collection had been divided into two groups by Cushing, using

2. Postscript dated February 27, 1896, on letter dated February 26, 1896, to Pepper (UM correspondence file).

plain numbers for one series and lettered numbers for the other. The collection with the lettered numbers remained at the Bureau of American Ethnology and the other collection was sent to Philadelphia. On April 1, 1908, the formal transfer of the material was made from the Bureau of American Ethnology to the Department of Prehistoric Archeology, United States National Museum, by a letter dated March 30, 1908, from William Henry Holmes to Charles D. Walcott, secretary of the Smithsonian Institution. These objects were entered in the permanent records of the museum as Accession Number 48531 and the whole collection assigned temporary catalog number 248997. On April 18, 1933, Neil M. Judd, curator, Division of Archeology, United States National Museum, formally canceled the temporary number and assigned the specimens the catalog numbers 240126-241240. Today the National Museum's portion of the collection retains these numbers and is stored in the archeology areas of the Department of Cultural Anthropology, National Museum of Natural History of the Smithsonian Institution, Washington, D.C.

Of the portion assigned to the University Museum in Philadelphia, the most spectacular of the finds are currently on exhibit there and a number of specimens have been exchanged to the Museum of the American Indian, Heye Foundation, Broadway at 155th Street, New York City. Arrangements were made between William H. Sears of the Florida State Museum and Linton Satterthwaite of the University Museum for the remainder of the collection to be transferred to the Florida State Museum at Gainesville, Florida, in the spring of 1964 for the purpose of this study. In 1971 a representative collection was returned to the University Museum in Philadelphia while the rest is retained at the Florida State Museum. Items returned to Philadelphia are marked in the text with an * or are so designated.

Later attempts to duplicate Cushing's finds in the area have been made, all unsuccessful. Clarence B. Moore made repeated short visits to Key Marco between 1899 and 1907 as part of

his extensive effort along the west coast (Moore 1900, 1905, 1907). On page 197 of notebook number 25 he noted, "Marco, Key Marco. March 19, 1906—Saw section of shell heap and midden refuse at this place part entirely of shell and part of debris, consisting of fine ash, fish bones, etc. In the midden, in place, were numerous fragments of pottery of rather inferior ware, some bearing a simple decoration, some incised, some bearing the imprint of a cord. Fragments of shell implements also were in place at considerable depths." On pages 37 and 38 of notebook number 17 Moore wrote, "Mr. Cushing's discoveries of objects of wood were confined to Marco and even at that place to one small court which was surrounded by banks of shell having a canal extending through the shell sea wall to the water, now filled in. Near this court are two similar ones where, we understand, Mr. Cushing dug in vain and in which our efforts were unrewarded. In like courts in other keys search for objects of wood has been fruitless. . . . At all events that such objects are not general in the muck and marl of the keys makes Mr. Cushing's collection more to be prized and more likely to remain unique." These are the only entries of efforts or observations at Key Marco on any of his numerous visits. Since Moore kept detailed and meticulous

records throughout his work, it is assumed that this was the extent of his efforts.

However, included in the Moore collection at the Heye Foundation are 135 artifacts identified as being from Key Marco. In notebook number 17, page 37, there is a note saying, "Collection of surface relics from George Elliott Cuthbert of Marco." It is assumed then that this was the source of all Key Marco specimens in the Moore collection. It is, however, quite likely that they were found on or near the Cushing site, since Cuthbert lived in a house on one of the shell heaps at the site dug by Cushing. No noteworthy specimens are included in this collection.

In 1918, Aleš Hrdlička (1922) made a four-week site survey of the area between Ft. Myers and Cape Sable. In the early 1930s the site was visited by M. W. Stirling. In 1936, the site was very briefly visited by John M. Goggin, and in the late 1930s R. E. Stearns made a brief visit, noting the dearth of potsherds at the site. In 1964, John and Linda Van Beck excavated nearby Marco Midden (Van Beck 1964). The writer also paid a brief visit to the island in the summer of 1964 in order to get the feel of the site, but did no further excavating. Due to extensive development of the area since then, no future work is likely to be possible.

