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In This Issue:

In Part I of Jim Collette's paper on Shinarump Gray and White Ware he offers a fresh perspective on this collection of gray, white and red wares commonly found north and west of the Colorado River in northwestern Arizona and southwestern Utah that were first referenced by Joseph E. Spencer 75 years ago.

David Snow offers a brief review of the ceramics of LA 20,000, the Sanchez Site. This is a pre-Revolt Spanish Colonial *estancia*, or ranching headquarters, consisting of an extensive complex of buildings located in lower La Cienega, New Mexico. The site covers approximately two acres on both sides of an intermittent spring-fed arroyo.

Additionally, we offer a listing of a few recent publications and exhibitions.

Finally, we provide some technical tips on submissions. An electronic publication creates formatting challenges beyond those of conventional printing or photocopying. These tips make publishing in *Pottery Southwest* easier for our contributors. We hope you will take advantage of them and send in your submissions (see Page 26 for how-to).

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Shinarump Gray and White Ware: A 75-year Retrospective, Part 1

by Jim H. Collette
Museum of Northern Arizona
3101 N. Fort Valley Road
Flagstaff, AZ 86001
jcollette@mna.mus.az.us

Shinarump is a collection of gray, white and red wares commonly found north and west of the Colorado River in northwestern Arizona and southwestern Utah (Figure 1). Ceramic types that would eventually make up the wares were first alluded to 75 years ago by a young graduate student named Joseph E. Spencer. In “Pueblo Sites of Southwestern Utah” (Spencer 1934) he described Shinarump Brown and a corrugated version called Shinarump Brown Coiled, both linked to type sites that he had recorded in the North Creek area above the Virgin River. Spencer also included Middleton Black-on-red and Middleton Red—which would ultimately evolve into types only recently formalized as part of Shinarump Red Ware, and a catch-all type called Virgin Black-on-white, which came to subsume various Tusayan White Ware-Kayenta Series analogs.

Today we might informally refer to these wares as the “Shinarump Series,” although this taxonomic unit has yet to be characterized by the archaeological community. In this paper I use the word “series” as a convenience, but I do believe it has merit as a family of wares that share similar attributes of materials, construction and firing. In any event, all of the elements of the triad were in Spencer’s treatise. It took the archaeological community the better part of the 20th Century and part of the next to put it together—another deadline missed.

If Spencer were alive today he might be surprised to hear that Shinarump was a “Pandora’s Box” that comprised “one of the most difficult and controversial issues of ceramic taxonomy in southern Utah and northern Arizona” (Walling and Thompson 2004:45), a series which had begun a debate extending “to the theoretical implications of...ceramic taxonomies in general” (Fairley 1990:73). Appropriately, the Shinarump series elicited more discussion at the *Ceramics North and West of the Colorado River* conference, held at the Museum of Northern Arizona (MNA) in the fall of 2007 (see *Pottery Southwest*, Vol. 2, No. 1), than any other ware, series, or collection of types.

At the Flagstaff conference much progress was made in formalizing Shinarump type names and other issues of classification, but the consensus was that an up-to-date description of the series and its history was in order. In short order, Jim Allison provided an excellent overview of Shinarump Red Ware—including a revised typology—in the Spring 2008 issue of *Pottery Southwest* (Vol. 2, No. 2). This article focuses on Shinarump Gray and White Ware, but includes a few words about Shinarump Red Ware to help place all elements of the series in context.

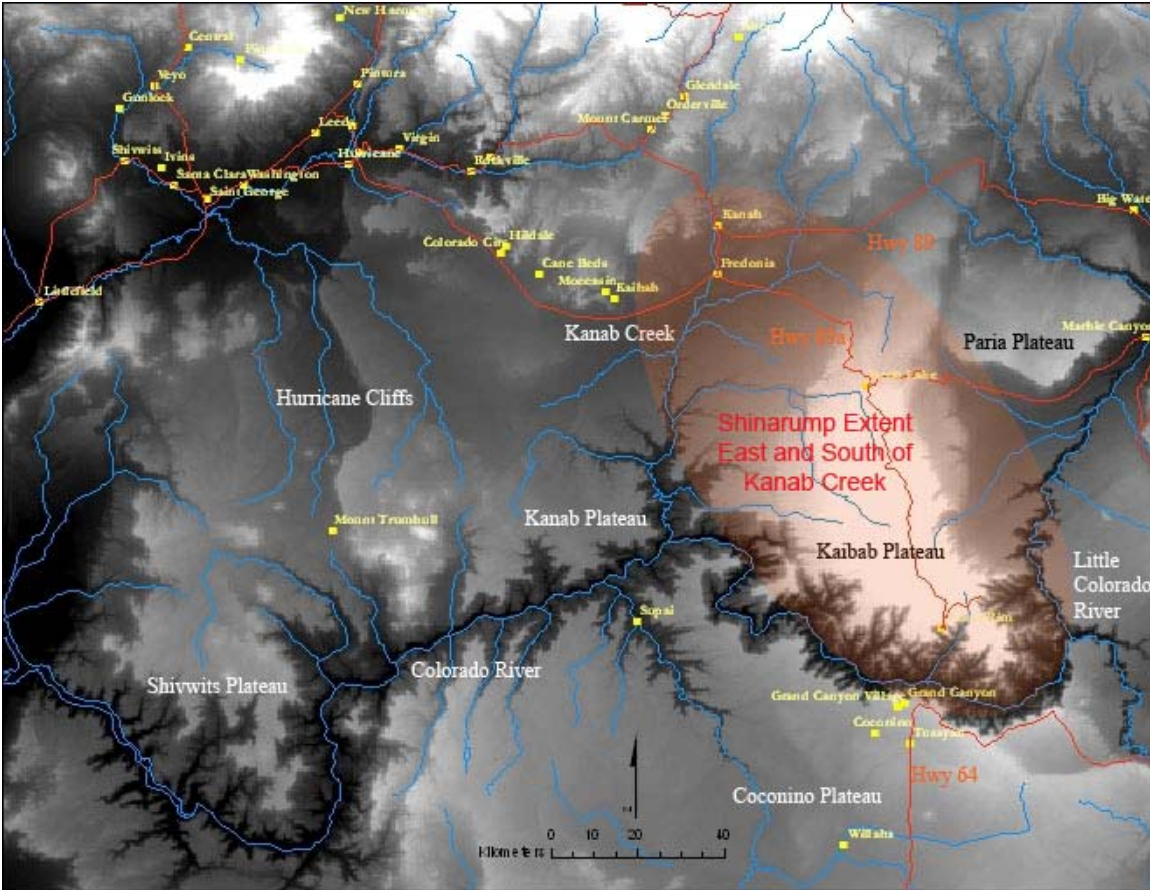


Figure 1. General location of Shinarump wares in the eastern Grand Canyon area. Shinarump can be found further north and west, but this may be the “core” distribution area east and south of Kanab Creek.

But, first, a statement of perspective.

In the late 1980s, I participated in a survey of the Kanab Plateau for the National Park Service (NPS [Geib et al. 1990; Huffman et al. 1990]); a thesis resulted (Huffman 1993). In the early 1990s I was lab director and one of several crew chiefs for a 250-mile survey of the Colorado River corridor through the Grand Canyon (Fairley et al. 1994). In 1998 and 2000 I was on the Kaiparowits Plateau with Phil Geib, surveying the plateau section of the Grand Staircase-Escalante National Monument for Doug McFadden, then the monument archaeologist (Geib et al. 2001). Finally, in 2006 I returned after 14 years with the Navajo Nation Archaeology Department to excavate sites in the eastern Canyon as part of the Grand Canyon Archaeological Project (GCAP).

All of this is by way of saying that I began my career on the Arizona Strip but now come, bearing gifts, from the realm of the Kayenta Anasazi. I am what Gardner Dalley and Doug McFadden would call “in-and-out folk” (2004:xv)—someone who makes a “contribution” to Virgin Anasazi ceramics and then gets the hell out of Dodge. Thus, this view of Shinarump is from a dandified easterner, looking west.

According to Walling and Thompson (2004:8), J.E. Spencer was a doctoral candidate in geology from the University of California at Berkeley who surveyed the Virgin River area “from the mouth of Parunuweap Canyon to the Arizona line” between 1930-1932 (Spencer 1936). Almost 20 years later MNA founder Harold S. Colton used Spencer’s ceramic collection as the basis for a typology for the Arizona Strip and adjacent areas of Utah and Nevada (1952).

When Spencer first invoked the name “Shinarump,” the notion of a “branch” of the Anasazi located north and west of the Colorado River was still in its infancy. The same year as Spencer’s paper, Gladwin and Gladwin termed this would-be offshoot of the Kayenta the “Nevada Branch” (1934). With hindsight, we now know that the Virgin and Muddy river areas of Nevada—typified by Lost City (Shutler 1961)—was the westernmost expression of this “branch,” and it is just as well that Colton redefined it as the “Virgin Branch,” complete with foci (i.e., phases) linked to the Pecos classification (1952:5; see also Euler’s [1994:99] comments on “tradition” vs. “branch”). Shutler himself had a large role in refining the foci into a “phase” system based on cross-dating with ceramics in the Kayenta area, although these phases are now rarely used.

Spencer’s “brownware” types, Shinarump Brown and Shinarump Brown Coiled, refer to plain and corrugated versions, respectively. His descriptions of the type components vary slightly from each other, but include brown or “light to dark brown” paste, and feldspar and quartz temper. The “ware,” as he called it, was “brittle” and not particularly hard, the inside scraped or roughly smoothed, outside “rather rough.” Note that he does not allow for vitrification, he does not mention crushed sandstone (i.e., sand grains in a calcium carbonate or silica-based matrix), and he makes no allowance for a non-brown surface color, such as dark gray or light gray—attributes that are now included, to a greater or lesser extent, in the “modern” definition of Shinarump.