EAST NAPLES ARTIST CREATES MARCO CAT REPLICAS

by Lance Shearer

from *The News-Press*



Artist Peter Sottong is pictured with one of 14 masks he makes. LANCE D. KERR/CORRESPONDENT

Marco's claim to archaeological fame is on schedule to return to the island before the end of the year. Marco Island Historical Society executive director Pat Rutledge confirmed the Key Marco Cat is coming back, due to make an extended visit, with an arrival date "end of November or beginning of December." Along with four Calusa masks, all excavated during the Frank Cushing dig of 1896, the cat – a six-inch statue, half feline, half human considered one of the most complete examples of pre-Columbian art in North America – will take up residence in specially prepared, climate- and vibration-controlled enclosure, to preserve the fragile wooden artifacts from the ravages of the elements, air and light. Created by the early Native American inhabitants of Marco – just which group, whether the Calusa, Muspa, or Glades people

is not known – the cat was probably carved somewhere between 50 and 1600 AD, and then spent over 1,000 years encased in mud and peat at the northern tip of Marco Island.

Local artist Peter Sottong has made something of a cottage industry from creating replicas of the cat and the related Calusa masks excavated nearby. After making a mold painstakingly created from multiple photographs of the cat from various angles shot by Bill and Betsy Perdichizzi at the Smithsonian, where the cat has been since its excavation, Sottong and his wife Melida have cast over 1,000 of the cats, which they then hand paint to simulate the original wood finish.

Given the punishing climate of Southwest Florida, at a location just steps from the Gulf of Mexico, it is amazing to have any wooden artifacts survive at all, said Austin Bell, curator of collections at the historical museum, who has been working to prepare the exhibit where the Key Marco Cat and the masks will be displayed. He and Creative Arts Unlimited of Pinellas Park, a display design and fabrication company, are upgrading the existing Cushing-related exhibits and adding a timeline to correlate the artifacts to happenings elsewhere in the world. "This site is so rare, to have preserved wood and plant fibers. We don't know much about the site," he said. Archaeological techniques of the 19th century didn't lend themselves to gleaning the amount of information expected from modern digs. Workers in the 1890s didn't meticulously record the "stratigraphy", noting which layer artifacts came from, thereby helping date and relate them to each other and surrounding events. "Archaeology was in its infancy."

"It's remarkable when you think about it," said Sottong. "The Calusa culture went from up to the Tampa area, and nearly across to Miami, and this is the only dig where anything like these was found." Sottong took to metal sculpture, and carving birds from wood, after a career spent in microbiology, at his home overlooking the Chesapeake Bay in Annapolis. After retiring to Southwest Florida, he became intrigued by the early Native American masks, and sought to find a technique that would allow him to make affordable reproductions. In all, he produces 14 different masks, including stylized human faces, deer, pelicans, alligators and sea turtles. Some of the visages are not what you would want to meet in a dark alley, and all are painted in an approximation of how they would have been finished by their original creators. Sottong said he has come to respect the artistry of the long-dead sculptor of the Key Marco Cat. "There is a definite artistic flair. I'm copying from a rather talented person. It's very stylized – not real cats or real people," he said.

Archaeologist Cushing described the cat as "a man-like being in the guise of a panther. Although it is barely six inches in height, its dignity of pose may fairly be termed 'heroic', and its conventional lines are to the last degree masterly."

The MIHS has raised nearly \$350,000 for improvements related to the cat's arrival, said Rutledge, "but we could still use some contributions." She urged potential donors to call her at the Historical Society, 239-389-6447. "This is a very precious and important piece," said Rutledge. "This is its home, where it was found. People are always asking 'when will the cat be back?' This is an important symbol to the people of Marco Island. It will bring visitors from all over the world." A public opening for the exhibit featuring the artifacts is scheduled for Jan. 26 at the museum.

PREPPING FOR THE 'CAT'

by Lance Shearer

from The News Press

December 2, 2018



The cat is coming back. With the Key Marco Cat on track to return to the island before the end of the year, the Marco Island Historical Museum is busily readying and upgrading their facilities to receive it. Marco Island Historical Society executive director Pat Rutledge confirmed the cat and accompanying artifacts are making an extended visit, with an arrival date "approximately the beginning of December." A public opening for the exhibit will take place in January at the museum.