What Spencer did was key on color—brown—as a way to differentiate his new ware from the various “North Creek” types that he also described—types like North Creek Gray and North Creek Corrugated that are still with us today. There is little difference between his descriptions of North Creek Gray and Shinarump Brown except that one is gray and one is brown; both have the same texture, temper, and surface treatment.

He was aware that this could be an issue, making the claim that “Pueblo peoples did not have an efficient means of controlling color” (1934:76), but I would argue that color *is* the coarse-grained approach many archaeologists have historically taken when differentiating Shinarump from both the Tsegi and Virgin series of Tusayan Gray Ware, particularly when attempting to identify sherds in the field. So Spencer was on to something. He recognized a basic distinction between the iron-poor, light-firing clays that constitute virtually all TGW-Tsegi and Virgin series, and, as Lyneis put it, the “dark clay colors that have led analysts to use Shinarump Brown, or more recently, Shinarump Plain, as a designation” (1998:11). “It is the clay,” she adds, “that sets off the Shinarump types from North Creek Gray.”

By 1932 Lyndon L. Hargrave had already published his “Field Guide to Forty Pottery Types” and by the mid-1930s he and Colton (Spencer had “left for China”) were preparing what would become the *Handbook of Northern Arizona Pottery Wares* (Colton and Hargrave 1937). In so doing, “Hargrave restudied Spencer’s material, revising the descriptions to conform to the

policies established for the Handbook” (1937:v). But the revisions never made it into the handbook, due to unstated “taxonomic difficulties that could not be overcome at the time.”

By 1952 these difficulties had been overcome, at least, I assume, to Colton’s satisfaction.

In the Foreword to the Arizona Strip typology, he states that “we have further revised the types,” including Spencer’s old Shinarump items (1952:v). One of the solutions was to include Shinarump Brown as a *type* within what he now called “Shinarump Gray Ware.” Shinarump Brown Coiled became “Shinarump Corrugated.” To the critical reader the revision to a *gray ware* begs the question: what became of that distinctive, dark, iron-rich clay you were just talking about?

It was still there. It still *is* there, but in the intervening years Colton realized something that has become increasingly obvious with time—the color of Shinarump, regardless of its iron content, fires a different color depending on the oxidizing or reducing atmosphere. Colton allowed for this much variation: Shinarump fired a “dark color,” but it was “brown in an oxidizing, and dark gray in [a] reducing atmosphere” (Colton 1952:55). As Walling and Thompson (2004:46) pointed out, Colton had performed refiring experiments that demonstrated that Shinarump Brown, Shinarump Corrugated and a possibly related redware called “Middleton Red” all fired dark gray in a reducing atmosphere; likewise, Shinarump Brown, when oxidized, “closely resembled Middleton Red” (Hall 1942:21), and Edward T. Hall, who discussed the refiring in his report on the Walhalla Glades (1942), wondered if Middleton wasn’t just an “accidentally oxidized Shinarump Brown.”

I believe there are a couple of reasons that Colton went with a gray ware designation for Shinarump. As Walling et al. point out, Colton began his study of Virgin ceramics by assuming that the material “was derived from, and parallel to, the Tusayan Gray and White wares” (1986:353). More simplistically, he was predisposed to think of the Tsegi-Virgin utility ware continuum as “gray,” and Shinarump was found in an area “occupied by the Virgin Branch of the Anasazi” (Colton 1952:55). I think it was enough that the base reducing color of Shinarump was “dark gray,” even if Shinarump itself was not an official series of Tusayan Gray Ware.

I’ll have more to say about color in the second part of this paper, but for the historic moment we must think of Shinarump—per Colton—as a gray ware, albeit not really.

So here we are—it’s 1952, and we (Colton) have a published definition of Shinarump Gray Ware and two types within that ware. But there are at least three problems. First, it is not entirely clear that Colton was even talking about the same ceramics that Spencer had described. Walling and Thompson, for one, believe that as early as the late 1930s or early 1940s, Colton and Hall began “shifting their attention to a different group of sherds” (Walling and Thompson 2004:47). In other words, they were developing a typology for Shinarump that was no longer entirely based on Spencer’s original collection. This might be expected, given that almost 20 years had past and, in Colton’s words, “our knowledge of the pottery in adjacent regions has greatly increased” (1952:v).

The second problem is primarily a mystery of nomenclature, but what to *call* Shinarump has always been a plague upon the House of Typology. It turns out, we don't know *why* Spencer used the name "Shinarump" to identify his brownware. Colton states that the gray ware was named for the Shinarump Cliffs "in Coconino County, Arizona" (1952:57), although he gives a slightly different usage—the Shinarump "Hills"—for Shinarump White Ware. Whatever the case, they are many miles east of the middle Virgin River area that Spencer surveyed. In this case, perhaps it was Colton who was on to something, because there is now a general consensus that Shinarump was produced east of Kanab Creek, perhaps closer to Johnson Canyon. Thus, the "type" locales that Spencer identified between Santa Clara Creek and North Creek may be 60 miles west of the actual Shinarump production zone. Aikens (1965) may have been the first to verbalize this "eastward drift" (Lyneis 2006:3), but I doubt Spencer was informed enough to know that he was on the ware's periphery.