Along with four Calusa masks, all excavated during the Frank Cushing dig of 1896, the cat – a six-inch statue, half feline, half human considered one of the most complete examples of pre-

Columbian art in North America – will take up residence in specially prepared, climate-and vibration-controlled enclosure, to preserve the fragile wooden artifacts from the ravages of the elements, air and light. “We’re monitoring temperature, humidity, vibration, and light levels, and controlling all of them,” said museum manager Jennifer Perry.

The “vault,” a term Perry and museum staff use to refer to the repository, will also have unspecified security measures in place. “We’ve taken extreme precautions. These items are one of a kind – priceless,” she said. The Collier County Museum system, which operates the Marco Island museum in conjunction with the MIHS, has spent around \$350,000 on upgraded. “Our contribution is facilities,” Perry said. This includes the prosaic infrastructure underpinning the gee-whiz elements that people actually see – installations such as the “fortress,” which houses a generator to keep the artifacts’ protective systems running even in case of a storm or power failure. The Historical Society has spent another \$350,000, in round figures, said Curator of Collections Austin Bell, redoing and upgrading the Calusa Gallery, which was originally funded by Marco Island philanthropists Rene and Tish Champagne. “We’re making major changes to the Calusa Gallery. There will be dozens of new graphic elements, and black and white line drawings are being replaced with full-color illustrations,” created by artist Merald Clark, said Bell. In the information panerls, “we’re editing the text down – there will be less verbiage.” The gallery will add interactive features, such as a Calusa pottery station. “You can reach your hands in and try to put together” the shards or fragments of a pot. There will also be an activity corner where children – or anyone – can make their own Calusa-inspired artwork. Enhanced lighting and projections will add depth to the Calusa village mocked up in the exhibit, and a cross section of a shell midden will demonstrate how archaeologists search for artifacts, and a timeline will correlate the Native American cultures with happenings elsewhere in the world.

Created by the early Native American inhabitants of Marco – just which group, whether the Calusa, Muspa, or Glades people is not known – the cat was probably carved somewhere between 50 and 1600 AD, and then spent over 1,000 years encased in mud and peat at the northern tip of Marco Island. Given the punishing climate of Southwest Florida, at a location just steps from the Gulf of Mexico, it is amazing to have any wooden artifacts survive at all, said Austin Bell. “This site is so rare, to have preserved wood and plant fibers. We don’t know much about the site,” he said. Archaeological techniques of the 19th century didn’t lend themselves to gleaning the amount of information expected from modern digs. Workers in the 1890s didn’t meticulously record the “stratigraphy”, noting which layer artifacts came from, thereby helping date and relate them to each other and surrounding events. Archaeology was in its infancy. Archaeologist Cushing described the cat as “a man-like being in the guise of a panther. Although it is barely six inches in height, its dignity of pose may fairly be termed ‘heroic’, and its conventional lines are to the last degree masterly.”

“We’ve been on a crazy timeline. It usually takes well over a year to put these exhibits together,” said Bell. “This museum is like the little engine that could. It wouldn’t be what you see without the team behind it. We’ve been very well supported by the community,” said Perry. The Calusa Gallery was closed for a week in mid-November to allow installation of the new elements. The museum’s other galleries, the Pioneer Era and Modern Marco exhibits, stayed open, said Bell.

After a two and a half-year stay on Marco, the pieces are set to return to their northern homes at the Smithsonian Institution and the University of Pennsylvania, which co-underwrote the original Cushing expedition, unless a further loan arrangement is negotiated.

SWFAS OFFICERS FOR THE 2018 CALENDER YEAR

Officers

President: John Furey

First Vice-President: Jim Oswald

Second Vice-President: Elizabeth Clement

Secretary: Susan Harrington

Treasurer: Charlie Strader

Trustees

First of 3-year term:

Jan Gooding

Amanda Townsend

Tiffany Bannworth

Third of 3-year term:

Theresa Schober

Mary Southall

William Locascio

Find us on Facebook at Southwest Florida Archaeological Society!