The third, and by far biggest issue, is that the type sherds that Colton defined as Shinarump Gray "*bear no resemblance to what is presently called Shinarump*" [my emphasis]. This is Robert E. Euler speaking, as paraphrased by Walling and Thompson (2004:45). The point was echoed shortly thereafter by Helen Fairley, who, upon examining the MNA type collection, affirmed that "none of Colton's original type specimens resembled the [modern] description" of Shinarump (1990:71). Fairley, Lyneis and others have noted that even Colton's type collection has been added to over the years and that it is "indeed a mixed lot" (Lyneis 1998:3) that is not much help in defining a modern classification.

Colton had better luck describing what he called Shinarump White Ware, which is the ware designation for an umbrella type that Spencer called "Virgin Black-on-white." It's worth noting again—given the confusion that has ensued—that Spencer listed types for *all* of the modern Shinarump wares. It is not clear (to me) that he was implying a family resemblance, but the would-be ware types are listed in sequence, just as he lists the North Creek types in order. Considering that it has taken 75 years to officially designate all three Shinarump wares, perhaps we should give Spencer credit for some kind of intended or unintended prescience.

In any event, Colton's Shinarump White Ware is mostly a better-defined version of Spencer's black-on-white, correcting some issues such as the proper paint compound, and splitting the decorated designs into two varieties: A (an analog to Sosi Black-on-white) and B (an analog to Dogoszhi Black-on-white). Colton was reluctant to establish separate type names for the ware, because he still felt A and B belonged "to the same type" (1952:2)—an approach that he also applied to North Creek Black-on-gray.

The bump in the Shinarump White Ware road is that, while the Tusayan White Ware-Virgin Series soon acquired its own type names (e.g., St. George Black-on-gray, North Creek B/G, Hildale B/G, Glendale B/G, etc.), researchers identifying SWW styles were stuck with "Virgin Black-on-white" with a reference to an appropriate Kayenta Series analog, such as "Virgin Black-on-white, Black Mesa style."

We can belatedly thank Richard Thompson for creating *named* types for Shinarump White Ware. Compared to the Virgin Series, researchers have been slow to adopt the Shinarump type names, perhaps because they were never formally proposed. They first appeared in James Heid's thesis

on Little Creek Mountain (1981), and were summarized a year later in *Western Anasazi Reports* (Heid 1982). MNA has been using the type names for the Grand Canyon Archaeology Project, and I understand that they have been listed in the IMACs manual since the early 1980s (Doug McFadden, personal communication, 2009). At the MNA conference Margaret Lyneis proposed officially adopting Thompson's type names and there was no great outcry to the contrary. The type names are formally proposed in tabular form, which follows later in Part 2 of this article.

If there is a bloody debacle within the study of Shinarump, it is the red ware. The topic of how Shinarump had a red ware, then lost it, then got it back is complex and has already been adequately detailed elsewhere (most recently in Allison [2008] but also in Walling et al. 1986; Geib et al. 2001; Lyneis 1998, and others). Because we have finally embraced Shinarump Red Ware as a rightful member of the triad, a brief recap is in order.

For starters, we know that Spencer identified two redware types that he must have thought were local to his Virgin River study area, because he did not include them as what he called "trade ware" (1934:78). Further, by the 1940s Colton had observed that there was a similarity in the manner that Shinarump Brown and Middleton fired—both becoming either gray or red depending on the firing atmosphere. Yet, at some point, Colton "doubted its origin west of the Colorado River" (Walling et al. 1986:360), even while, at one point, showing Middleton's range of distribution as being Kane County. He apparently became convinced that the rock- or sand-based temper of Middleton, lacking the sherd temper and supposedly the slip of Tsegi Orange Ware, was more closely related to San Juan Red Ware.

In the 1952 volume both types of Middleton are lumped with Deadmans Black-on-red under San Juan. Middleton B/R is listed as a "late variety of Deadmans Black-on-red" with a range "north and west of the Colorado River" (1952:91). And yet, he suggests that "it is possible that this type was made east of the Colorado River." Here is where we first lose Middleton, and by extension, Shinarump Red Ware, to those wily Kayentans/Mesa Verdeans. Soon after, Schroeder (1955) added Middleton Polychrome to the mix, and archaeologists began to pick up on their usage (Lister 1959, 1960; Aikens 1965).

In Colton's guide to red and orange wares of the Kayenta area (1956) he distinguishes between two series of San Juan Red Ware—the San Juan series and the Little Colorado series. The former is the general source area for true San Juan Red Ware, such as Deadmans B/R (although Colton originally placed that type within the Little Colorado series). Deadmans is a legitimate import in the Virgin area, especially during Pueblo I or early Pueblo II. The Middleton types, however, wound up in the Little Colorado series, with the implication that they were also manufactured east of the Colorado River, perhaps as far away as Black Mesa. Nevertheless, Colton lists their cultural association as "Virgin Sub-branch," and repeats the fact that they are found "north and west of the Colorado River." In other respects, his type definitions are duplicates of those in the Arizona Strip volume.

By the 1980s, if not earlier, it had become apparent that "some kind of revision should be in order" (Thompson in Walling et al. 1986:361) regarding Middleton's place in the Little Colorado series. Researchers (Marshall 1979; Wilson 1985) had been noting the similarity between the

series and the Shinarump wares, and there was a general call to relegate San Juan Red Ware-Little Colorado Series “to the dustbin of old typologies” (Geib et al. 2001:272).

Richard Thompson was the first to suggest that the place name “Middleton” (named after a town in Washington County, Utah) be replaced with “Kanab,” which was proposed anew by Lyneis (1998:23). Kanab is both a community and nearby creek in Kane County that better relocates the manufacturing “hub” of Shinarump further east. In this manner, Middleton Black-on-red would become Kanab Black-on-red, Middleton Polychrome would change to Kanab Polychrome, and Middleton Red would be replaced by Kanab Red. The Little Colorado series would essentially cease to exist, and “true” San Juan Red Wares, such as Bluff and Deadmans black-on-red, could take their rightful place as entirely unrelated imports with their own temporal and geographic meanings.

I appreciated the simplicity of this classification, but at the conference four types were proffered within Shinarump Red Ware: Kanab Black-on-red, Middleton Black-on-red, Middleton Polychrome, and Nankoweap Polychrome. The types were formally proposed in Allison (2008), and the interested reader should turn to this informative *Pottery Southwest* article for detailed descriptions. I’ll credit Margaret Lyneis (1998:23) with officially proposing that the new ware be called Shinarump Red Ware, completing a circle that J.E. Spencer began 75 years earlier in the pages of *American Anthropologist*.

In Part 2 of this paper I will propose a modern definition of Shinarump Gray and White Ware, and a revised classification of type names. The proposed framework builds on the work of previous researchers and types defined at the MNA conference, with a leavening of recent ceramic data from the Grand Canyon Archaeological Project.

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Ceramics from LA 20,000: A 17th century *estancia* Near Santa Fe

by David H. Snow

Overview

It is now 11 years since last I worked with the materials recovered from six summer field seasons at LA 20,000, years during which my life and lifestyle moved, seemingly inexorably, away from my responsibilities to the data excavated under my supervision. Mea culpa! Semi-retired at this point, I now have the opportunity to return, briefly, to the material. The purpose of this brief note is to provide a summary of the ceramics recovered from the site under the auspices of The Colorado College, directed by Dr. Marianne L. Stoller. This is a long overdue start toward addressing my responsibilities to the project, to the data, to the College, and to our colleagues, and to the many students who participated.

LA 20,000, the Sanchez Site, is a pre-Revolt Spanish Colonial *estancia*, or ranching headquarters, consisting of an extensive complex of buildings located in lower La Cienega, New Mexico, located some 15 miles southwesterly of Santa Fe near the head of the precipitous canyon of the Santa Fe River. The site covers approximately two acres on both sides of an intermittent spring-fed arroyo. Based upon widespread areas of intense burning, indications are that the site was destroyed during the 1680 Pueblo Revolt. As for its occupants we might never know for certain, however the *estancia* of Alonso Varela Jaramillo at La Cienega is mentioned in a document dated 1632. Varela was one of Oñate's original settlers. Nevertheless, several other families have been identified as residents of the general La Cienega area during the 17th century, all of whom managed to escape the initial wrath of the rebellious Pueblo Indians (Hackett and Shelby 1942:11). Tree-ring dates from construction uprights of Douglas Fir (1629r), and from piñon fragments (1631B, 1631rB; Jeff Dean, letter to the author, 8/13/1996), make it the earliest so far (still, I believe) dated Spanish Colonial site in the Rio Grande Valley. Virtually all of our more than 100 test-pits (over a period of six summer field seasons) across the site disclosed evidence of burning, particularly in the main house, and we believe the structures were abandoned and subsequently fired during the early days of the 1680 Revolt.

The extensive architectural complex consists of five (possibly six) separate units. The main residential unit (A), an enclosed *placita* type structure, appears to have been considerably enlarged during the occupation of the site, but we lack dated materials from what appears to have been the initial structure underlying a portion of the large residential unit (archeomagnetic samples from a corner fireplace in the earlier portion were contaminated by the basalt foundation stones against which the hearth was built). Tree-ring dated construction timbers (burned posts) from adjacent Unit B – a series of unidentified structures and features associated with a large corral are noted above.