Check out our new website at <http://swflarchaeology.org/>

SWFAS AND FAS MEMBERSHIP APPLICATIONS

We encourage those interested in Florida archaeology to become members of The Florida Anthropological Society (FAS) and The Southwest Florida Archaeological Society (SWFAS). Annual dues are due in January and membership applications to both organizations are attached. Membership in the FAS provides you with four annual volumes of *The Florida Anthropologist* and occasional newsletters on anthropological events in Florida in addition to the annual statewide meeting. More information on FAS can be found online at: www.fasweb.org. Membership in SWFAS offers you a local series of talks on archaeological and anthropological subjects that you can attend. The SWFAS monthly newsletter keeps you up to date on local events as well as other important archaeological topics. We urge you to support both with your membership. All of the SWFAS Lecture Series are open to the public at no charge.



JOIN US!

The Southwest Florida Archaeological Society

<http://swflarchaeology.org/>

The Southwest Florida Archaeological Society (SWFAS) was founded in 1980 as a not-for profit corporation to provide a meeting place for people interested in the area's past.

Our goals are to:

- Learn more of the area's history
- Create a place for sharing of this information
- Advocate for preservation of cultural resources

Its members include professional and amateur archaeologists and interested members of the general public. Members come from all walks of life and age groups. They share a lively curiosity, a respect for the people who preceded them here, and a feeling of responsibility for the conservation of the places and objects they left behind.

The Society holds monthly meetings between October and April, attracting speakers who are in the forefront of archaeological and historical research. Occasionally members join in trips to historical and archaeological sites.

A monthly newsletter, Facebook page, and website keep members abreast of our events and happenings.

The organization is a chapter of the Florida Anthropological Society, a statewide organization that publishes quarterly newsletters and a journal, *The Florida Anthropologist*, and holds an annual conference.

I want to help The Southwest Florida Archaeology Society preserve and interpret Florida's heritage!

Name (please print) _____

Address _____

City/Town _____ **State** _____ **ZIP** _____

Phone _____ **Email** _____

Check One:

Individual (\$20) _____ **Sustaining Individual (\$50)** _____ **Family (\$35)** _____

Student (\$5) _____ **Life (\$500)** _____

Donation to Support SWFAS Speakers and Programs _____

Skills, training, interests: _____

I hereby agree to abide by the rules and bylaws of the Southwest Archaeological Society. I further release from any and all liability due to accident and injury to myself, dependents and any property owners cooperating with the society.

Signature: _____ **Date** _____

Please make your check out to SWFAS and mail to:

**Charlie Strader
SWFAS Treasurer
27655 Kent Road
Bonita Springs, FL 34135**

REV. 12052017

FAS Membership

Membership in the Society is open to all interested individuals who are willing to abide by the [Florida Anthropological Society Statement of Ethical Responsibilities](#), which can be found on our website: fasweb.org. Membership is for one year.



MEMBERSHIP CATEGORIES

| | |
|---------------|--------|
| Student* | \$15 |
| Regular | \$30 |
| Family | \$35 |
| Institutional | \$30 |
| Sustaining | \$100 |
| Patron | \$1000 |
| Benefactor | \$2500 |

Student membership is open to graduate, undergraduate and high school students. A photocopy of your student ID must accompany payment

- Add \$25.00 for foreign addresses

Name: _____ Membership Type: _____

Address: _____

City: _____ State: _____ ZIP: _____

Telephone: _____

E-mail: _____

FAS Chapter: _____

I wish to make a donation to:

\$ _____ Dot Moore/FAS Student Grant Fund \$ _____ Florida Archaeology Month Account

\$ _____ [Florida Anthropologist](#) Monograph Fund \$ _____ [Florida Anthropologist](#) Endowment Fund

_____ I agree to abide by the Code of Ethics of the Florida Anthropological Society.

Signature _____ Date _____ Amount enclosed: \$ _____

Send Membership Form and Dues Payment to:
Florida Anthropological Society
c/o Pat Balanzategui
P. O. Box 1135 - St. Augustine, FL 32085

Membership dues can be paid with PayPal.
To submit your membership form electronically and pay with PayPal, go to the Membership form page on our website: fasweb.org.

The Florida Anthropological Society, Inc. is a tax-exempt 501(c)(3) organization. Tax ID#59-1084419.