The corral (Unit C), is represented by stone footings up to 30cm in height in places, measured some 75m more or less square, and lies east of and contiguous with an unidentified complex of adobe structures (Unit B) between the corral and main house unit. Included in Unit B is a cobble pavement some 4m square enclosed by adobe walls. Together, Units C and B likely reflect a variety of livestock operations. A third area adjacent to (and partially attached to)

the corral on its east side, remains unidentified as to purpose and function(s), but its footings consist of the same large basalt rocks as the other structures across the site.

Across the arroyo lie the ephemeral remains of what we believe to have been a *torreon*, or tower and, to its east a short distance, the rock rubble of what might have been yet another small unidentified and unexcavated structure associated with the 17th century occupation, since Kapo Gray sherds were found associated with the feature. Geomorphological studies also suggest the possibility that a *tanque* (reservoir) once existed in the now badly down-cut arroyo a short distance westerly of the complex; but whether it was associated with the 17th century occupation of LA 20,000 is not known.

From each of the built units were recovered only 17th century ceramics and no later pottery is found across the entire ca. two acre site. A handful of Rio Grande Glaze A and a few prehistoric sherds, together with a substantial number of lithic flakes encountered in the fill of the main house most likely derive from a small prehistoric field house atop the steep hill against whose base the colonial occupants constructed their residence.

Ceramics

The ceramic collection amounts to 30,673 sherds (Tables I – III). Not surprisingly, 92% of the sherds came from the residential structure (Unit A) and its immediate vicinity (sheet trash and surface), an amount that includes 85% of all utility vessel sherds. Seventy-one percent of the total is from painted pueblo vessels and imported ceramics from Mexico (including Chinese porcelains). The historic utility wares conform to the types described by Kidder and Shepard (1936) and from contemporaneous colonial sites in the Cochiti Reservoir (Snow 1973, 1976). It is my hope that, in the near future, I can convince a willing graduate student or two to undertake a more systematic analysis of the ceramics (and other aspects of the site as well as its large collection of other materials) currently stored at Rancho de las Golondrinas Living Museum, to which the site and its collections were donated.

The Glaze-ware assemblage:

Rio Grande glaze-painted sherds comprise the bulk of the assemblage (63%, see Table I), and 90% of the decorated assemblage (not including the small number of prehistoric sherds). I did not undertake temper identification nor other finer-scale analyses for any of the sherds during the preliminary sorting. The glaze assemblage consists of 1256 rims, of which 147 are from jars, a ratio of 7.8 bowls to each jar. The majority of the glaze vessels are red-slipped (61%), followed by glaze-on-yellow ~ white (26%), and glaze-polychrome-on yellow ~ white (11%). Interestingly, and perhaps significantly, 11 sherds of Middle-Glaze types C and D are present (Table II), as well as seven rims classified as D-E transitional sherds, both on bowl (3) and jar (4) forms. Unidentified glaze rims (.01%) either are too small for determination, and/or lack a slip (or from which the slip has eroded). A single unidentified bowl rim of Acoma (glaze?) redware is present as is an aberrant Acoma bowl rim that might be a Gamma II form. No positively identified Rio Grande glaze-decorated soup-plate rims were noted in the assemblage, except for a small number of what otherwise would be classified as Sankawi Black-on-cream (with what appears to be crystal pumice temper) but whose rim is painted with a thin, watery glaze paint. Two bowl sherds of “Tewa” polychrome also bear a thin watery glaze paint.

The Matte-paint assemblage:

Sherds of pueblo matte-paint types comprise 36% (11,128) of the total. The majority (1823) are from Tewa series polychromes, red, and greywares (2228 sherds, see Table II), and utility vessels, the bulk (92%) of them also recovered from the main residential unit. No Salinas Red sherds were noted (except for 3 fragments of candle-stick bases) among the red-slipped specimens, something of a surprise in view of the 139 sherds of Tabira B/w and Polychrome. Additionally, 30 undecorated yellow-ware sherds from the Hopi mesas are most likely San Bernardo Polychrome. Plain red-slipped Acoma sherds (72) might be from Acoma glaze-painted varieties but lack paint. Preliminary sorting and identification of the Tewa series sherds, in addition to the Tewa polychromes, counted 604 Kapo Gray, 45 Sankawi B/c (not including glaze examples), and 9 "Biscuit C" bowl rims. In addition there were several that I could only call Biscuit-Tewa – bowls with thickened and ticked rims and red (exterior) slips.

A preliminary count indicates 124 rims from matte-painted or Tewa red-slipped vessels as follows: 48% (60) are bowls, 38% (47) are soup-plates, and 14% are from jars. Undecorated red-slipped bowl and soup-plate rims are slightly more numerous than polychrome decorated examples; and all of the jar rims are from Pojoaque Polychrome vessels, lacking white-slipped necks. The Sankawi sherds, representing at least two vessels (bowl and jar) have crystal pumice temper, are quite thin-walled, and bear typical fine-line Sankawi designs and elements. Kapo Grey, all jars, comprises 33% of all Tewa vessels on the site, again, the majority from the residential unit. Finally, fully intending at the time to return to a more detailed examination of the Tewa matte-paint assemblage, I neglected to record bowl rim form variations (e.g. Snow 1976).

Also from the residential unit 97 spindle whorls and fragments, a candle holder of Tewa redware, 73 ("Tewa") polychrome or red-slipped soup-plate rim sherds, and three footed, or ring-base Tewa bowl forms were recovered. From Unit A, the ratio of bowls to jars is 9.6:1 (not including the soup-plate/bowl forms). The large number of Tewa soup-plates contrasts strongly with only two glaze-ware soup-plates. In addition there are fragments of eight red-slipped jar handles, one of which is from a polychrome vessel.

The diverse sources of the matte-painted ceramics indicate rather far-flung household contacts across the pueblo world of the 17th century, and the apparent ties with the Salinas Pueblos (provided my identification of Tabira B/w is correct!) are not as yet reflected elsewhere in the Rio Grande. I did not recognize any Hawikuh Polychrome in the assemblage nor are there any Puname sherds present, but the Acoma and Hopi sherds reflect more than just casual acquisitions. Without petrographic analysis of the glazes, and except for a handful of Pecos Glaze V bowl rims, I hesitate to attempt to speculate on their place of manufacture.

Imported ceramics:

These include Mexican majolica (49 sherds), Iberian "olive jar" sherds (23), and miscellaneous Iberian earthenwares (44) as well as over-all glazed Mexican colonial wares (15) and 22 indigenous Valley of Mexico burnished varieties (identified by Dr. Thomas Charlton). Six sherds of Chinese porcelain are included in this category. Vessel forms are predominantly plates ("soup-plates"), cups, small-mouth containers (such as a single *botijuela* sherd), and a

variety of unidentified forms, some of which were apparently deep bowls. Of those identified by type (or ware or category) all represent early-to-mid 17th century products. Soup-plate rims of majolica are represented by only four sherds, although others might have gone unrecognized. The remainder is classified as bowls or unidentified forms, most likely cups.

Majolica sherds by type include Puebla Polychrome and Blue/white, Mexico City Green/white, Blue/white, and Green varieties, San Luis Green/cream (or “white”), and Romita Scafritto. Identifications were corroborated by Dr. Patricia Fournier. Indigenous Valley of Mexico wares include “Aztec Black/red” (or “Colonial Black/red, 10), “Hard Orange” (10), and two sherds of Tonalá Burnished (and/or “Cuahuatitlan Burnished), all characteristic of 17th century Valley of Mexico assemblages.

The six sherds of Chinese porcelain were identified from information provided by Linda Shulsky, and double-checked with Dr. Fournier. These include “Transitional Ware” dated between ca. 1620-1683; and the remaining four sherds resemble “Kraak” porcelain, from mid-16th century to ca. 1650.

As has been documented elsewhere from colonial sites in the Rio Grande, “exotic” imports (primarily majolicas and Chinese porcelains) consistently represent less than 1% of a given sites’ ceramic assemblage – such is the case at LA 20,000 as well. Based on comparison of values accorded majolicas at factory outlets in Mexico and in estate inventories there and in New Mexico, majolicas can scarcely be credited with reflecting ‘high’ socio-economic status, as traditionally has been assumed by North American archeologists (e.g., Goggin 1969; Seifert 1977; Deagan 1983; but see Snow 1986b), seldom being valued at more than two or three *reales* each piece, regardless of form or size. On the contrary, Chinese porcelains imported from Manila to Mexico and freighted to the northern frontiers of New Spain, are consistently valued no less than one peso per piece (one real is one-twelfth of a peso). Mark-up on imported porcelains, at Acapulco, for example, in the 16th century, was as high as 300% - add to this the cost of freight to and beyond Nueva Vizcaya, and its value is suggestive of greater socio-economic prestige than the far more common majolicas.

Aside from the more or less ubiquitous “olive jar,” the occurrence at LA 20,000 of plain, coarse white, unglazed wares, evidently imports from the Iberian Peninsula, are so far unique to this site in colonial New Mexico. As yet I have not attempted to identify them in the scanty literature on the subject.

SEM analysis of the ratio of lead (Pb) to tin (Sn) on a large sample of majolica sherds, including 16 from LA 20,000, was undertaken by Dr. Nathan Bower, Department of Physics at The Colorado College in 1995. The basis for this study derives from the formulas regulating the proportions of lead to tin comprising the base enamel, or white ‘slip’ of various categories of majolicas (“fine,” “common,” or “yellow”). The results remain to be interpreted.

Prehistoric Pottery:

LA 20,000 does not occupy the site of a former pueblo or other prehistoric manifestation. Nevertheless, along the top of the small ridge above the colonial site are the remains of a prehistoric field house and a nearby (perhaps) associated lithic scatter. Cienega Creek courses

southwesterly a short distance west of the site on the banks of which are the nearly obliterated remains of an early glaze-ware pueblo (LA 149). Therefore, it is not too surprising to have found prehistoric sherds in the colonial assemblage (all of them in fill in the main residence, Unit A), in addition to a number of lithic materials likely representing prehistoric origin. The majority of the prehistoric sherds (107) are black-on-white types – principally, Santa Fe – together with a handful of Glaze A sherds, in all representing less than one-tenth of a percent of the entire assemblage. In small numbers there are sherds of Wingate B/r (?), Kwah'he and Santa Fe B/w, Wiyo B/g, Agua Fria G/r, and Cieneguilla G/y. No prehistoric Biscuit types (A and B) were noted.

Summary

In general, the ceramic assemblage from the Sanchez site compares well with those from previously reported 17th century assemblages, with a few unexpected surprises. The Rio Grande glazes constitute the bulk of colonial Spanish household vessels in all cases, followed by those produced in the Tewa pueblos. In general, with the exception of the heretofore unreported white-wares of Iberian provenance, the imported majolicas and Chinese porcelains provide no surprises. However, what is, perhaps, quite significant is the unexpected frequency of Sankawi B/c, and Glaze D (and perhaps C) rims in the collection. Sankawi sherds are not as yet reported from colonial sites, suggesting that it was not produced much after the first quarter of the 17th century. The early 17th century cutting dates from LA 20,000 provide, perhaps, a cut-off date for Sankawi and Glaze D around 1625-30. The use of glaze paint on what otherwise would be called Sankawi and “Biscuit C” (Cuyamungue Black/tan; Harlow 1973:23-24), apparently from the Pajarito Plateau (?) are anomalous, to say the least.

TABLE I. Frequency and percent of ceramic categories from LA 20,000

Category/provenience	Unit A	Torreón	Other	Totals	Percentage
Rio Grande Glazes	17825	192	1338	19355	63.1
Historic Utility	8192	14	694	8900	29.0
Tewa series	1823		74	1897	6.2
Misc. Matte-paint imports	240		2	242	0.79
Sp./Mex Imports	90	1	29	120	0.49
Prehistoric	91	1	15	107	0.30
Unident/unclass.	52			52	0.12
Totals	28313	208	2152	30673	

TABLE II. Glaze-ware vessel rim form frequencies.

Identified Type	Bowls		Jars		Totals	Percentage
	#	%	#	%		
Glaze F	935	97	29	3	964	77.5
Glaze E-F	8	38	13	62	21	2.0
Glaze E	147	62	90	38	237	19.0
Glaze D-E	3	43	4	57	7	Trace
Glaze D	7	88	1	12	8	Trace
Glaze C-D	1	50	1	50	2	Trace
Glaze D			1	100	1	Trace
Misc*	2		2		4	Trace
Totals	1103	88.6	141	11.4	1244	

TABLE III. Historic matte-paint type frequencies.

Type/Unit	A		B		Other		Totals	Percentage
	#	%	#	%	#	%		
Tewa red/poly	1138	98	26	2	1	T	1165	10.6
Kapo Gray	557	92	29	5	18	3	604	5.5
Sankawi	45						45	T
Biscuit C*	9						9	T
Tabira B/w	126	95	3		3		132	0.12
Tabira Poly	7						7	T
Jemez (?) B/w	3						3	T
Acoma**	74	99	1				75	0.06
San Bernardo Poly	30						30	T
Hist. Utility	8192	92	644	7	64	1	8900	81.0
Totals	10181	93	703	6	86	1	10970	

** most of the Acoma sherds are from a single red-slipped jar.

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ON THE SHELF

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Editors: Kelley Hays-Gilpin and George Gumerman IV, Northern Arizona University
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Publications available from the Albuquerque Archaeological Society

Bice, Richard A., Phyllis S. Davis, and William M. Sundt

2003 AS-5 Indian of Mining of Lead for use in Rio Grande Glaze Paint. Albuquerque Archaeological Society. Albuquerque

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Bice, Richard A., Phyllis S. Davis, and William M. Sundt

1998 The AS-8 Pueblo and The Canada de las Milpas: A Pueblo III Complex in North-Central New Mexico. Albuquerque Archaeological Society. Albuquerque

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Logan Museum of Anthropology

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In 2002, the Lowell D. Holmes Museum of Anthropology at WSU received more than 100 Southwest Pueblo pots and a large library of related books from WSU alumnus Jack Morgan. On the Web site, the photographs of 109 pots, most of which are from the Morgan collection, can be rotated 360 degrees. The site also contains biographies of 54 potters represented in the collection, and the history of the pueblos where the pots were made. Many of the pots were made by well-known Pueblo artists. (<http://www.holmes.anthropology.museum>)

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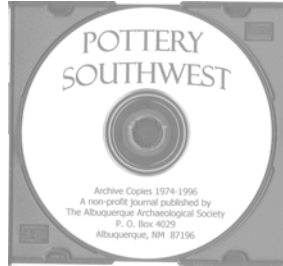
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